

CHARACTERS IN RASHAD RUSHDIE'S PLAY
*SHADOW PUPPET SHOWS (KHAYAL AL-
DHELL)* AS REPRESENTING" SECOND
WAVE" Types

Ruwayda Gaber Al – saadany

CHARACTERS IN RASHAD RUSHDIE'S PLAY SHADOW PUPPET SHOWS (KHAYAL AL-DHELL) AS REPRESENTING" SECOND WAVE" Types

ABSTRACT_ This paper traces the impact of "the second wave drama" in Rashad Rushdie's play titled *Shadow Puppet Shows (Khayal Al- Dhell)*. Hence, the paper gives a hint of "the second wave drama" showing how the characters in the play under study represent those of "the second wave Drama" [1].

Accordingly, this paper refers to what is meant by "the second wave drama". It gives a general view of Rashad Rushdie as an Egyptian dramatist and a critic. Then, it analyzes the characters in the play under study.

I. STATEMENT OF THE PROBLEM

This research tries to show how characters in *Shadow Puppet Shows (Khayal Al- Dhell)* by Rashad Rushdie are like the characters in the drama of the second wave. Rushdie is accused of being an ideological writer who follows suit the dramatists of the second wave drama. This paper tries to show that there is some sort of similarity between Rushdie's characters in his *Shadow Puppet Shows (Khayal Al- Dhell)* and those of the second wave drama. However, Rushdie gives a reference to the past lives of his characters. This is on contrast to the characters of the second wave drama. The dramatists of the said wave do not refer to the past lives of their characters. Instead, they try to involve the audience in what happens on the stage. Per Marvin Carlson, "The 1972's play attempts to make the audience conscious that they are there, that they exist... this new theatre promotes a courageous tuning of the old self to new awareness" [2]. There is no reference or even just a hint to the history of the characters. This is the great difference between those characters and those of Rushdie. Rushdie has the same interest in the individual. Individual's destiny seems to be the core of most oeuvres of Rushdie. But Rushdie links the present suffering of his characters to their past experiences. Rushdie tries to illuminate the dangers of the withdrawal of the individual's past to his present life. He confirms that the individual's surrender to his past is enough to destroy his present life.

II. IMPORTANCE OF THE STUDY

This study tries to show how Rushdie as a dramatist introduces characters that are like the characters in the second wave drama. However, Rushdie is obsessed with the past experiences of his characters. He casts an eye on the dreadful effects of these past experiences on the present lives of his characters showing how the past cannot be separated from the present. He confirms that the individual should get rid of the shackles of the past. So, Rushdie introduces characters that are like those of the second wave. However, he pays more attention to their past lives. This interest in the past lives of the characters cannot be noted through the characters in drama of the second wave

Aims and objectives of this study

This research aims at clarifying the similarity between Rushdie's characters to the characters in the plays of the

second wave.

It also tries to show how Rushdie is interested in the individual's psyche like the dramatists of the second wave, such as Harold Pinter.

III. INTRODUCTION

The 1960s was a decade of radical changes. It was a decade of changes not only in Britain but also all over the world. The British theatre was highly influenced by the political and cultural turbulences of the 1960s. Playwrights at that time tried to expose these problems on the social and political levels. According to Ashraf Bolus:

"In the 1960s, Britain was suffering from an avalanche of both political and economic changes after the final shattering of its imperial power. A sense of impotence and failure seemed to have permeated the British life and affected most works of the writers of this era... It was an era of political and cultural turmoil, when a theatre of social protest and revolution challenged the traditional theatre" [3].

This showed that theatre in 1960s was concerned with registering a current political and cultural policy of that time.

Such trend lasted to the late 1969 when the "second wave" began and twinkled in the 1970s. This time paved the way for the innovative writers that got rid of the traditional techniques and styles introducing new and unconventional methods of writing, techniques, styles, and language. Peter Ansorge summarized:

In Britain in the late 1960s and 1970s, a wealth of similarly Avant- grade iconoclastic dramatic activity marked a new age of do- it- yourself drama. A dozen of young playwrights ransacked the imaginary museum of past styles and techniques of stage presentation, and added touches of their own culled from the circus and the comic strip. They mixed realism and symbolism in a happy disregard for academic properties and artistic restraint.

The second wave was "underpinned by a wider cultural revolution: a rejection of theatrical conventions and defense together with a new tone of democratic autonomy[4]. It emerged in 1969 with the emergence of young writers who adopted several trends and ideologies. Mark Belington remarked" the early 1970s saw the rise of a whole generation of maverick talents disgusted by the shoddy, materialist, corrupt opectacle of British public life and united in their belief that they should do something about it".

Writers of 1970s were disguised by the traditional and British materialist corruption. Those writers were talented, and highly educated. They were the young generation of the post WWII. This generation belonged to the middle classes that suffered from the ruling of the rightist party. Hence, they were inclined to the ideas of the left wing." At any rate from 1968 to 1973, number of politically-

minded, talented playwrights emerged and continued to spearhead political drama into the eighties. And they tended to be leftists"[5]. They seemed to be unconventional and had their own ways that were different from their ancestors.

Those writers sought for new and different ideas, and accordingly new techniques that were proper to their belief in the ideas of the leftist. For instance, Edward Bond introduced social plays that have always expressed contempt for capitalism. But those early realistic plays focused on the empty domestic lives of poor young people, emphasizing their limited powers of understanding and communication so that numerous critics "consider Bond a disciple of Pinter [3]. They rejected the prevailing and dominant conditions of the daily life in Britain. They began to focus on man giving him a chance to express his feelings. They shed light on his depressed psyches. Accordingly, characters in the drama of the second wave were unconventional and very impressive.

Characters in the plays of 1969 were not conventional characters. For John Russell Brown " The characters are all drawn from the middle class, but many different events happen on and off stage"(1982, p. 36). Those characters were real people whom were met by the playwrights. They tried to be relieved from the material and psychological deprivation that they live in. Roger Cornish added:

The central characters in the plays of 1960s playwrights were like the people they had known in their childhood, neighborhoods, an underclass struggling against material and emotional deprivations, whose lives had not been regarded before as fit subject to the English stage .

Those characters lived "on the edge of madness[1]. They are psychologically troubled and baffled. They tried to find the right path hardly. They expressed the gap between them and the society where they lived in. They expressed mistrust in faith and heavens. Pinter's characters were good examples of the characters of the second wave. They experienced loneliness, fear, terror, solitude, emptiness, despair and inability to communicate. They were often tormented by forces beyond their control regardless of their innocence or guilt".

This illustrates that individualism is highly respected and appreciated by the drama of the second wave. It is appropriate, here, to refer to the operational definitions in this study.

Theoretical and operational definitions

"second wave drama": The term "second wave" was first coined by John Russel Taylor in his *The Second Wave: British Drama for the Seventies* in 1972. Taylor confirms that the second wave was a development of the first revolution made by Osborne's *Look Back in Anger*. This wave came into being at the end of the 1960s, in 1969. It lasted to the mid of 1970s. It was characterized by its innovative and great dramatists who had certain ideologies and perspectives. Harold Pinter, Tom Stoppard, Alan Ayckbourn, Stephan Poliakoff, Peter Nicholas, Joe Orton, Simon Gray, etc. were the pioneers of this wave. Those dramatists were experimental ones who had new ideas and technical devices. Those writers were interested in the social issues. However, they tackled the social problems from various perspectives that reflected their beliefs and satisfactions. Hence, their works could be classified as realistic plays.

Yet, they were not realistic with the traditional meanings of realism. This was supported by Pinter's words saying:" What goes on in my plays is realistic. But what I'm doing is not realism" [6]. Instead of casting an eye on the social problem, they were fond of the individual. They tried to go deeply inside him throwing light on his feelings, and sufferings. They illuminated the individual's psychological conflict. Hence, they unveiled the reflections of these sufferings and conflicts on the social life of the individual, and accordingly his relation to the outer world. As those writers introduced unconventional tackling of issues, they introduced unconventional technical devices. These plays were characterized by their style, structure, form, language, and settings. Those works employed the aspects of the Shakespearian epic. Thus, there was some sort of malleability within these plays. Such malleability led to the negligence of the elements of the well- made play. For instance, plots in these plays were not the conventional plots- pyramid shape. Besides, the conflict was not a traditional conflict between a protagonist and antagonist. On the contrary, it was an inner conflict. There was some sort of experimentation. However, there were some writers of" the second wave" who represented the traditional well-made play with all its features. Ayckbourn was on the top of those writers. There was some sort of experimentation.

This experimentation sparkled by the re- introducing of realism. Thus, there was a deep focus and interest of the subject. So, characters were very important in these plays. However, there were no hints to the personal backgrounds, regarding these characters. The audience, had to accept only what was introduced before them on the stage. They had no idea about the past lives of the characters. This was very striking in the plays of Pinter and Stoppard, the leading pioneers of" the second wave". Consequently, those characters were characterized by sufferings, undoubtedness, and loss of confidence.

Rushdie was fond of the Man's characters. He tried to penetrate him deeply. He believed that Man's character consisted of four characters which he classified as:" me whom I know, me whom I do not know, me whom people knows, and me whom people does not know" [7]. It is apparent that Rushdie was as interested in the individual's characters as the pioneers of" the second wave drama". Thus, it is appropriate to make a comparison between characters in the drama of the second wave and characters in the drama of Rushdie casting an eye on the effects of the referred wave on the characters of Rushdie.

Rashad Rushdie

He was born in 1913 and died in 1983. He was a professor of English literature and the first Egyptian head of English department at Cairo university. Rushdie was one of the great critics in Egypt, besides being a novelist and a dramatist. Rushdie wrote many plays such as *Butterfly*, *Love's Game*, *A Journey Outside the Wall*, *Roll On*, *Shadow Puppet Shows* *Oh, My Country*, *The Trial of Uncle Ahmed the Farmer*, *My beloved Shamina*, and *The Light of Darkness*. He wrote also one act plays. In addition, he wrote novels such as *Searching for Time*. He worked as a chief in editor for many literary magazines, such as Al- gadeed(The Newer). Rushdie was one of the great innovative dramatists and critics. He had his own

literary visions, regarding the importance of the objective correlative in any literary work.

Rushdie believed that the objective correlative is part and parcel of any literary work. In his book titled *Essays on Literary Criticism*, he illuminated:

The only means for expressing about emotion is to find an objective correlative... or in another statement to find a situation or a series of events that are parallel to this definite emotion so as when the external truths are completed, there would be a concrete experience that illustrate the targeted emotion [13].

This was a pretext for those who did not agree with his opinion like Muhammed Mandour to declare that Rushdie believed in what is called Art for Art's Sake.

Rushdie was accused of being indulged in this literary school. He was accused of calling for art to be introduced as living in the ivory tower. This was not true. Rushdie denied this in an interview in a literary periodical titled *Fosoul* (Seasons) saying:

Art cannot be separated from life. It is part and parcel of it. However, it should have its own privacy. It should have its own flavor. So, it should keep its distinguishing features regarding its form, style, technique, language as well as its own ideas" [14].

This enhanced his adoption in the importance of the objective correlative. This expresses how Rushdie endeavored to New Criticism.

Rushdie was one of the critics who adopted the ideas and attitudes of the New Criticism. Mahmoud Fawzi in a book titled *Rashad Rushdie by Anis Mansour, Mahmoud Fawzi, et al.* Commented on this saying "Rushdie believes that a literary work does not express a true feeling. It is not also an expression of the character of an artist. But the artist finds the proper objective correlative to the experience he wants to cover" [8]. Rushdie believed that a literary work is not a personal experience that should be copy and paste of the real experience of its author. But it should be employed in a certain way that keeps the elements of a literary work. Here, Rushdie seemed to be influenced by Mathew Arnold; both believed in introducing what is good to people provided that keeping the literary elements of a literary work that characterize it from the other genres of art. This showed how Rushdie was interested in the importance of the literary form of a literary work. He believed that both form and content are on the footing of equality, regarding the importance. He stressed that they could not be separated from each other. Briefly, Rushdie was a professional dramatist and creative critic who believed that the importance of the literary work could be driven from itself.

Shadow Puppet Shows(*Khayal Al- Dhell*)

This is one of the most attractive plays by Rushdie. It was written on 1964 and performed on 1965. This play is a play of three chapters. It runs around the story of Adel, the persecutor. Adel had a past experience that spoils his present time. The story of Adel is parallel to the story of Zawal, the old singer. Zawal's past accident destroys his present and future lives. Thus, the main idea of this play is how man's surrender to his past destroys his present life, but when one fights against this past he can have a new beginning and enjoy his present, and future lives.

There are three main stories in this play: the story of Adel and salwa, the story of Zawal and Hidaya, and the

story of Luna and dr. Mansour. The main characters in *Shadow Puppet Shows*(*Khayal Al- Dhell*) are Adel, the prosecutor who investigates for the death of Al- alfi bek. Adel's ex-wife Ayda betrayed him. This shakes his self-confidence and causes him psychological troubles. This past accident troubles his present life so as he doubts Salwa as being responsible for the death of her husband. Salwa is the widow of Al- alfi bek. She is a young beautiful lady who falls in love with Adel, however, he doubts her. He thinks of her as another copy of Aida. When he meets her, for the first time, he says to her: "I met you before... Are you sure that we did not meet before?" (1965, 35). Adel accuses Salwa of being the killer of her husband Al- alfi bek. Although Salwa is innocent, she confesses with killing her husband to help Adel to regain his self- confidence as a successful prosecutor. Besides Adel and Salwa's story, there is Zawal and Hidaya's story.

Zawal is an old singer who works in Al- alfi bek's villa. He gets married to Hidaya who works as a maid at the house of Al- alfi bek. At the night of their wedding, Zawal finds out that his bride is not a virgin. He is severely shocked crying:" she is not my bride. She is the bride of another one!"(1965, 29). Accordingly, he loses his voice. This shock troubles him brutally so as he kills Hidayah at the end of the play.

There is also the story of Luna who gets married many times. She hangs the picture of the ex- husbands over the wall, although she is in a case of love with dr. Mansour, the husband of Al- Alfi bek. These stories expresse various tackling of the past influence on the individual and how the individual could overcome it.

Analysis

Characters in *Shadow Puppet Shows* (*Khayal Al- Dhell*) are controversial. Some critics classify them as round characters, while others classify them as symbolic characters. Their roles are influential and impressive. They play their roles to prove the idea of the author not to motivate the action. Ragaa Al- Nakash said" Most characters in the play lose their human essence. They are mere symbols of a theoretical idea" [9]. Al- Nakash, here, does not think in the importance of the characters in this play. On the contrary, the role of every character in the play motivates the action and makes the idea of the play applicable to any individual. The human aspect in this play is twinkled by Zawal and Salwa, for instance. The scene of killing Hidayah is a pitiful one. Zawal deserves the sympathy of each character. Moreover, Salwa is ready to sacrifice herself for the sake of Adel. These characters are not just examples. But they take part in the action of the play as follows:

Adel is the protagonist of this play. He is psychologically troubled by the treachery of his ex-wife Ayda. This reference to his experience is a distinguishing feature of Rushdie's character. This reference to the experience of a character contrasts the characters of the second wave drama. The severe experience of Adel leads him to mistrust everything around him even himself. He represents the duplicity of other Rushdie's character and the other characters in the play. He exerts many efforts to destroy the shackles of the past that tie him. He confesses that five years later, he could know criminals. He says:" Believe me. I'm sure. All my expectations are true. All my expectations come true" (1965, p. 28). His opinions were

highly accepted and reliable. But now he is unable to do this. He is baffled and confused. All the time, he hears shootings. This is a reference to killing innocent people. Moreover, he loves Salwa. However, he confirms that she is the killer of Al- alfi Bek. He does not believe Mansour's opinion regarding the natural death of Al- alfi Bek. Adel is a good representation of the severe withdrawal of the past to the present. Helmi Bedair in a book titled *Introducing Reality in the Modern Egyptian Theatre* (1850- 1970) says:

Adel's character is psychologically troubled. He lives in a critical period represented by His ex-wife Ayda who is like Salwa, the widow of AlFi Bek. Adel's case is a mixture of a severe feeling of being guilty and mistrust" [10].

Adel's character is divided into two characters: normal and troubled. The normal character is that of the successful prosecutor who could define the killer and his opinions are highly regarded with the jury. He describes his problem saying:

Do you think that I'm troubled with being unable to know the truth? No, what troubles me is being unable to find Adel. Adel whom I know very well. Adel whom I lost five years later. Sometimes, I put my head over the pillow, in order to sleep. Suddenly, I get up horrified asking who is this man who sleeps on the bed. He is not Adel" [11].

This shows that Adel now is not Adel of five years later. He is different. Adel has a problem that he knows very well.

The troubled character is that that begins with searching for the killer of Al- alfi bek. So, Adel's severe experience with Adel kills his normal character. Thus, Adel's search for the killer of Al- alfi bek is his search for his normal character. Accordingly, he insists that Al- alfi bek is killed to prove that he regains his stability. In addition, he falls in love with Salwa. From time to time, he calls his memories with Ayda. However, he tries to enjoy his life with Salwa. Hence, his past destroys his present. At the end, he discovers that Al- alfi bek died because of drugs.

He accepts this truth. Accordingly, he gets rid of his past problem and gains his normal character. Hence, Adel sets a good example of the past's severe conflict with the present. Adel shows the present's triumph over the past. It can be said that the withdrawal of the past to the present has two aspects; positive and negative. The positive aspect is represented by Adel who overcomes his past accident. Adel defeats his past and begins a new life with Salwa. On the other hand, Zawal falls in the net of the past so as he loses his present life.

Zawal is another important character in this play. His name paves the way for his end. His name means loss. This is exactly what happens to Zawal at the end of the play. Zawal represents the negative aspect of the conflict between the past and the present. Zawal surrenders to his past accident. He never tries to help himself. All the time he feels afraid of all dolls, especially Al- Mawlid dolls, because they remind him with his wedding day on which he discovers that his wife Hidayah is not a virgin. All the time he puts clothes on his wife to cover her. He thinks that wearing more clothes hides his shame. At the end, he kills his wife in a pitiful scene. Bedair comments on Zawal:" From time to time, he returns to the present. Suddenly, he recalls the past events exactly like Adel"[10].

So, Adel and Zawal have the same beginning. However, they have contradicting ends.

Zawal is professionally used by the author to liberate the play from the bounds of time and place. When he is asked about his age, he answers that he is about hundred years or more. He adds that he lives in uncontrollable places. This expresses malleability in the play. It proves that the play is free from the limits of time and place. This is a technical device that is used by the dramatists of the second wave drama. This makes the idea of the place proper to any age or time. Fouad Tulbah adopts this saying:" The play is free from the limits of time and place. This makes the human experience more comprehensive and influential" [11]. So, what happens to Zawal is expected to happen to any other individual at any time. This gives rise to the conflict in this play and enhances the main idea of the play.

Zawal's role exposes the other side of the experience. This is the same case of other male's characters in the play. From time to time, he puts a question saying" Who am I?" (1965, 21). This question declares the main idea of the play that is searching. It is the top of man's loss and deep misguidance. This is the core of "the second wave drama". Zawal's character refers to the relation between this play and the drama of" the second wave"; he as searches as other characters for himself. The idea of searching is part and parcel of their lives. He searches for his past and youthful life as Al- alfi bek does. Thus, it can be said that he is the personified image of Al- alfi bek on the stage. He seems as if he commented on what happens on the stage. Zawal's role deepens the issue, and adds more enthusiasm to it. Adel is similar to Al-alfi bek, Zawal, Dr Mansour, and Hasan. The male characters in this play are complementary characters. For instance, Adel and Al- alfi bek are successful prosecutors. They are intelligent and self- confident at the beginning of their career. Furthermore, Adel is similar to Hasan.

Hasan is doubted to be the killer of Al-alfi bek, exactly like Adel who doubts his opinions and his beloved Salwa. Adel also is like dr. Mansour who is self- confident and optimistic character. Mansour is a mature character. Adel's maturity is achieved when he accepts that Al-alfi bek dies, because of drugs. It seems that all the male characters in this play are different copies of Adel. Every character represents certain aspect of the character of Adel. Those characters have the same individual feelings of loss and misguidance exactly like the characters in" the second wave drama". The female characters in this play also are described as" second wave" characters.

The female characters in this play can be classified as second wave characters. They play complementary roles in *Shadow Puppet Shows* (*Khayal Al- Dhell*). Ayda is another copy of Salwa. When Adel meets her for the first time, he feels shocked. He imagines that he meets her before. He says:

Adel: I met you before! I know you.

Salwa: Do you know me?

Adel: I know you very well.

Adel: Your voice is familiar. Very familiar for me. I feel that I was with you yesterday, the days before yesterday and every day. (1965, 24- 26).

Salwa's great similarity to Ayda is very important and intended to shed light on the main problem of the characters in this play and prove the unity of their crises. Salwa is the mirror from which the audience looks at the others side of Adel's character. Her appearance in Adel's life bares his psychological turbulence. At the same time, it is a sign that he is about to regain his self-confidence. Salwa is the beloved of Adel, the troubled prosecutor, while Ayda is the former beloved of Adel, the normal prosecutor. Salwa is the ambitious Nawal who loves Adel and wants to carry on her next life with him. Louis Morkous refers to the relation between Adel and Salwa: "Salwa is poetry and Adel is the poet. Their story is the story of the well-made artistic creation" [15]. Salwa also is Souad (the only daughter of Al- alfi bek and the wife of dr. Mansour) who makes balance with the past. Salwa talks kindly about her past life with Al- alfi bek and loves Adel, and wants to complete her life with him. Ayda is similar to Hidayah. Both betray their husbands. Both are killed by their husbands after the discovery of their treachery. But Ayda's killing is not a physical killing; Adel forgets about her at the end of the play. So, Salwa helps the audience to know more about the effects of the past on the characters' present life, exactly as Luna does.

Luna is another character in *Shadow Puppet Shows (Khayal Al- Dhell)*. She is also a good example of the past's withdrawal to the present. She is unable to enjoy her present life. She clings to the past. Although she is in a case of love with dr. Mansour, she hangs a picture of her past lover Atta over the wall. Furthermore, she asks dr. Mansour to act exactly in the same way of Atta. She wants to live and enjoy her present life. However, she fails to overcome her past. She clings to her past as karima. This is the wall behind she lives. Furthermore, she misunderstands some past events in a way that makes her enjoys and justifies her clinging to the past. She tries to make accordance with her past and her present. For instance,

Mansour: Yesterday.
Luna: Can never change... It remains yesterday. What is done is thought to be ended. But in fact, it is still existent. But it is hidden. when it appears again it will destroy everything".

She concludes simply the main idea of the play. Luna argues that the past is existent and can never go, but it should not be allowed to destroy the present. There should be an accordance with them. However, Luna is unable to make a distance between the past and the present. Farouk Abd El- Wahab argues: "Luna is a strange character who lives in the past and tries to put its present in the same dress of the past" [12]. She expresses another face of the experience of the past's conflict with the present. Luna is as controlled by the past as Zawal. The only difference between them is that Zawal moves to the world of madness, while Luna moves to the illusory world. She understands what Zawal fails to understand. She realizes that the past is related to the present but not over controls it. Hence, she tries to make an accordance with them.

Luna's main problem is her indulgence in the past that causes her loss of self- confidence and being misguided in this world. So, she tries to be self- confident to enjoy her present life. Accordingly, she clings to both her past and her present. She tries to make her past at the service of her

present. This motivates the main idea in the play; it makes the conflict between the past and the present on the spot. Samir Sarhan explains:

Luna thinks that time's interrelation is so essential for keeping away from self- in confidence. Thus, she refers to the past interrelation with the present that is the main conflict in this play" (1987, 119).

Luna tries to escape from her past sufferings however, she fails. She tries to make her past approaches from her present to lead a happy and calm life. It is a good example of the individual's indulgence in the past.

IV. CONCLUSION

It is noted that the characters in this play illustrate the deep conflict between the past and the present. They show how such conflict can destroy the social life. Their inner and individual sufferings pave the way for discussing social and political effects. Hence, characters in this play are very like the characters in the drama of the second wave drama. They highlight how Rushdie is as interested in the individual's psyche and his inner conflicts that turn into conflicts within the society around him exactly as the second wave dramatists. However, there are references to the past lives of the characters of Rushdie in *Shadow Puppet Shows (Khayal Al- Dhell)*. This is the only difference between those characters and the characters of the second wave drama.

Ideas for Future Studies:

Rushdie as a dramatist and critic is a fertile soil for literary studies and researchers. It is a good idea to study the semiotic aspect in the drama of Rashad Rushdie. It is also acceptable to make a comparative study between the role of women in the drama of Rushdie and that in the drama of Caryl Churchill. Moreover, it is important to cast an eye on Rushdie's critical visions, regarding the objective correlative investigating this to Al- Hakim Caves' Men. There are many ideas that can be studied in the drama of Rushdie and his critical writings.

REFERENCES

- [1] Taylor, John Russell. (1971) *The Second Wave: British Drama for the Seventies*. London: Methuen young books.
- [2] Sarhan, Samir. *Contemporary Theater*. Cairo; The Egyptian General Association for Book, 1978.
- [3] Boulus, Ahraf Eshy. (2000) "The Individual in Stoppardian Drama". Diss.
- [4] Worth, K.J. (1972) *Revolutions in Modern English Drama*. London: G. Bell and Sons.
- [5] Cornish, Roger & Violet Ketels. (1986) *Landmarks of Modern British Drama: the Plays of the Seventies*. U.S.A: Methuen.
- [6] Nelson, James J. (1970) Sir William Watson. New York: Twayne Publishers Inc., qutd. in Watson 1970, 5
- Ansorge, Peter. (1970) *Writing in Plays and Players*. London: Bloomsbury.
- [7] Enani, Muhammed. (2002) *The Tales of Oasis*. Cairo: The Egyptian General Assembly for books.

- [8] Fawzi, etal. (1987) Cairo: The Egyptian General Assembly for books.
- [9] Al- nakash, Ragaa. (1971) A small seat before the Stage. Cairo: The Egyptian General Association for Book.
- [10] Bedair, Helmy. (1990) Discussing Reality in the Modern Egyptian Theater (1850- 1970). Cairo: The Egyptian General Association for Book.
- [11] Toulbah, Fouad Abd El- Hamid. (1965) "Searching for Truth". Theater Magazine. Vol. 17.
- [12] Abd El- Wahab, Farouk. (1965) "Rashad Rushdy". Theater Magazine. Cairo: Ministry of Culture. Vol.19.
- [13] Rushdy, Rashad. (1962) Essays on Criticism. Cairo: Anglo Bookshop.
- [14] Rushdy, Rashad. (1983) Fosoul Magazine. Cairo. p. 43-4.
- [15] Rushdy, Rashad. (1964)" Lights on Puppet's Show". Theater Magazine. Vol. 10.