

# **The Dystopian Perspective of Iraqi Contemporary in Light of Ali Abdul Nabi Al- Zaidi's *Summer Rain* play**

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## **Abstract**

This paper analyzes the play *Summer Rain* (٢٠١١) as a social and political critique of the way government institutions of power discourse are portrayed in the fictional societies found in dystopian literature. It examines the role played by successive authorities ruled Iraq before and after ٢٠٠٣ in the dystopian society presented in this play. Iraq has seen several significant events in its modern history, including military occupation, authoritarian regimes, deadly wars, civil unrest, and persistent political corruption. These circumstances had a profound impact on the theater. However, by conveying social, political, and ideological concerns on stage, some authors were able to create a noteworthy contemporary theater that reflected essential facets of Iraqi culture. The government uses physical and mental control over its citizens to impose its will. Manipulation, surveillance and oppression from the government, and ongoing abuse of authority have caused the populace to become marginalized and confused. Thus, nourishing the downtrodden people with their fundamental rights necessitates a resistant awareness. When people learn about the totalitarian government, they begin to rebel against the abuses committed by the governing elite. Alzaidi's *Summer Rain* aims to raise public awareness of the Iraqi crises. The drama demonstrates how effective Iraqis are in raising their voices in opposition to war despite the ongoing terrible conditions in their nation. Through the play's protagonists, it also attempts to convey a number of implications on the tragedy of war and how it affects common people in Iraq. The given paper enlightens, for the first time that *Summer Rain* can be read as dystopian literature, thus it can help readers to become aware of their social and political surroundings. Besides, it produces a possibility of social and political change by bringing such ideas of change into adolescent realization.

## الخلاصة

تحلل هذه الورقة البحثية مسرحية "مطر الصيف" (٢٠١١) بوصفها نقدًا اجتماعيًا وسياسيًا للطريقة التي يتم بها تصوير مؤسسات السلطة الحكومية في المجتمعات الخيالية الموجودة في الأدب الديستوبي. وتبحث في الدور الذي لعبته السلطات المتعاقبة على حكم العراق قبل عام ٢٠٠٣ وبعده في المجتمع الديستوبي الذي تقدمه هذه المسرحية. لقد شهد العراق العديد من الأحداث المهمة في تاريخه الحديث، بما في ذلك الاحتلال العسكري، والأنظمة الاستبدادية، والحروب المميّنة، والاضطرابات الأهلية، والفساد السياسي المستمر. وكان لهذه الظروف تأثير عميق على المسرح. إلا أن بعض المؤلفين استطاعوا من خلال نقل الهموم الاجتماعية والسياسية والأيدولوجية على خشبة المسرح، أن يخلقوا مسرحاً معاصراً جديراً بالملاحظة يعكس جوانب أساسية من الثقافة العراقية، حيث تستخدم الحكومة السيطرة الجسدية والعقلية على مواطنيها لفرض إرادتها. وقد أدى التلاعب والمراقبة والقمع من قبل الحكومة وإساءة استخدام السلطة المستمرة إلى تهيمش الشعب وإرباكه. وبالتالي، فإن تغذية الشعب المضطهد بحقوقه الأساسية تتطلب وعياً مقاوماً. عندما يعلم الناس عن الحكومة الشمولية، يبدأون في التمرد ضد الانتهاكات التي ترتكبها النخبة الحاكمة. يهدف "مطر الصيف" للزبدي إلى رفع مستوى الوعي العام بالأزمات العراقية. تُظهر المسرحية مدى فعالية العراقيين في رفع أصواتهم في معارضة الحرب على الرغم من الظروف الرهيبة المستمرة في بلادهم. كما تحاول المسرحية، من خلال أبطالها، نقل عدد من الدلالات حول مأساة الحرب وكيفية تأثيرها على عامة الناس في العراق. وتوضح الورقة البحثية المقدمة، ولأول مرة، أنه يمكن قراءة "مطر الصيف" كأدب ديستوبي، وبالتالي يمكن أن تساعد القراء على أن يصبحوا على وعي بمحيطهم الاجتماعي والسياسي. إلى جانب ذلك، فإنها تنتج إمكانية التغيير الاجتماعي والسياسي من خلال إدخال أفكار التغيير هذه في إدراك المراهقين.

## 1.1. Introduction

Over the past ٢٠ years, Iraqi women's position and living conditions have become increasingly important, particularly in the years following ٢٠٠٣. Many studies, papers, conferences, books, and articles were being written to highlight the worsening conditions that Iraqi women are living in. The majority of these studies highlight certain traits, such as the fact that Iraqi women are almost always disadvantaged, oppressed, defenseless, and excluded. Nadjé Al-Ali assures (٢٠٠٥) "Iraqi women might turn out to be the biggest losers in the current and future political and social map of Iraq" (p.٧٣٩). This is to be anticipated given that, according to Al-Athari (٣), "not a single Iraqi family was left untouched" and that their nation has been devastated by economic sanctions, many wars, and an authoritarian political system. The vagaries of Iraqi political power dynamics, to which the destiny of Iraqi women is inextricably linked, must be traced in order to properly comprehend the myriad issues and difficulties that Iraqi women have faced on a daily basis since the second half of the twentieth century.

Theatrical drama attains a great importance that distinguishes it from other creative literary scripts, poetic expression, or creative narration. For several

considerations, the most important of which is that it is considered the most suitable literary field for forming statements in theatre because it carries more connotations than just one meaning that discourse in other arts differs from discourse. The dramatic performance gives life to a literary text, of blood and flash, and helps the audience better understand the characters. The dramatist can present an image of reality with all its complexities and contradictions with effective influence and effectiveness for the recipient (Suvin ١٩٧٢).

Thus, the dystopian literature of the corrupt city is considered a form of criticism that is directed at raising society's awareness of the extreme impact of destroying the human condition on the general and individual levels. In this way, the researcher noticed that there are shortcomings and lack of clearness in understanding the dystopian nature of Ali Al-zaidi's writings in general, and the intended play, *Summer Rain* in particular. Dystopia is one of the main themes of the play which parallels Rousseau's (٢٠٠٨) perspective of the 'social contract' where the relationship between individuals' freedom and the state is in an ethical context. Rousseau further states the "social compact that creates the state also eradicates personal autonomy and completely subjugates individuals to the collective will" (١١٨). One could consider this lack of agency to be a dystopian state.

The word dystopia is originated from two Greek words, *dus*, and *topos*, meaning an illness. It narrates the literature of a corrupt city where its people suffer from poverty, hunger, and injustice. 'Dystopia' is, therefore, a modern phenomenon, wedded to secular pessimism (Claeys, G. ٢٠١٦, P. ٥). Mikesell, M. (١٩٨٢) states that the terms dystopic and dystopia are properly literary rather than political, a dystopic novel being a type of satirical novel which shows life in a dysfunctional utopia and a dystopia the literary characterization of a dysfunctional utopia. Dystopian literature enlightens the oppressive attitude of the government and the necessity to rebel against the controlling power of the weak which reflects on the real world.

It was believed that 'dystopian' literature emerged as a fully-fledged literary genre in ١٩٣٢ when Aldous Leonard Huxley (١٨٩٤ - ١٩٦٣) published his novel "Brave New World". It began to spread and clarify its Milestone with the extraordinary incidents occurring, such as the Industrial Revolution and the widening of social disparities, and after the two world wars and their accompanying catastrophic repercussions at all levels (Claeys ٢٠١٦). Dystopias are often categorized by fear or distress. Also, the novel *We, is considered an*

*early dystopian* novel, by the Russian writer Yevgeny Zamyatin “which presents a narrative of political and "romantic" struggle, lie subtexts exploring the personal and ideological implications of the conflict between reason and emotion”( Mikesell, M. L., & Suggs, J. C. ١٩٨٢, P. ٨٨). He expressed his dissatisfaction and bitterness at the outcome of the Russian Revolution. The early dystopian works expressed dissatisfaction and bitterness at the outcome of the political revolution, where they depicted the future of a world in which there is no privacy for those who live in it, as long as they are surrounded by surveillance on all sides, subjected easily and voluntarily to the control of the ruling regime.

### ١.٢. Iraqi Dystopian Situation

The play with its diminutive setting foreshadows the outer political deterioration of Iraq. There are two political systems in which Iraqis underwent totalitarianism, represented by Sada'am regime between (١٩٧٩ - ٢٠٠٣), and the democratic system, represented by the allied parties from ٢٠٠٣ to the present. After long meaningless devastating wars were led by autocratic regime. All citizens, even the rebels, soon anticipate that democracy would lead to better lives if they defeat the authoritarian Capitol in the conflict. People generally think that totalitarianism is all about ultimate control, while democracy is seen as the most humanitarian form of government. In particular, democracy relates to freedom. By contrasting the discussions of democracy and totalitarianism, in the incident of the play, *Summer Rain*, the different systems accord with Foucauldian discourse that power is closely related (Foucault ٢٠٠٥). By contrasting the discussions of democracy and totalitarianism in the novels, one can understand how democracy has devolved into a problematic system akin to tyranny.

The *Summer Rain* narrates the story of a woman who is her husband has been absent from her for thirty years. Then, she has been desperately waiting for his arrival all these years and imitating his existence as if he was there. Through, the long period of his absence, he and every absent person have to be compensated by people who are made upon request, a copy of the original, and the question that arises during the narration of the story is: Who is the clone now and who is the real one? The dilemma is not to manufacture copies of husbands for their single wives; the problem is that the authority sent her (Flynn) three identical copies of her husband. The dystopian authority aims to reduce human value, encouraging the atomization and artificial division of society. People who break customary social ties become more alone and easier to control. The authority works hard to

undervalue the critics' feelings and compassion. Thus, it prioritizes its own cults of personality over the well-being of others.

The paper is an analytical study that includes knowledge of the function of dystopian notions in the text of the play *Summer Rain* by Ali Abdul Nabi Al-Zaidi (١٩٦٥-). He is an Iraqi dramatist; his brilliant treatments in flaming the resisting deep with the audiences made him win more than ٢٥ Arabic and Iraqi literary prizes. Most of his writings are tainted with a lot of criticism of the rulers' wrong political conduct. The current research aims to identify the repercussions of dystopia in the text of the *Summer Rain*. It enlightens the dystopian elements in this play, how they manifest in the text and the important causes that the author relies on to describe the dystopian component.

Emad Jassim (٢٠١٢) declares that the *Summer Rain* has political symbolism in that the theme focuses on condemning the returnees for the Iraqi parties and politicians fighting for power, who were coded as unreal, cloned husbands. The mother and wife, the homeland, and the country, which had been exhausted by wars, returned to her with cloned husbands, as he explains. It is necessary to boldly break into politics through art. Jassim reveals that the play condemns the current situation and demands a real national project that saves the country from similar utilitarian policies, instead of the circulation of reckless failure politicians whose concern is to aggrandize their fortune and careless for others. Thus, the heroine after a long period of waiting, she rewarded with several dolls unable to remedy her injuries.

*Summer Rain* is written after ٢٠٠٣, the period of political transformations and changes in Iraq under the umbrella of the American force the "soft fascism" in which the enforcement power hides its true face under the mask of democracy, freedom of expression free opinion, religion, and sectarianism. Subsequently, Prof. Richard Sennett(٢٠٠٤), an American sociologist, asserts that 'soft fascism' is a type of political activity characterized by compensating cults of unity, vigor, and purity with obsession victimization, humiliation, or community decline. However, Iraqis live two different political systems hoping the latter would promote their life circumstances, but in vain.

The heroine is called 'Falyнна' which is an Iraqi traditional feminine title referring to women not in particular. She has been waiting for her husband, who went to war twenty years ago and was absent. She did not want anything other than his arrival and she would excuse him for his long absence. That what was the old regime had done to her. The new regime found her a solution which troubled

her even more. The authority suggested a resolution to manufacturing fake men to fill the spots of those missing family members. Those copies definitely share common merits and are managed by authority, it so keeps everything under control in one hand. On the other hand, Burrige, K. (٢٠١٥) states that by Reducing individuality and independent thought, dystopias frequently aim to stifle individuality and disagreement in favor of strict conformity. Thus the heroine asked to make her a clone husband who has the same physical qualities after she had given them, his description, age, and minute details:

**Woman** They can. They told me they would create an exact replica of my husband.

**Man #١** (*laughs*) Create a husband? Where?

**Women** in their factory.

**Man #١** A doll?

**Woman** A clone. (Al-Azraki, et al. ٢٠١٧ P.٥٦)

Likewise, The sound of Flynna's pain and groaning is embodied in her unconscious actions, where the wife who lived during the absence of the husband during the final years of the first war only to return to her in the year of the beginning of the fall of the dictator. The family's members are absent and bright up by the same forces of dictatorship and presumable democratic force as the fate of the fuel of wars. The successive miserable and fake experiences epitomize shock and disappointment through the social perspective. The notion of waiting is not exhibited for a husband or lover, but it is rather meant to turn from being a negative waiting to a positive movement and revolution in the end .

The author gives less thought towards the given characters' personal information, such as their names, interests, and lifestyles. Besides, he doesn't mention their regional divisions, beliefs, or interests. By doing so, he explores general issues about national plights that they experience regardless of their different regions, historical backgrounds, and authenticities in one hand., Najdi (٢٠٢٠) further asserts that in dystopian literature, the writer disregards personal information to describe the quality of the phenomena in society. This perspective forms the essence of dystopian literature to look further for Societal or common issues that affect large numbers of people and are shaped by a lead of large-scale socio-political and economic institutions. Social issues frequently find their way into group identities and social norms in ways that enforce compliance and conformity. They so will influence the people's attitudes and behaviors. The

leading negative thoughts and the complexities of the social and political impact on society, in turn, are influential and effective on the individual.

Iraqi citizens suffer a great deal from the negative controlling ideology and the derogatory reflected dominance as well as the social and political effects of the negative controlling regime. Consequently, thousands of Iraqis were either killed and terrorized by the old systematical tortured regime or by the chaotic disturbance after the new political parties took over. Iraqis have been subjected to genocide, terrorism, poverty, and displacement over the past twenty years. Therefore literature of dystopia can better justify the depth representation of a 'narrative battle' in the face of a frustrating reality, to a future world inhabited by devastation and dominated darkness. A world in which those who fight to build what is better fall victim to suspicious forces, while the feet of those who lack the will to confront sink into the mire of helplessness, despair, and surrender, entrenching ruin as if it were inevitable.

After ٢٠٠٣, Iraq is completely differentiated in events from what comes before it. After the war and dictatorships put on, new strategy differs to some extent from the ones before this history. Thus, it may be found the text of *Summer Rain* unmasks the new faces of the dictatorships and presumable heroes. Fenwick J. and John Crockett (٢٠٢١) the heroes have no responsibility; the heroism is nothing but fabricated clones. The truth and the authenticity become rare things. Society obscures its direction and gets complicated, and the presumable new regime, of freedom and prosperity, turns out to be a big lie. Therefore, the intellectual references of this text came from the core of the events after the change that took place in Iraq, to confirm the fundamental question: who is real now, and who is a clone or a fake?

Iraqi people have recently been among the societies that witnessed the scourge of siege, wars, and the lack of food supplies, and medicines. It had been run by successive controlled tyrants. Besides, the occupation of Iraq at American hands is stubborn towards stability. Consequently, the country was witnessing sectarian strife, to the point that individual Iraqis were fleeing from one city to another and from homeland to neighbor in search of security and decency. This circumstance was what attracted the attention of Iraqi writers in order to describe this society that has become Edge of collapse. We do not forget that the play is an image that reflects the reality of society with its pain and hope. What the people are looking for, and after the fall of Baghdad and the dissolution of Baathist authority, the atmosphere became appropriate to convey the lived reality. The text

raises doubt about the absurdity of an authoritarian society. The creation of the atmosphere imitates and discloses the curse of war, injustices, and misfortune. These circumstances initiate disturbance and pain, question the misfortunate people's present and future, and leave them with shallow resolutions convincing them that everything is alright but the fact is not like that.

The text starts with what is social since we see a particular woman waiting for a husband to come to her or knocking on her door after an absence of many years: for years, I have been hiding my head under my cloak and searching for you in the street, down alleyways, and inside houses. I have been looking for you in a stranger's eyes. Looking and looking, from one street to the next and the next and the next and the next, from one house to another and from every alley into hell, hoping to see you or even your shadow. I talked to everyone who knew you, and even those who didn't. It was pointless (Al-Azraki, et al. ٢٠١٧ P.٥٥)

A *woman*, about ٤٥, is combing her hair and looking into a small mirror that she holds in her hand. She goes to the balcony and then returns.

*Woman, It's time. My dearest, the head of the household, and its shining light will come*

*now. Aaahhh, he will come* (Al-Azraki, et al. ٢٠١٧ P.٥٥)

However, the social dimension disappears and is replaced by the political dimension, which is what the text wants in the first place after the waiting wife is approached by many husbands and all of them say that they are real. They are not fake or human clones, and from here the text goes with ideas much beyond the idea of the traditional social dimension and the theme of waiting. The text enlightens the most important event and it conveys the idea of fake heroism in a confused reality that emerged from wars and dictatorships and fell in the middle of wars. The new dictatorships, as this text confirms, especially since it works on the symbol of the coming (husband) who carries the memories of the old woman and his belonging to the place, the house.

The play, *Summer Rain*, is a realistic dystopian play that starts with a social problem in an avenue inside the home. Al-Zaidi depicts to us a story of an Iraqi house foreshadowing for analogous bigger picture of the Iraqi people. A wife was waiting for a husband who had disappeared, and she did not know where he was in a war, or cell, or a mass grave. He is absent and he was absent in the first days of the honeymoon. Consequently, the woman (Flynnna) has spent ٣٠ years waiting for him until "But I dyed it for you, darling! I blacked out the whiteness that covered it. For years I have been dyeing it for you. I will dye it and dye it and dye

it until you come back. For years I have been wearing the perfume you love" (Al-Azraki, et al. ٢٠١٧ P.٥٧). She has just lived an imagination or a ghost named husband.

The play reveals to us the secrets of home and what a woman feels when she is left alone waiting for her long-absent husband. The author played the theme of waiting, A wife was waiting for her husband, who had vanished, and she had no idea if he was in a mass grave, a prison, or a combat zone. What matters is that he doesn't exist, and that he didn't exist throughout the first several days of their honeymoon, leaving Flynnna to live as only her husband's ghost or fantasy, and after he took a lifetime. It is with her that he is forty-five and she hopes that he will come tomorrow. It sheds light on the social and political reality of the country, especially the deterioration of the political situation that happened in Iraq after ٢٠٠٣. It permeates its dialogues with puns, nonsense at times, and illusions at other times since some of the dialogues have deeper meanings. The conversation is close to the mind but not intended and perhaps its purpose is to raise questions or find answers to the questions or escape from the questions:

Woman (*sighing*) Aaaahhhhh. How have you been, my love? You are my life, my whole life! I swear to God, I don't know what to ask you and what not to ask you. Oh

God, what should I do? Forgive me, I'm worried, confused, no, no, I'm scared . . . no, no,

I've been waiting for you. I was . . . I don't know what I was . . . (Al-Azraki, et al. ٢٠١٧ P.٥٥)

The intended text is meant to reveal the dystopian domestic venue of Iraqi people, particularly the women, and its reflection on the socio-political consequences. It reveals the psychological dimension of the central character of the play who is named (Flynnna), a woman. This stereotype naming has two significances on one hand it alludes to the absurdity and meaningless of humanity, on the other hand, it characterizes the misery and loneliness of all Iraqi women. The theatrical text displays the suffering and insignificance of homeland.

The heroine, Flynnna, desperately attempts to resolve her plight of loneliness and losing her husband by ordering a fake husband from a company manufacturing husbands for single wives who lost their husbands in the war. She ordered a clone husband for her in order to fill the place of her real husband. It means that she assumed an imaginary world to live in the illusion because she had to give up on waiting for her real husband to come up. By doing so, the writer wants to

emphasize the setting of the text (Iraq), the political deterioration that happened to it after the year ٢٠٠٣, and its impact on all of humanity. Thereby, war's condition usually gives a greater authority to the state.

Governments at times of war may nationalize extraordinary judgments for their own benefit, impose speech and movement restrictions, and use surveillance to gather resources under dubious conditions. Its manifestation reflected of dystopian impact.

Likewise, the text starts with what is social, especially since we see women have been waiting for a husband to come to her or knock on her door after an absence of many years. However, the social dimension disappears or is replaced by the political one, which is what the text wants in the first place after the waiting wife comes eventually across many husbands, all of whom say that they are real. They are not fake or human clones, and from here the text goes with ideas much beyond the idea of the traditional social dimension and the theme of waiting. The text frames the most important event and conveys the idea of fake heroism in a confused reality that emerged from wars and dictatorships and fell in the middle of wars. And new dictatorships, as this text confirms, especially since it works on the symbol of the coming (husband) who carries the memories of the old woman and his belonging to the place, the house.

The play plainly reveals misery and vulnerability so that they accept the soft-talk solution suggested by the government. Instead of putting an end to the fruitlessness war and bringing back the head of the household, they started manufacturing 'clones', duplicated people ( a copy of the original) to fill the place of the missing familial members. Once, the clones crowd on the single wives, the crisis occurs. The wife experiences the repercussions of acceptance and rejection the case with every woman in the city whose husband was forcibly absent, and she is confused about where her real husband is and where is the fake one, especially since the factory made an exact copy. The husband bears the smallest details and uses the same perfume bottle that the husband was using before his disappearance. Events escalate to emphasize the idea of the show, which is to illustrate the harms of excessive use of technology in the future.

**Woman** A lot. I told them to bring you back as a young man. Oh, God! What should I do? I emphasized that.

**Man #١** (*laughs*) Bring me back? How do they do that?

**Woman** They can. They told me they would create an exact replica of my husband.

**Man #١** (*laughs*) Create a husband? Where?

**Women** in their factory.

**Man #١** A doll?

**Woman** A clone.

**Man #١** What's the matter with you?

**Women** create clones of missing husbands and send them to their wives. Come here, look through the window. Come on, don't be afraid! (Al-Azraki, et al. ٢٠١٧ P.٥٨-٥٩)

The ruling regime has not only devastated and falsified the citizens present but also tries to Perpetual a future dominate and monitor the people. The author focused on clarifying the extent of the destruction that occurred and the role played by Iraqis in a humanitarian manner. This show revealed the example of a wife who lost her husband and used a manufactured copy of him, a site of destruction inside the house as well.

#### ١.٢. ***Summer Rain Accords with General Dystopian Characteristics***

Dystopian text generally begins with protagonists blindly accepting the world around them, and then slowly beginning to question the nature of the society they live in. This allows the reader to adapt to the environment and witnesses the unfolding of the protagonist's character. Saif M. (٢٠٢٠) asserts the topic of absurd anticipating of a woman, nameless, waiting for her disappeared husband. She lived with his shadows, memories, clothes, and sweet tales. The simplicity of her character drives her to order a fake husband only to maintain a simple and communal living. He further argues that "the same lady, who desires her spouse to come back to her or accept a duplicate of him. Later, she starts questioning the entire sociopolitical authorial system" (٢١-٢٢). Flynnna refuses to be silent about the truth and shouts against injustice, tyranny, and taking away her husband. The text has political dimensions intertwined with social dimensions. During the course of the play, the heroine undergoes self-maturation and eventually matures up to gain insight into the self and know the facts.

Although the writer does not mention the personal information, this way he offers a stereotypical character reflecting the plight of downtrodden people, he internalizes his character and leaves them transparent to audience and readers. By doing so, he doesn't not only allow the reader to understand the event in their own way but also makes them adapt to his characters' sufferings and inspirations. The audience fully understand and sympathize with a frail, forty-five-year-old woman who is unable to move and has no choice but to wait and hope for her

husband to return. So any defenseless woman may be fully supported by the audience's opinion. Thus, the author orients the general judgment to implicitly condemn the authoritarian manipulation. Once Flyna

Shouting:

GET OUT ! ALL OF YOU! GET OUT OF MY HOUSE, NOW ! My heart no longer needs you, clones! My soul no longer needs your words, memories, dreams, lies, and your misshapen faces. My heart holds no place for your love. Never!(٦٩)

After along the confusion that the heroine experiences among her clones, and husbands, which makes her unable to make any decision because she is living in a difficult psychological situation that extends for many years. Therefore, we find that her awakening at the end of the text came to confirm those fake husbands by making a decision that would change everything in her life for the better. So, she expels all these men, which is a sign of the stability of her psychological situation in the midst of a complex and greatly sick reality. Likewise, the movement of her body, after her voice was not heard, her movement here has become stronger and more violent.

The author purposefully, narrates a story of an ordinary woman simply to identify with a common sense of public taste. Audience normally identify with common people who resist and rebel against the oppressive system. Reading about characters' hardships in dystopian literature might help readers develop empathy for oppressed or marginalized people in both real life and fiction. Thus, this permits readers to vicariously experience the art of resisting back against tyranny, manipulation and oppression. Another lesson these stories issue is a warning about the possible unfavorable consequences of extending the social or political trends into the future. They need to be more watchful and taking responsibility.

The Iraqi theatre had lengthy decades of disarray when the culture of power attempted, in one way or another, to bring it back to its violent past. When change occurred in Iraq in ٢٠٠٣, there are new discourses spread widely, and new climates begin to appear rapidly. Likewise, these circumstances allow Outlets of brilliant discourses full of insightful boldness denying injustices and mistreatments. Therefore, we find that her awakening at the end of the text came to confirm that a person, regardless of whether he is a woman or a man, must be strong in difficult moments and makes a decision that would change everything in his life for the better, so she expels all the men, which is a sign of the stability of

her psychological situation in the midst of a complex and greatly bizarre reality, and even the movement of her body, after her voice was not heard, her movement here has become stronger and more violent.

In the new homeland, everything has become cloned, people, art, culture, buildings, and even history. It is no longer has features, taste or colour. They erased it in order to clone others, as they pleased. What really has changed between yesterday and today, nothing but falsehood, emptiness, and sweet ornate words? Yet, love is no longer exists, but has become like drops of dew.

### **Conclusion**

The depth of peoples' tragedies is revealed by Iraqi theater today. It has the means to strengthen the rebellion ingrained in the brains of the recipients. Through their thoughts on the tragedy of war and its effects on common people, the author attempts to convey a set of implications. The chosen local character models bore the misfortunes and devastations of war upon their shoulders. With its dramatic aspects, the play diagnoses the imbalance of irritation and despair that hindered harmony between their reality and their convictions, exposing the psychological truth of that age of playwrights. The Play has portrayed the dystopian society and it has been a prominent depiction of Iraqi society in reality. It has outlined several themes of dystopian society, which revolve around the role and control of the government and its consequence on the misery of the Iraqi people. The Duality of the oppression and negligence by the ruling lead and the suffering and confusion from the ruled class has been the essence of the whole story. The paper enlightens on the implicit sociopolitical lessons given in the text so that the conspiracy and intrigue of authority degrade the criticizes life present and can be harmful to the future due to the mistreatment that springs from the place meant to attend to and look after people's best interests.

The paper sheds light on the concept of refusing the bitter mistreatment and saying 'stop' to manipulation. The denial of injustice should be secured with awareness, will, and determination, this is what happens with Flynnna who initially is explored as a defenseless naive woman waiting for her missing husband to return later she questions and refuses the whole corrupted social and political system. The proposal serves as a call to action for the essential steps to be taken in order to lessen the upsetting experiences that Iraqi women had during and after war. Whatever the situation, Iraqi dramatists will undoubtedly keep responding to their nation's shifting political environment and placing it within the rich heritage of a culture that dates back to the dawn of civilization. The last lesson from the

play is one of hope. Tomorrow is a new day is the catchphrase that people need to live by, and the lesson we should never forget is to never stop loudly demonstrating on stage whenever necessary.

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