

جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة الأنبار



**AUJLL**  
مجلة جامعة الأنبار للغات والآداب

# مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة  
تعنى بدراسات وأبحاث اللغات وآدابها

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جامعة الأنبار - كلية الآداب

## مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة تعنى بدراسات وأبحاث اللغات وآدابها

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## أسرة المجلة

### رئيس تحرير المجلة ومديرها

رئيس التحرير	العراق	الأنبار	النقد الحديث والبلاغة	اللغة العربية / الأدب	كلية الآداب	أستاذ	أ.د. أيسر محمد فاضل	1
مدير التحرير	العراق	الأنبار	طرائق تدريس اللغة الإنكليزية	اللغة الإنكليزية	كلية الآداب	أستاذ مساعد	أ.م.د. علي صباح جميل	2

### أعضاء هيئة التحرير

عضوًا	أمريكا	فولبريت	الأدب المقارن	اللغة الإنكليزية	الآداب والعلوم	أستاذ	وليم أفرانك	3
عضوًا	دولة الامارات العربية	الشارقة	اللغات الشرقية	اللغات الأجنبية	الآداب والعلوم الإنسانية والاجتماعية	أستاذ	أ.د. عدنان خالد عبد الله	4
عضوًا	الأردن	الأردنية	النقد الحديث	اللغة العربية / الأدب	عميد كلية الآداب	أستاذ	أ.د. محمد أحمد عبد العزيز القضاة	5
عضوًا	الأردن	الأردنية	اللغويات العامة الإسبانية والإنكليزية	اللغات الأوربية	كلية اللغات الأجنبية	أستاذ	أ.د. زياد محمد يوسف قوقرة	6
عضوًا	العراق	بغداد	ترجمة مصطلحات ( فقه اللغة )	اللغة الروسية / فقه اللغة والاسلوبية	كلية اللغات	أستاذ	أ.د. منى عارف جاسم المشهداني	7
عضوًا	الأردن	الأردنية	الأدب واللغة الإيطالية	اللغة الإيطالية	كلية اللغات الأجنبية	أستاذ مشارك	أ.م.د. محمود خليل محمود جرن	8
عضوًا	الأردن	الأردنية	كلغة اجنبية ولغة ثانية	اللغة الألمانية	كلية اللغات الأجنبية	أستاذ مساعد	أ.م.د. نادية حسن عبد القادر نقرش	9
عضوًا	العراق	الأنبار	الدلالة والنحو	اللغة العربية / اللغة	كلية الآداب	أستاذ	أ.د. طه شداد حمد	10
عضوًا	العراق	الأنبار	اللغة والنحو	اللغة العربية / اللغة	التربية للبنات	أستاذ	أ.د. خليل محمد سعيد مخلف	11
عضوًا	العراق	الأنبار	علم الأصوات	اللغة الإنكليزية / اللغة	التربية للبنات	أستاذ مساعد	أ.م.د. عمار عبد الوهاب عبد	12
عضوًا	العراق	الفلوجة	علم اللغة التداولي	اللغة الإنكليزية / اللغة	رئاسة جامعة الفلوجة	أستاذ مساعد	أ.م.د. إياد حمود أحمد خلف	13
عضوًا	العراق	الأنبار	الرواية	اللغة الإنكليزية / الأدب	التربية للبنات	أستاذ مساعد	أ.م.د. عمر محمد عبد الله	14
عضوًا	العراق	الأنبار	النقد الحديث	اللغة العربية / الأدب	التربية للبنات	أستاذ مساعد	أ.م.د. شيماء جبار علي	15
عضوًا	العراق	الأنبار	النقد القديم والبلاغة	اللغة العربية / الأدب	كلية الآداب	أستاذ مساعد	أ.م.د. نهاد فخري محمود	16

مجلة جامعة الأنبار للغات والآداب - جمهورية العراق - محافظة الأنبار - الرمادي - جامعة الأنبار - كلية الآداب

Mobile: +9647901786561 E-mail : aujll@uoanbar.edu.iq ص.ب ( ( 55 رمادي ) ) ( ( 55431 بغداد ) )

## شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام ( E-JOURNL PLUES ) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث ( Word و LaTeX ) ، وبالاتتماد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد ( Word software ) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد ( Word software ) ويجب أن يكون النص بتنسيق عمودين. اجعل تنسيق النص بسيطاً قدر الإمكان. ستتم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها ( أ 1 ) ، مكافئ. ( أ 2 ) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. ( ب 1 ) وهكذا. وبالمثل Eq. :الملاحق ترقيماً منفصلاً بالنسبة للجداول والأشكال: الجدول أ-1 ؛ الشكل أ 1 ، إلخ

معلومات صفحة العنوان الأساسية

**العنوان:** موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ

قدر الإمكان.

**أسماء المؤلفين وعناوين انتسابهم الوظيفي:** يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل

مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكن إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

**قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء:** حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

**المؤلف المراسل:** حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف<sup>2</sup> ، اسم المؤلف<sup>2</sup> .

## الملخص

**الملخص:** الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

**تنسيق الملخص:** (نوع الخط: Simplified Arabic حجم الخط: 10.5 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5cm). ويجب أن يحتوي الملخص على العناوين الفرعية الآتية:

الأهداف:

المنهجية:

النتائج:

الخلاصة:

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)

مطلوب مصطلحات أو كلمات رئيسية ، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14) متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناوين. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.  
حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.  
أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.  
رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط  
نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.  
الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى  
- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشمل التعليق  
على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن  
أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد  
(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي  
للاستئناس 100%. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن  
أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقامًا متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Mendeley أو Endnote plugin.

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة  
الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية  
تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مناقشة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردني، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمنين (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر. أمثلة

نيوت. ار. ١٩٨٨. اللاقاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بينك، ار. دبليو. ١٩٧١. لاقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و لفروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http) (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

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6. مقالات المجلات الإلكترونية

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داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدرولوجيا وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والترربة، ١٥٠: ١٦٣-١٧٥. دوى: ١٠.٢٣.١ / ١٠٢٣.١ / ١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

قم بتضمين معلومات حول الجامعة التي تخرجت منها والمسمى الوظيفي للدرجة العلمية. مثال:

علي ، س.م. ٢٠١٢. التقييم الهيدرولوجي البيئي لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا، كلية العلوم، جامعة بغداد، العراق.

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ميشرا ار. ١٩٧٢. دراسة مقارنة لصادفي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا: ٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .



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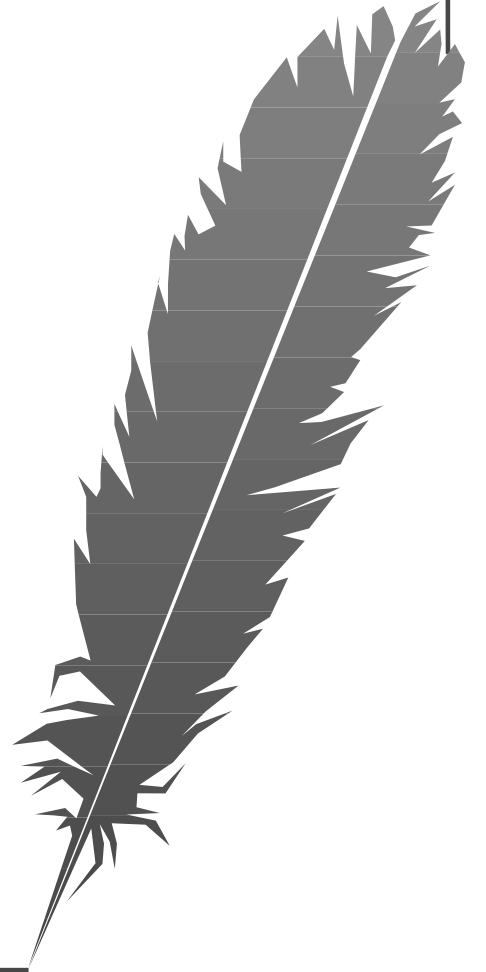
الصفحة	اسم الباحث أو الباحثين	عنوان البحث	ت
1-19	د. تهاني عبد الفتاح شاعر د. إيمان فاضل القبيلات	المفارقة في قصيدة "يا شعر" لعبد الله البردوني	1
20-36	أ.م.د. شيماء جبار علي	فلسفة تأثيث الخطاب بين إزاحة الدال ودينامية التأويل رِوَايَةُ (الجوف) لأحمد دهر أنموذجًا _ مقارنة تفكيكية _	2
37-52	د. مهند حسن حمد الجبالي	المجاز العقلي وإشكالياته النظرية والتطبيقية	3
53-71	م.م شهد كريم حميد	Behind the Images, Between the Lines: A Multimodal Discourse Analysis of Selected Advertisements	4
72-79	مها مجيد عنبر	A Pragmatic Study of the Sense of Humor during Covid19	5
80-92	استاذ مساعد مي احمد مجيد	Metatheatre: Search of Identity in Edward Albee's at Home at the Zoo	6

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**Whistler, R. L. and Wolfrom, M. L. 1962. Methods in carbohydrate chemistry (I). New York and London. Academic press.**

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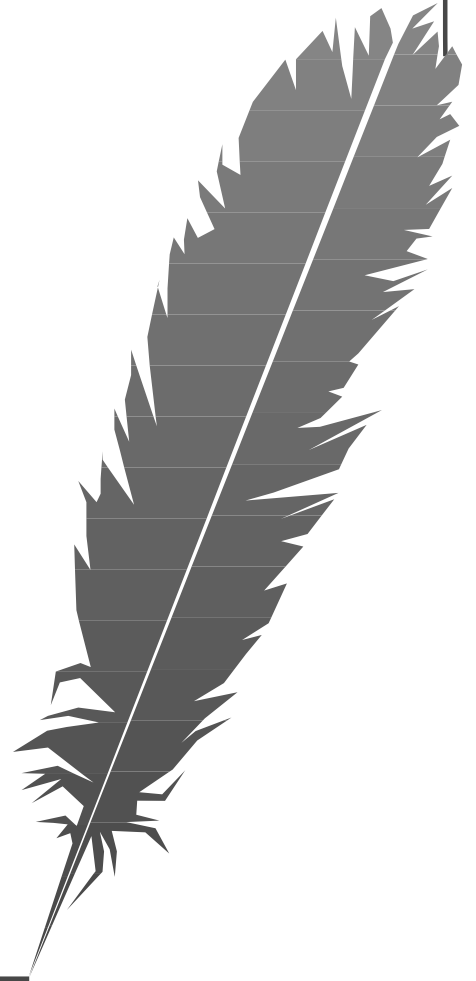


## **In the name of God, the most gracious, the most merciful**

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

**Editor-in-Chief of the magazine**





**Metatheatre: Search of Identity in Edward Albee's at Home at the Zoo**  
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**ABSTRACT:**

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The term Metatheatre is coined by Lionel Abel in 1963. The word meta is a Greek word which means beyond or above. So metatheatre is theatre about theatre, drama about drama, play within the play, story within the story, or any term that reflects the duplication of theatrical reality. It is a type of literature that is aware of itself as a literary object and refers to its artificiality. It is characterized with theatricality, self-awareness, self-reflexivity, and self-knowledge. This term and technique becomes potentially powerful to destabilize conventional forms and views and make theatre an effective place for education and communication. Metatheatre is meant to explore the complexity of the modern life and the anxieties that encounter the identity of modern man who is stuck in a cage of awareness. Its most important characteristic that it duplicates visual experience which is built on the fusion of illusion and reality. The actor appears on stage physically and playing another role creating another identity. It is an identity that is created in the context of another level of time and space. This study shows the metatheatrical moments in Edward Albee's At Home At The Zoo and how the characters formulate their identities while struggling with illusion and reality. Albee explores the complexity of modern life and the anxieties that encounter man's identity who is attached to the rife of self-awareness. This study sheds the light on Albee's ability to expand the central theme through telling stories and self-reflexivity to evoke the audience to make meaning in favor of everyday reality.

**KEYWORDS:** metatheatre , illusion, storytelling, Albee.

**الميتامسرح: البحث عن الهوية في مسرحية في البيت وفي الجديدة  
 لادورد البي**

**استاذ مساعد مي احمد مجيد**

**كلية العلوم الاسلامية / جامعة الانبار**

**الملخص:**

يعد ليونيل ابل اول من استخدم مصطلح الميتامسرح عام 1963 ويأتي هذا المصطلح بتسميات عديدة اخذت حيزها في العرض المسرحي من هذه التسميات المسرح داخل المسرح ومسرحية داخل مسرحية وقصة داخل قصة والسرد القصصي. يشير هذا المصطلح الى اللعبة التخيلية داخل النص المسرحي، لعبة الخيال المسرحي وواقعية الاداء المسرحي . فالمسرحية تشير الى ذاتها كمسرحية لكسر الحاجز بين المؤدي والمتلقي مما يتيح بعدا اخر لجعل المشاهد او المتلقي يدرك ان هذه المسرحية واقع متخيل ولعبة او خيال درامي. تعكس الميتامسرح معاناة الانسان المعاصر وتهدف إلى



استكشاف تعقيد الحياة الحديثة والقلق الذي يواجهه هوية الإنسان المعاصر المحاصر في قفص من الوعي. برز ادورد البي على خارطة المشهد الثقافي والمسرحي الأميركي في الخمسينيات من خلال تقديمه لعدد من الأعمال التي تناولت المجتمع الأميركي، وتمتلى أعماله بتفاصيل نمط الحياة المزيفة والمقنعة والمعاناة وخيبة الأمل في تلك المرحلة التي شهدت تحولاً في حياة المجتمع الأميركي. تظهر هذه الدراسة اللحظات الميتامسرحية في مسرحية في البيت وفي حديقة الحيوان وكيف تصوغ الشخصيات هوياتها بينما تكافح مع الوهم والواقع. يستكشف ألبى مدى تعقيد الحياة الحديثة والقلق الذي يواجهه هوية الإنسان المرتبطة بانتشار الوعي الذاتي. تسلط هذه الدراسة الضوء على قدرة ألبى على التوسع من خلال سرد القصص وردود الفعل الذاتية وعرض مشاهد قريبة للواقع لاستحضار المتلقي وإبراز كوامنه.

الكلمات المفتاحية: المسرح ، الوهم ، السرد القصصي ،أورد ألبى

## Introduction

Edward Albee is a controversial and popular playwright who is considered the foremost American playwright of his generation. Through his career, he dramatizes the life of modern man who is struggling to formulate identity by exploring the gap between self-delusion and truth and the desperation beneath daily life. Identity is a powerful dramatic device in his plays, “my play are about the nature of identity. Who we are, how we permit ourselves be viewed, how we permit ourselves to view ourselves how we practice our identity or lack of identity.” ( Albee, 2011, P.3) This study shows the metatheatrical moments and how the characters formulate their identities while struggling with illusion and reality in Edward Albee’s *At Home At The Zoo*(2009). Jerry and Peter who represent two social psychological standard problems as lower class and upper class are brought together to challenge the audience and evoke them

to be aware of the distinction between illusion and reality through storytelling and other metatheatrical devices.

## Metatheatre

In 1963, Lionel Abel coined the term metatheatre in his book *Metatheatre: A New View of Dramatic Form*. He argues that man in modern world is no longer capable of tragedy. He states that in an age with self-conscious of moral values are in decline, we have only metatheatre, through which we revel in our refusal to commit to anything. It is “theatre pieces about life seen as already theatricalized.” (Lionel Abel, P.60) He thinks that the persons who are acting on stage on metatheatrical plays are aware of their dramatic role “unlike figures in tragedy, they are aware of their own theatricality.” (Ibid) Metatheatre is meant to explore the complexity of modern life and the anxieties that encounter man's identity who is imprisoned within awareness.



Later many writers and critics discuss metatheatre like Calderwood (1971) who defines Metatheatre as a dramatic genre that goes beyond drama of a traditional sort, "becoming a kind of anti-form in which the boundaries between the play as a work of self-contained art and life are dissolved".(P.4) One of the most important definition is that of Richard Hornby (1986) in his work *Drama, Metadrama and Perception*, who gives a clear definition of metatheatre as a drama about drama which occurs "whenever the subject of a play turns out to be, in some sense, drama itself" (P. 31). He catalogues five forms of metadrama: play within play, ceremony within ceremony, role playing within a role, self-reference and literary and real life reference. He defines metadrama as a "drama about drama." (Ibid) The forms that Hornby mentioned are important but metadrama is not limited to them. Abel believes that the concept of metadrama or metatheatre goes beyond of specific forms or devices. It is a type of literature that is aware of itself as a literary object and refers to its artificiality.

June Schluter in her *Metafictional Characters in Modern Drama* (1979) considered metatheatre as a concept focused on identity, a tool for the playwright to mark the distinctions between reality and illusion. (P.79) The double theatricality of the nature of metatheatre enhances reality when the audience watches actors in the process of performing a play, this double theatricality evokes the

audience to engage in the process and investigate the state in which it is not possible to distinguish life from art. When we see a play within a play it is as if we are putting the concept of theatre itself under microscope (Kenneth Pickering , P.42) So metatheatre is theatre about theatre, drama about drama, play within the play, story within the story, outer story, inner story or any term that reflects the duplication of theatrical reality. Its most important characteristic that it duplicates an aesthetic experience which already presents a dual reality. The actor appears on stage physically and in the part he/she portrays and creating a third identity as he/she plays another role. It is a third identity created in the context of a third level of time and space. (Fisher, P.xi) The real power of metatheatre is that it draws the attention to the illusion of mind. We think that the reality is what we experience but not all what occurring is truth. We live in an illusion of reality based on how we perceive it.

### **Background of *At Home At the Zoo and Plot***

*At Home at the Zoo* consists of two acts. Act one, Homelife is written about fifty years after act two *The Zoo Story*. It is Albee's first play which is written in 1959. Albee seems to be dissatisfied with the portrayal of Peter's character and thinks that Jerry's role is longer than Peter, "there is a first act here somewhere which will flesh out Peter fully and make the subsequent balance



better". (Albee:2009, xi) In 2004 the play premiered at Hartford Stage under the title Peter and Jerry. Later the play goes under the title *At Home At The Zoo*. (Micheal Parller, P.17) The first act, *Homelife* is opened in the living room of Ann and Peter's apartment on Sunday afternoon. Peter, forty five years old, tidy, and bland, sits alone absorbed in reading a book. His wife, Ann, a thirty eight enters from the kitchen interrupting him by insisting to talk, but she soon loses what it was she had on her mind. John Magaril (2018) summarizes Peter and Ann's lives that the two "share a climactic fantasy in which a tornado knocks over the birdcage in their Upper East Side apartment, freeing their pet parakeets, which are eaten by their cats, which in turn are eaten by the couple's daughters, who are then eaten by the couple themselves." (P.1) In *The Zoo Story*, the second act, Peter continues to read on his favorite bench in Central Park. He is thwarted by Jerry; a stranger who verbally confronts him. Jerry obtrudes his conversation upon Peter rendering ineffective the latter's detachment. In an atmosphere of rising hysteria, Jerry provokes Peter to fight with him for the possession of the bench. Albee explores the anxiety, psychological disorders, and loneliness felt by these characters. He explores the sense of loss as well as describes the impact of living in illusion which is the result of the complexities of modern life.

### **Circularity of Illusion**

In *At Home at the Zoo*, Albee exposes the shallowness of modern American society and reveal the illusion of the American dream. The first act, *Homelife*, starts with Peter who is quiet and unassuming man who absorbed in reading "the most boring book," (Act I, P.2) which is about seven hundred pages, it is important because it makes him rich. Albee attempts to explore the culture's reality that Peter escapes through reading such boring book. Most of Albee's plays address the issue that face the individual in American society and criticize the materialistic states that prevailed in that society. Albee protests against the dangerously declining quality of life. A decline which is marked in one way by the corruption of genuine art to suit the demands of a consumer society which has no place for the artist except as a simple manufacturer. It is the age of the growth of technology, in which the word progress of any real meaning is deprived. He thinks that the artist should "be leader, a teacher" (Micheal Rutenburg, P.241)

In a way to draw Peter attention, Ann says "We should talk." (Act I, P.2) Such words send a signal that there is something serious but Peter is indifferent and intently reading his book. At the beginning Peter seems to be disconnected but later he and Ann are engaged in several stories that reveal the nature of their marriage. Though they engaged in stories but they are unable to connect truly



because they are unable to hear each other. The moments when they have talked, when they might hear each other; are always already past and wasted. Peter and Ann's conversation moves in "Full Circle". (Act. I, P.39) They return to the same first sentence in the middle of the act "we should talk"(ibid.), Karen Bovard states that "like other Albee's protagonists, both Peter and Ann are concerned with precision and accuracy; they try to pin things down with words." ( P.691) Peter's inability to hear Ann shows that he is in "a vegetative state, dead to the world".(Darr Andrew,P.50) The repetition of their conversation emphasizes the emptiness of their life and the circularity of their illusion.

Peter does not like anyone to penetrate his private life or his private illusion. Ann and Peter try to set themselves free from the reality of their confined identities by wasting their existence in illusion. Peter wastes his existence in reading which is an activity, as he asserts, that gives him countless hours of deep fulfillment whereas Ann is occupied in doing the usual household chores as we see her all the time, the towel of dishes in her hand, comes and returns to the kitchen. Though Ann is dissatisfied with herself as well as with Peter, but she does not want something wilder than their comfortable life. Though they live together for many years, Ann and Peter cannot achieve the moment of understanding and revelation. She wants to wake her husband up but without changing things too much:

Ann: That's what we've both wanted; stay away from icebergs; avoid the Bermuda Triangles; remember where the life boats are, knowing, of course, that most of them don't work... no need. Yes ; that's what we've wanted... and that's what we've had ...for the most part. And isn't it frightening.

Peter: wasn't a question.

Ann: no; it wasn't. And isn't it frightening. (Act 1, P. 20)

The need for illusion is not limited to Peter and Ann, Jerry in second act shows the same need for illusion as a replacement of his loss. The people around him are incommunicative. He finds no one to share his feelings with. He keeps two empty picture frames in his room because he doesn't " have pictures of anyone to put them in"(Act 2, P.) He lives the illusion of having sex with little pretty ladies whom he never sees more than once. "I think I was very much in love ... maybe just with sex. But that was the jazz of a very special hotel, wasn't it ? And now; oh, do I love the little ladies; really, I love them. For about an hour."(Ibid) Albee believes that such lifestyles promote complacency and a loss of what it means to be alive. Albee doesn't want his audience to be either. Mary Hartig states that Albee presents



characters who struggles to come aware of their fault deceit, achievement and uncertainties. He wants his characters and audience transcends illusion and take advantage to be conscious. He consistently stages the possibility that his characters be more honest with their self which in return create the possibility of better self- government. (P. 18) Albee attempts to awaken through not only his characters on stage from their illusory conceptions of reality but the audience as well, forcing them to face what they see. His continued optimism in the bond of human relationships and their ability to overcome illusion further demonstrates his talent as one of the most controversial and important playwrights.

### Confined Identities

Albee in *At Home At The Zoo* used dramatic characters who are in a psychological disorder and imprisoned in their consciousness. They are living in loneliness and about to lose their identities. Ann feels lonely; she needs a shelter to resort to. She is desperately eager to have Peter understand her. Her emotional condition is highly frustrated. She expresses her loneliness when she says: "For all you know I could go out in my nightdress, down in the elevator, out the door, down seventy-fourth street, to the corner; stand there, scream." (Act. I, P.11) It is a metatheatrcal moment of a sudden realization and revelation. In her sense of anguish, Ann does not find support

or warmth in her husband. She fails to stir Peter's feeling when she returns to talk about that night and threatens him that "it might come back". (Ibid) Ann turns to stir Peter with the revelation of a disturbing thought: "One night I sat for an hour ... and I thought about having my breasts cut off." (Act I, P.18) This Metatheatrcal practices, this shocking revelation moves both of them into conversation about their hidden needs. The act of hacking her breasts which are the source of passions, emotions and maternity reflects the roughness and the barrenness under the pretended happy relationship. Andrew Darr illuminates that hacking her breast would symbolically separate her from her primary gender roles as mother and wife. Her threat reveals her desire to honestly discuss how confined she feels. Ann may explain her desire as a health related matter, but the underlying truth is that she needs freedom from the bonds of her safe, predictable marriage. (P.53) Both Peter and Ann share the loss of spiritual confidence. Peter tries to avoid this fear by living in illusion while Ann is more aware of their confined identity. Her narrative discourse reflects her potential melancholy.

Homelife is in large part a very high stakes dialogue about sex between long-married, Peter and Ann to express their sexual fear and frustration that people and the audience alternately "chuckled and held its breath as the private moment on stage." (Karan



Bovard, P. 691) Albee wants to shake the audience and awaken them in metatheatrical moments in which Ann and Peter struggle with illusion and reality to formulate their identities. Ann search for an identity is deeper than her role as mother, wife, and homemaker, and she tries to expose Peter's anxiety and alienation. Ann's repressed sexual desire is shown in the image of the animal, which is free to perform its sexuality without the artificial boundaries of society. Darr explores that Ann lacks sexual fulfillment. She has used to prevent herself from exploring her sexual identity, but she has become increasingly aware of her repressed desire . Despite her shyness about admitting to having this sexual desire, Ann repeatedly confesses this fact, in subsequently more violent terms. (Darr, P.54) Judith Butler states that this repressed desire would make the one wanting to alter his or her gender identity in order to form something completely opposed to the custom. According to Butler, the thought, and subsequent expression of the thought through language, already transforms Ann from a silent woman imprisoned in her ordinary existence to a woman that is willing to change her gender by having her breasts removed if it will liberate her from illusive social boundaries. Ann's awareness of the gender identity is clearly lacking in Peter. (P.45) Ann hopes that her talk would end her alienation. Her talk about hacking breast demonstrates her awareness of her lack identity.

Metatheatrical moments Ann tries to expose the illusion of her female identity which is lost due to restricted social and historical performance.

Peter's self-reflexivity turns into expression of his frustration with his sexual organ, "I think my circumcision is going away." (Act 1 P.12) This frustration reflects his confined masculine identity that are not being achieved. For Peter, his masculinity crisis might be evoked in response to his lifeless marriage, his wife's courage, or his job. Peter is afraid that he is slowly losing his sense of identity and subsequently his control over his life. If his sexual organ retreats, he will be unable to keep his illusory gender identities as husband, father, and businessman. Both Peter and Ann think of their gender identities but Ann looks for change while Peter is afraid of any change ( Darr, P. 54) Ann wants something more than the safe life they are living. Ann is like Jerry in second act who tries to penetrate Peter's interior world, " I've been to the zoo" said Jerry, it is the fixed point that Albee uses to travel to the interior world of his characters. Both Ann and Jerry try to free their imprisoned identities. At first, Jerry behaves like a "caged animal" (Harith Turki, P.3) He starts to talk about his unsatisfied life how he lives in a small room in a house in a poor section of the city. He knows who the other residents are, but he does not have real communications and contacts with neighbors. He tries to capture Peter's attention in several





ways, talking about his life, tickling and narrating stories. James L. Roberts (1979) declares, "In Edward Albee's plays, each character is existing in his own private ego" (11).

The setting of the first act, the zoo is a symbol of their caged identities. It is "parallel to the caged animal in the zoo".( Harith Turki,P.3) It reflects the problem of modern man who is self-alienated and imprisoned in his illusion. Both Peter who is Upper West Side, well dressed and Jerry who is a low class proletariat, suffer from the meaninglessness of their life. Both are "depressed western subjects" (A Khelifa, etal, P.8) Jerry struggles to triumph over his loneliness and depression. He attempts to formulate his identity through having his inner experiences correspond to outer significant world represented by Peter. While Peter, in the other hand is passive and only reacting to others action.

Throughout the play Peter has been passive neither the stories of Ann and Jerry nor their attack shock him. It is only when Jerry insulted him by saying that he is not able to have male baby he finally decides to pick up the knife and defends his gender identity and to free his animalistic nature "to abandon his dominant masculinity and manufacture a non-normative gender identity is encapsulated in that knife."( Darr, p.57) In *At Home at the Zoo*, Albee asserts man's need to make contacts with others and breaking his self-alienation. True human

relationships are very essential to formulate a pure identity. He tries to attack the indifference and sterility of Peter, to break the boundaries of illusion that caged both of them and cripple their communication.

### Story Telling and Play within a Play

When Albee is asked about the function of stories in his plays he says that they "end up being microcosm.... They are there for a reason, but I discover it afterward" ( Albee, 1988, P. 184) Ann tells Peter the stories of her breast hacking and her dream that carry her anxieties and worries in an attempt to stir him and wake him up. The security of their lives has left Ann feeling quietly desperate. She wants more disclosure, more access to their animal natures in bed. Once he puts his book aside, Peter does his best to hear her. They are engaged in sexual talk then he tells her a story about his relation with a woman in college. He reveals a sexual episodes when he hurts the woman, an event which goes a long way toward explaining why their sex since is so safe. Peter refuses to be an animal and justifies his refusal by telling that story of his violent sexual relation which make him decided to avoid "embracing any sort of violent, animalistic identity" (Act 1 P.16) Trying to astonish him, she slaps him and then kisses him. They attempt to be spontaneous, "they concoct a fantasy about disruption in their household menagerie." (Bovard,P.692) Once Peter and Ann finally get talking, often about sex but



also about the wider field of wildness they have avoided, disturbing ideas emerge. Ann finds herself regardless and tries to replace the original feelings and emotions that she has lost, with the illusion of “ a small voyage on a safe ship”.(Act 1,P.20) Ann reflects Albee’s opinion who thinks that maybe “ it is impossible to live without false illusion. It may well be. But I think the responsibility is to be aware they are false illusion and go on living them.”(Stavrou, P.64) Albee uses metateater to heighten Ann’s awareness of the illusion of their life but she is willing to live comfortable life.

After their shared fantasy stories, Ann goes back to cooking, while Peter goes out to read in Central Park. The context provided by *Homelife*, gives full dimensions of Peter’s character. We see him as the modern version of middle class man who is imprisoned in his illusion. He is “exasperatingly passive at times”( Karan Bovard. P. 693.) His life seems to be safe, so shallowly and so boring. He is indifferent and avoid facing reality. Ann is seeking deeper meaning in life but she does not always know what she wants. At the end of *Homelife* both Ann and Peter gain an understanding of “wake –up call to themselves”(Frank Rizo,P.31) The revelation of Peter’s life in *Homelife* paves the way to what will happen in the second act. Peter is aware of his fragile masculine identity as he sits down in Central Park, he has already been thinking about what it means to

be an animal and about his current status as a passive identity. These moments of Peter's awareness shows that Peter might change, but it would take something truly horrific to shake him from his rooted position as a member of the dominant masculine identity, even if he fears his position may already be in danger. (Andrew, 56) Albee draws the attention of the audience to the illusion that confined Peter identity but doesn’t try to change things too much. For most of *The Zoo Story*, the character still sits and watches as an audience to his scene partner. (Margil, P. 1) *Homelife and The Zoo Story* looks like a play within a play. For the audience, who watched the one act play *The Zoo Story*, will perceive *Homelife* as a paly within the play to reveal Peter’s unconscious world. How he contemplates his male identity that he lost in illusion of materialism. How he has left his apartment after sharing a crucial talk with his wife who tries to stir him to free him from illusion and to touch the pure nature of his identity. *Homelife* lets the audience know Peter’s frame of mind , to understand why he would not escape from the disturbance of Jerry. Peter is ready to enter into new experiences. He wants to know how animals live.

As *The Zoo Story* begins Jerry starts telling stories in a comic style to draw Peter’s attention. Jerry is described as a “ man in his late thirties, not poorly dressed, but carelessly...” (ibid.) his appearance is a result of his poor personal history who is deprived of



normal family life. Jerry's story reflects his inability to find real relationship and love. He tries to approach Peter by different ways. He starts by announcing three times "I've been to the zoo." (Act 2, P.27) When he finds that Peter hardly responds to him, he starts to change the tactics trying to reach Peter from different directions "sometimes a person has to go a very long distance out of his way to come back a short distance correctly." (Act 2, P.31) Jerry keeps asking questions, expressing his experience in the zoo. Then he narrates him short stories about the ugly woman who wants to use him as a tool to satisfy her sexual desire and how he tries to keep her in illusion of non-existed sexual relation with her. This story is an introduction to tell another story about the landlady's dog. He starts to tell the story of his life how he lives in a small room owned by a cruel woman and her frightening dog, who are the doorkeepers of his dwelling. He told Peter that every time he came in, the dog have been at odds. The dog challenged him and bitten him several times. The dog's hatred made him want to find a way to contact with the animal. He told Peter that he decided that he would first try to be friend with the dog, and if that did not work, he would kill it. He fed the dog hamburgers, but the dog ate the hamburger and hunted him away. He then decided to give the dog a poisoned hamburger, but still nothing happened. The dog did not die, nor did it come to love Jerry. Later the

landlady told Jerry that the dog was ill. Jerry started to regret his action and hoped that the dog survive. Jerry said that for a brief moment, he and the dog looked at each other, but then the dog withdrew from contact with him. Jerry shows his desire for communication.

that if you can't deal with people, you have to make a start somewhere. WITH ANIMALS ! [Much faster now, and like a conspirator] Don't you see.? A person has to have some way of dealing with SOMETHING. If not with people ... SOMETHING. With a bed, with a cockroach, with a mirror ... no, that's too hard, that's one of the last steps. (Act 2, P.39)

Throughout Jerry's long detailed story Peter seems to be "hypnotized" (Ibid) It seems that in metatheatrical moment, Albee tries to hypnotize the audience as well. It is like the mirror for the audience to penetrate their illusion, "that's a mirror, too; always check bleeding." (Ibid) Asfia Khan argues that the story of the landlady causes anxiety to Peter because "this young publishing executive is a representative of a culture that negates the existence of such individuals like Jerry and the Landlady. Reality is defined by images presented on television and Time' magazine for Peter". (P.171) Albee skillfully uses story-telling to make the audience be aware of the distinction



between illusion and reality. Though Peter seems to be indifferent and hardly pay attention to Jerry's stories but in fact these stories managed to change Peter's perception of reality at the end of the play.

Jerry's conversation and stories do not attract Peter and it seems that he is not interested in Jerry's conversation. Every time Peter tries to quit the conversation with him, Jerry turns to another subject. Eventually Peter decides to leave but Jerry pushes him off the bench and "punches Peter's arm) (Act 2, P. 39) and insulting him and starts to challenge him over the bunch. Suddenly Jerry pulls a knife and drops it to Peter to grab then he pushes himself towards the knife. It is Jerry's last attempt to make Peter realize the reality that he used to avoid.

### **The Last Metatheatrical Moment**

Throughout the course of the play, Jerry appears to seek a space and dominance. This means that he is "retreated in his unutterable semiotic world: as a result of being at the zero time, he should travel the path of temporal categories so as to reach the linear symbolic time and be integrated and recognized in society." (Khelifa,P.8) Zero time means the time that would show off the person's inner desires and troubles or any special or personal effects would reflect crucial meaning for the person. Jerry's unconscious world is reflected by his alienated neighbors, his poor home and his small strongbox which has most of his reminiscences. Jerry

reached this difficult psychological moment thus he has transferred his inhibitions by identifying himself to Peter, the representative of history world which permit a pure spell self-comprehension and self-assertion in cultural world. (Ibid)

Jerry's suicide or murder is a metatheatrical shock effect. By forcing Peter to kill Jerry, Albee creates an intense moment of stage violence that will shock his audience. Like Jerry's story with the dog that implanted in Peter's memory, Albee has used The Zoo Story to duplicate the experience in the minds of his audience. The hope that the audience will be forced to reexamine its own values as Peter did. Ultimately, the playwright wants to upset the audience enough that there will be a change. (James Kittredge,P.44)

### **Conclusion**

In a comic style, Albee tries to shed light on the void of modern man identity where the audience can feel and at the same time disturbed and entertained by Jerry's jokes and death. In metatheatrical practices, Albee tries to depict the illusory confines of the stage as well as the world as a prison for the reality of the characters that occupy it. The play starts with a realistic situation, a husband and wife in their home talking about their daily life, later this realistic situation addresses with absurd situation as Ann and Peter make random chat that is confronted with reality. These illusions are stripped to face revealing how



their identities are confined within themselves. There is some irony in their talk revealing the illusion of their homelife. Ann fails to shatter the stability and understand the alienation of the core of Peter's life. In the second act Jerry succeeded in changing Peter from incommunicative person prisoned in his inner life to a person who knows the value of communication but this costs him his life. In a metatheatrical moment Albee uses violence to shatter the illusion that confines the reality of their identity. The three characters challenge the void of their identities that arise out of their refusal to face reality, knowing that they live in illusion. They try to reach self-understanding which is conceived as the inner self-reflection fails to grasp its essence. Meta theatricality is heightened through telling stories and self-reflexivity to challenge the way the audience make meaning in favor of everyday reality. He tells them stories that serve as digression in the main play from the development of the plot and let them decide how to react to Jerry's death.

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