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ABSTRACT

This study aims to reveal the application of "quotation" process from narrative text to theatrical text within an Algerian experiment where what is said about the clear change between the two texts was noted, the presence of a distinct imprint, and vision of each writer according to his environment, and his creative and intellectual goal given that this type of writing has synchronized theater since the epoch. Moreover, the existing writing process places us in front of a Theory of Intersecting Genres and the reality of agreement and difference between narrative and dramatic texts in the construction process. It also highlights the extent to which theater can express the spirit of the story and clarify its elements. Findings showed that there is an intersection and difference between the two texts on several levels including idea, characters, place, and others. The dramatic text "Dear Tarzan" by Fouad Kafi was chosen, adapted from the narrative text of Aziz Nesin's story from the collection "Mule Love Story" one of the pioneers of Turkish novel.

Keywords: Quotation; Theatrical Text; Narrative Text; Play.

INTRODUCTION

Different perspectives have emerged discussing the definition of the term "quotation" in the transition from narrative to dramatic text, with different terminologies ranging from preparation, adaptation, conversion, quotation, and other labels that detractors have used to specify the nature of transformation. This study focuses on "quotation" as a term that offers a unique insight into the phenomenon of theater. It involves reshaping narrative text into a different form with distinct characteristics and techniques compared to novels or stories. Despite the theoretical concept of "quotation" leading to creative freedom for the quoter in expressing the essence of the story and other literary texts, the difference between them imposes procedurally indicating the limits of theatrical use or appropriation and the exploitation of the artistic beauty possessed by the quoted literary texts. It is found that the Turkish writer "Aziz Nesin" presents in his works a sincere and expressive portrayal of his environment, people, personality, and humanity, directing us towards his universal issues. Fathi Kafi, chose the short story collection "The love of a mule" from which the story "From the Friend of Tarzan" was taken to be the beginning of the labor of the new text "Dear Tarzan," as a text subjected to the process of theatrical quotation to transfer this text from one state to another with its own conditions and techniques. Nevertheless, this scientific process of transformation encounters several difficulties, the basis of which is the extent of fidelity to the original text, which is not impossible for quotation because it is a fluid procedural process based on flexibility and does not rely on preserving the narrative originality. It also allows the writer the freedom to quote and create. In this study, the practical aspect of the act of quoting from the story is focused on to determine the meanings that are expressed by the apparent transformation of the text into a new theatrical form, and the extent to which the latter expresses the original text and its ability to simulate a new Algerian reality different from the environment and reality in which the original text was written is questioned.

From the above arises the research question: What is the extent of the writer's success in the process of quotation as a form of theater?

Definition Of Quotation

The linguistic concept

"Al-Qabs (القيس): A flame of fire, measured and adopted, and science is described and adopted, and so-and-so is adopted, and I brought it, and if asked, it is said, "I adopted it." In the proverb, "You are nothing but like a quick plug," he seeks fire and he is the doer of Qabs and the plural is Aqbas. Quotation is taking a part from the whole, and Aqbas knowledge is derived from it, "and the Qawabis (القوابيس) who adopt good for people mean they teach, and so-and-so came to us to adopt knowledge so we adopted it, meaning we learned it" (Abu al-Fadl and

Ibn Manzur, 2001, pages 202-203).

The terminological concept

It is difficult to define the concept of quotation in theater as a term with its techniques and dimensions, although historical reality indicates a richness and significant stock of experiences carried by the European theatrical heritage since the Renaissance, such as the Greek and Latin heritage, which were the basis for dramatic transformations and a vast reservoir of theatrical and poetic texts that expressed this process, especially the epic ones, as well as historical and mythological texts. In the 19th century, the novel was taken as a vital material for literary and theatrical quotation and representation. This phenomenon extended to the entire Arab theatrical practice, both in the East and the West. Most historians of the Arab theatrical movement assert that the phenomenon of quoting from the global and Arab heritage is considered the ground from which the Eastern theatrical act emerged and crystallized. Writers of drama and theatrical directors in the Arab world have rushed to make the process of quoting a field to demonstrate artistic and aesthetic skills and abilities. This massive and deep reservoir has created complex and profound values to the extent that it has become difficult for scholars to distinguish between pure translation and creativity, in addition to aesthetic, religious, and cultural dimensions, without neglecting historical, political, social, and ideological factors (Belkheir, 1999, page 1).

The quotation refers to the process of adaptation, which involves reshaping a work of art to align with another artistic medium, such as turning a play into a film or adapting a story into a play (Magdi, 1993, page 296). Adapting from one literary genre to another requires careful scrutiny to ensure harmony and coherence and to avoid gaps that may arise from the process. The adapter must possess the necessary tools and be well-versed in dramatic structure. Quoting implies that the playwright's objectives may replace those of the original author, and since stories are rarely suitable for direct theatrical translation, adaptation sometimes remains somewhat faithful to the original material. However, the playwright may allow themselves a degree of freedom concerning plot, characters, and themes, utilizing theatrical techniques and procedures. The adapter has the freedom to manipulate the quoted text in a manner that transforms the theatrical text into a standalone work that creates a presence for the theatrical performance (Rogerem, 1963, page 119).

The process of adaptation in theater differs from other genres and forms, as it represents a fusion and integration of text and performance. Theater is a presentation, with its beginning being a dramatic text constructed with sophisticated techniques carrying an idea and reflecting reality, whether tragically or comically, suitable for presentation and viewing more than reading. This is because it is a product of extensive knowledge and experience in the field of imagery and the techniques of the spaces of the quoted text. Thus, theatrical adaptation is the ability to transcend from one country and time to other countries and times, separated by decades and thousands of kilometers, and the success of the adaptation process requires a high and comprehensive culture that combines ancient history with the vast present." (Hafnawi, 2002, page 102). The transfer of the impact of a work from one art form to another in a creative generative manner, or transforming it from one state with its literary characteristics to an art form with different and independent characteristics, aiming at artistic innovation and conveying different global perspectives through these new texts. However, many detractors have focused on the issue of shaping writing for the theater and its initial features. Quotation was the first step in defining writing, and they searched for justifications for the presence of this artistic process out of the urgent need to satisfy the requirements and desires of the audience. Quotation was a solution for the emergence and presence of Arabic theater in its early stages, as it was influenced by the West. Its beginning was translation, imitation, and adaptation of Western theater. Thus, the Arab experience also became rich with a large amount of adaptation (Dahrouj, 1963).

The critics did not see this phenomenon as beauty and creativity as much as they viewed it as an escape from creative weakness and a lack of conscious artistic ability that enables writers to create unique and original texts unrelated to Western art. Among the reasons for the direction of theater art and theatrical writing in our Arab Maghreb region and its close association with Western theater since its inception is its connection to the trend of borrowing from the West. Some scholars, including Mohammed Adib Al-Slaoui in his book "Moroccan Theater: From Where to Where," justify it as a weakness and a flaw rather than a matter of creativity, renewal, and the creation of a new aesthetic that reflects our reality and generates artistic creation.

Types Of Quotation In The Dramatic Text

Quotation of Idea:

The writer makes his borrowed text in a style of balancing or comparison, as he deals with two different texts. For example, the idea of immortality or accountability or punishment. (Abu al-Hasan, 1993, page 32).

Quotation of Attribute:

This is done by quoting a characteristic of a theatrical character without naming or designating it, as Saadi Ali did in the play "Joha" where he borrowed the name along with the attributes. Often, in Algerian theatrical texts, we find characters resembling Oedipus, Hamlet, and others. (Abu al-Hasan, 1993, page 60)

Quotation of Form

This occurs by quoting a character with all its dimensions, circumstances, behaviors, and names without diminishing anything from it, and applying it to the Algerian character. (Abu al-Hasan, 1993, page 61).

Structural Quotation

In this type, we maintain the sequence of events while changing the time, place, social environment, and names of the characters. (Abu al-Hasan, 1993, page 61)

Partial structural Quotation

It is a grafting and vaccination of theatrical creativity, but if the following are considered:

- The fundamental idea of the original text.
- The theoretical and cognitive starting point.
- The intellectual and artistic treatment of the characters.
- The language and dialogues used.

Thus, the new theatrical text does not depart entirely from its original, all through good formulation, meaning by rephrasing the original text to present not only the Arabic language but also its atmosphere (Hamoumi, 2013).

This study focuses on ideas, values, and customs, presenting a theatrical written work that is not limited to local ideas, values, and customs, but sometimes transcends them. Algerian theater writers have resorted to adapting global literature from various backgrounds since its inception. This prompts us to inquire about the early adoption of this approach.

Aesthetics Of Quotation In The Dramatic Text 'Dear Tarzan' By The Writer "Fathi Kafi":

The author established the script for his play "Dear Tarzan" by drawing on the literary work "Who Owns Tarzan" from the story collection by Aziz Nesin, the tale of the amorous mule. The theatrical text maintains its independence from the original story in terms of title, events, and characters. However, it benefits from the general framework of the idea by creating a new creative work. To understand the changes resulting from the process of adaptation, we will approach a comparison between the two texts from several aspects to reveal the similarities and differences between them through an analytical method. This involves balancing the artistic elements constituting each of the narrative and the theatrical text, along with commentary and explanation of some major and important issues that will lead us to achieve our goal of understanding the extent to which Fathi Kafi's adaptation preserves the original narrative of "Who Owns Tarzan" We will also provide a table summarizing both the story and the play, accompanied by analysis, commentary, and explanation, in addition to other issues that clarify the adaptation process.

Quotation form

The first thing that can be discussed in the experience of quotation is the form, which relates to the external appearance of the story published within a collection of stories entitled "The Tale of the Amorous Mule" translated by Jamal Darmish with a special cover, size, and narrative division... The quoter's treatment of the external appearance of the book was not important due to the different goals of writing, as the transformation here is based on absorbing the idea, that is, the content in general. It is noteworthy that the author deliberately did not create a special cover for the text, as he did not see the need for it because the text was not written to be published but to be presented. We find this textual vision in André Lalande's statement "Smoke is a sign of fire and thus the presentation is a sign of the text" (Samoudi, 2000, page 32). The author relied on the official page of the play as an external cover for the text, with information containing the title of the theatrical text, the author, and the theatrical director.

Title Quotation

"The main threshold that the reader must examine and articulate before entering into the depths of the text" (Nehad, 2002, p. 19).

Story Title

"Who Owns Tarzan" From the outset, the writer, Aziz Nesin, remained neutral, as indicated by the title that directs the recipient to pose the question: Who will be the owner of two models? This question prompts the search for the answer through reading, employing suspense to guide the reader through the story to its conclusion. The character of "the owner of two models" itself arouses curiosity in the recipient to witness the culmination of this character in our imaginative memory. Indeed, we have encountered this character in cinematic and narrative works, and framing the title in this way will open wide the door to the symbolism of this character, revealing expectations within the narrative and dramatic text that it may be reflective of or contrary to this character

Title of the dramatic text

"Dear Tarzan" The author in the title of the dramatic text makes a slight change that introduces a contrast between the two texts, where this change defines a clear position for the playwright from the beginning, as it refers us to defining Tarzan's position for the playwright. It reveals a previously mentioned fictional character. The word "Dear" in the title gives us the nature of the intimate relationship with another character. This is as mentioned in "Lisan al-Arab" "You are dear to me: honored and respected. The title also refers us to a second character, which is the speaker. The writer clarified the owner of Tarzan from the beginning "Dear Tarzan", but what draws attention is whether this text will actually contain the feelings mentioned by the author from the beginning of the title "Dear", or will we find the character of Tarzan the human who lived in the jungle among the wild animals, who was characterized by that loud and terrifying scream of the jungle animals refusing control and fighting against evil. Who is dear Tarzan? Is it another character in the text or is it nonexistent?

All these questions lead us to enter the world of the text and uncover it and compare it with the title, as Andre Martinyeh sees "The title constitutes a semantic pivot, and the recipient must pay attention to it, as it is the highest authority, and distinguish it with the highest possible linguistic economy." (Qatous, 2001, p. 39).

We find that quoting the title from the beginning raises a kind of difference that it imposes on the recipient, as they agree on the main character through the title and differ in defining Tarzan's position, and this is indeed confirmed by the structural and semantic difference of the two titles. The first came as an affirmative nominal sentence, while the second is a question directed to the rational preceded by an interrogative particle "who", and this arouses and opens the appetite of the reader and the viewer. It also reveals some features of the dramatic text, and this is one of the goals of the playwright, because the title is a message sent to the recipient, equipped with a linguistic code that he analyzes to reach interrogative signs that push him to search for answers and enter the world of the text in search of answers to be dropped on the title.

Theme Quotation

The theme of the narrative

The story revolves around the animal "Tarzan," a dog that lives in a Turkish neighborhood with a specific symbolism. He struggles for his existence, resisting to continue defying the neighborhood residents. This idea reflects a certain reality that the writer wants to convey through the narrative text, reflecting the nature of Turkish society and how it deals with political and social issues by both the authorities and the community.

"Tarzan" is a symbol reflecting the marginalized Turkish individual subjected to various forms of psychological, physical, and intellectual torture. Therefore, the theme carries a kind of satirical comedy about Turkish society, politics, and security, which are entirely subject to the authority of conflict. This theme intensifies with the arrival of the American who changes the community's view of this individual. However, he demands to take Tarzan with him to America and provide him with a better life, but the neighborhood and Tarzan refuse.

The theme in the dramatic text

The idea in relation to the dramatic work, as perceived by Aristotle, lies in "the ability to say things that are possible and appropriate..." (Aristotle, 1974, p. 54), which demonstrates the writer's ability to delve into a subject that deviates structurally from the original text with a unique vision and deeper additions. The dramatic text revolves around a concept similar to that of the narrative text, but differs in that it places the conflict between the character "Tarzan" and the unknown voice "the narrator" as one party, against the characters of the text embodied within a society full of contradictions. This displays the writer's intelligence through a stylistic choice that resonates well with the spirit of satirical comedy, where the idea revolves around the interactions between him and the other characters to establish the identity and existence of "Tarzan" and to protect him.

Moreover, there is an ongoing conflict between the characters of the play regarding matters of existential precedence, religion, customs, and traditions. The writer deliberately introduces contradictory characters within themselves and between them to intensify the conflict among them. Tarzan's attempt to survive amidst his environment and homeland, his identity, and his life journey, despite being merely a dog, precedes everyone in the neighborhood. However, his traits in the dramatic text transcend the animalistic symbolism by far. He represents the revolutionary fighter, albeit passive, as he sacrifices himself for the greater good and experiences the bitterness of living in his homeland, facing marginalization and humiliation from the inhabitants of his neighborhood (Hai Al-Salam). The character of "Tarzan" reveals the hidden truths of the society and what its inhabitants conceal.

Events Quotation

Events in the story

The events of the story begin with the narrator coming to live in the "Natalie neighborhood" located in one of the cities of Turkey. He sets out to search for the precedence of existence in this neighborhood: is it for "Tarzan," who was present before all the inhabitants of the neighborhood? Tarzan, the dog who possesses special qualities that resemble human characteristics more than animal traits. The narrator symbolizes this

animal and begins the search through the dialogues that took place with "Elias, his neighbor," "Mohammed Effendi," "the railway guard," and "Darya." They were all seeking an answer, and the results and answers declared Tarzan's precedence in that neighborhood. No one could determine the age of this dog who suffered woes from the people of his neighborhood. It symbolizes the Turkish individual who carries his identity and the existence of his homeland within him. However, the writer gives these events a kind of satirical comedy. Tarzan's life in this neighborhood symbolizes the internal struggle of the individual amidst his society and the politics of his country. Tarzan is the original, entitled to a peaceful life where basic rights are available. However, politics, authority, and society refuse and tear apart this existence, reflecting the writer's life full of obstacles and resistance against the political and security system in Turkey. Nevertheless, he remained faithful to his writings and aspirations, reflected in Tarzan's life through the events. Despite poisoning, injuries, and chases, he healed from those wounds and returned each time to encounter what he faces from the neighborhood children and residents. However, the arrival of the American completely changed the outlook, intensifying the conflict between the neighborhood residents and the American who made Tarzan a part of his family, providing him with livelihood and shelter to an extent that the attitude of the neighborhood inhabitants towards him changed completely thereafter.

The writer had a political background in the presence of the American protectorate, as the background is based on the events that occurred in Turkey, namely the American guardianship and protection of it. However, this protection was purposeful, aiming to kill the leftist orientation to which the writer belonged in Turkey. He was imprisoned for translating Marx's book at the request of America, and also for his criticisms of President Henry Truman. All of this gives us a portrayal of the settler "other" who enters through the door of protection, security, and development. The latter preserves the weaknesses and plays on them, succeeding accordingly.

Tarzan's life changed for the better, and even the community's perception of him changed. However, his own vision remained unchanged. When the conflict reached its peak between the neighborhood residents who refused to let the American take Tarzan, he remained faithful. The intellectual remained in constant conflict with authority, but not with his homeland. Aziz Nesin remained faithful to Turkey, determined to stay and fight despite the prisons he entered and the exile he faced from political security, and his persecution in his writings and magazines, which were closed and reopened under new names. This is Tarzan, who despite the types of nails driven into his body and the machines that penetrated his intestines, refused to be subservient to the other. Tarzan's scream did not come out; it remained silent screams expressed by the writer through the story.

Events in the dramatic text

The events in the dramatic text revolve around almost the same general idea as presented in the story. However, the dramatic vision here is partially different from the narrative vision. In the drama, events are activated to show much more in each of the arts. In the epic, it becomes a narrative character, while in the story, the vision becomes more precise, more complex, and there is greater freedom in time, place, and event. In drama, it analyzes, dissects situations, focuses on conflict, and chooses from among the literary genres whatever suits it, linked to history and dramatic theories, as desired (Kamal Ad-Din, 2007, p. 26).

The text begins by defining the place and time in the voice of the unknown narrator from "Hai Al-Salam". This designation suggests calmness, tranquility, and order. However, the satirical comedy launched by the author depicts the opposite of this designation in the form of brief flashes, yet its light spreads everywhere. It reflects the fast-paced and intertwined life in that popular neighborhood inhabited by the rich and the poor, the modern and the old, urban and intellectual intertwining. In this, the author says, "Karateena is called: Hai Al-Salam, (sounds of quarrels and women's wails) Peace be upon Hai Al-Salam (sounds of commotion, noises, and blows)." The writer touches upon all layers and classes in the neighborhood, which is an intentional idea and a reflective mirror carrying a satirical comic critique through the dramatic dialogue, which is considered "the most important effective and vital elements upon which the play is built. Through it, the content can express itself, and if the plot with its situations and events represents the skeletal structure of the play, then the dialogue is the flesh, cells, and veins that fill this structure and supply it with life. And when the plot fails to launch and evolve, the role of dialogue in resuscitating it and launching it from its stagnation emerges, which helped the play to continue" (Ragheb, 1996, pp. 20-24).

The dialogue not only reveals the characters but also raises questions through the voice of the public to be observed with the character "Al-Muhajji," the mosque guard, and the argument between him and the owner of the bar, "Tahir Arqaz," about the precedence of existence for the mosque over the bar. We find that the goal is broader than revealing the characters or the nature of the argument, but rather towards the precedence of existence in Algeria because the subject of racial differences has existed since ancient times, and it is raised between Arabs, Berbers, and Amazighs. Fathi Kafi says, "My uncle Tahir, the owner of the bar, sees in the spirit and the owner of the right because he says that the elders are witnesses to the fact that the bar was built before the mosque, and building a mosque next to the bar is a blatant provocation to the feelings of the customers and a direct assault on individual freedoms and private property. The neighborhood is divided into two:

The group advocating for the boycott of alcoholic beverages on one hand.

The group advocating for individual freedom in consuming alcoholic beverages and the conflict took on another dimension: each one of them says "I am a child of the neighborhood and the neighborhood is my neighborhood," under the slogan: "Whoever came first has the right." (Kafi, 2012, page 8)

Given that the author is from the region of Tiaret, which houses a large percentage of Algerian Arabs, this difference between tribes and Arabs is posed as if the author is evoking nostalgia for identity in this conflict because the only identity is Algeria. There is a dialogue included by the author between Tahir Arqaz, Zubeir Labghal, and Khayra Al-Barq, and everyone agreed that "Tarzan" is the first. This animal symbolizes the existence of rooted identity pain, and the initial onset of marginalization and contempt. This is what the author wanted to say, as he is "a reference from the references of the Karti history". This symbolism in the phrase indicates that "Tarzan" also reflects popular memory and its importance in shaping the history of Algerian society. The consensus on "Tarzan" means consensus that memory is what determines precedence, not the Amazigh, nor the Arab, nor the tribal, but rather the one with the faithful national spirit to Algeria is the most deserving. Marginalizing this value means marginalizing history.

The events reflect a stereotypical idea of simple life in the Algerian neighborhood, as most of their concern is merely about making ends meet with limited thinking that revolves around who came first rather than who is better or superior. It shows a level of negative thinking that does not promise constructive development. Then the events clash among the neighborhood residents. This presence is evident in choosing the voice representing Aziz, "Tarzan," the dog characterized by loyalty, perseverance, and struggle for nationalism. It reflects the spirit of the writer, who struggles to prove his existence, the simple right to recognition as a present entity with its own orientations and independence. It represents the marginalized creative intellectual artist within the whirlpool of politics, conforming to the mainstream and succumbing to bureaucracy and favoritism in our country. Then the unknown voice describes Tarzan and his life in the neighborhood, a life of humiliation, pain, hunger, and contempt.

The author wanted to convey that under no circumstances should we relinquish our Algerian identity, describing Tarzan as if saying he is the unforgettable memory. He is the person who was displaced, marginalized, beaten, and suffered without complaining despite the harshness of society and its moral decline. Then the events turn towards the security authority that issues orders with a patriotic spirit, even against the citizen himself. The writer presents the events with a satirical idea of both society and authority. Additionally, we find that "Kafi" added many events, including the press and media incident, in his statement: "Zubeir Labghal swears and asserts that he went out with everyone eating an artichokes "زويبر البيغل يحلف ويصحف بلي خرج فيه يا كل في ربطة خرشف" (traditional Algerian scarf); he contacted a correspondent for one of the Arab channels, which filmed the scene and broadcasted it on the biggest TV programs. The issue took on serious dimensions; the neighborhood was in an uproar over "Zubeir," and its supporters tried to get rid of him from the neighborhood. The human rights organization got involved in the matter. Why, Zubeir, why? Aren't you afraid of God? You've made us embarrassed in front of everyone, why?" (Kafi, 2012, page 10).

The incident that "Tarzan" became famous for is his consumption of the herb "kharshaf," and the media coverage and buzz it created. The author portrayed in a very satirical manner how politics resort to media coverage to conceal their flaws with the credibility of the media, and how a simple marginalized and lost citizen turns into an important figure if the matter is related to the external image of the nation. The importance lies in the image of the nation rather than in the citizen, so how can the image be embellished without credibility?

Tarzan is considered part of the security plan to eliminate stray dogs, but the author conveyed a deeper idea by posing the question about straying. He says, "Stray dogs? What does the word 'stray' mean? Shall we go ask the Imam?"

"Oh, our Sheikh, we wanted to ask you about the meaning of the word 'stray'?"

"A stray is the opposite of the guided, my son. God says: 'Whomever God guides, there is no one to lead astray. And whomever He leads astray, you will never find for him a protecting friend to guide him.' This is the truth from Almighty God."

"(Alone) We can be guardians and guides for these stray dogs." (Kafi, 2012, page 16)"

Is killing and imprisoning every dissenter against the prevailing currents during that era really the optimal solution? The role of the security group should be to serve the citizen and provide them with security, rather than the opposite by eliminating them physically or intellectually. Killing the creative, the thinker, and the intellectual in their aspirations is also a killing of their existence. Only those who align with the current are deemed to have the right to democracy and expression. This is what the "author" condensed in the fourth flash when the Kanish dog, which had a well-connected owner, was killed. A funeral and feast were held in his honor, symbolizing that spirit, nationalism, and democracy are not possessed by the opposition, the poor, or the marginalized, but rather by those obedient and loyal to politics and power. They hold political status and connections, reflecting the practices of the one-party system in Algeria. This satirical critique carries the underlying despair within every citizen oppressed during that contradictory political era. Annihilation took on multiple forms, including weapons, poison, and genocide. It poisoned the people's thoughts and orientations indirectly to kill talent and silence intellectuals who expose reality, through intimidation and deterrence, to make

them accustomed to submission and compliance. It's a policy that works to kill national spirit in a legal way behind the veil of security, which is considered a national duty.

The author speaks in a comedic manner through the dialogue between "Aziz Tarzan" and the security officer, describing to us the enthusiasm and seriousness in the extermination process against Tarzan and his ilk. He portrayed for us the authority's perspective on the simple marginalized citizen, who was once revolutionary, militant, and fighting alongside the security forces during the terrorism period. We find him saying, "The dog is the only animal that enlisted in your ranks and performed national duty with dedication and loyalty, against drugs, against terrorism, and it is true. However, the image of a stray dog sticks with him no matter his history, as the security officer said: 'But a dog remains a dog, and the offspring of a female dog are just dogs.'" (Kafi, 2012, page 14).

The events move on to reveal the societal categories. Khayra Al-Barq, the owner of the bar, represents the rebellious woman who breaks all the shackles of masculinity. She opens a bar for lovers for the purpose of acquaintance and marriage. Algerian society is conservative and patriarchal, rejecting emotional relationships. It is extremely traditional, hence it rejects the bold personality of Khayra, who challenges masculinity in her own home and refuses any form of domination.

Kafi says about this, "Just as the grooms used to meet there before getting married; they'd get acquainted and if they liked what they saw, they'd say, 'You've got some good in you,' and if they didn't get along, the one who hadn't paid would take a stroll, 'We made peace and they all left with their lips.'" This proverb is so romantic: "We made peace and they all left with their lips." (Kafi, 2012, page 06)

"The writer exposes society and reveals its hypocrisy. It is the same society that rejects and detests suspicious and forbidden relationships, yet indulges in them secretly among Khayra. The contradiction lies in the fact that the authority that punishes and represents the law is a client among the Khayra's clients. The law pardoned Khayra because it was implicated in these relationships; once again, favoritism and nepotism prevailed. The most significant event in this episode was Tarzan's survival from death once again due to the bartender's intervention after being poisoned. There was a conflict between him and Zubeir Labghal, who wanted to take his revenge from the land by feeding Tarzan poisoned meat, the satirical irony presented by the text is at the peak of creativity. The idea shakes many aspects, exposing the greed and avarice even in poisons. It reflects the opportunistic nature of the individual who doesn't distinguish between right and duty, nor does he know from which direction to seek justice. In this dialogue, we find: " drop, drop curse your parents; You take and I don't take; drop, curse your parents, even I ask for my right in the petroleum, when I intervened to separate them, Tarzan had taken a part and ran, I turned to Zubeir and said: enough, enough on you, you have never taken your right in this land. When you wanted to take, you chased after a poisoned bone and got prosecuted with a poor dog like you?" (Kafi, 2012, page 22).

The events intensify and the conflict escalates with the arrival of François, the French social researcher. We notice that the character of François from the colonial country is deliberate. The colonizer, coming in the form of a new social researcher, studies and analyzes the ways and life of the society, focusing on understanding its gaps and weaknesses.

Veronique, representing the next generation, the daughter of François, who chose Tarzan to win his affection through her kindness, was not merely a humanitarian act but rather a strategic move. This represents the new policy in colonial methods. Tarzan symbolizes nationalism and identity, so they decided to take him with them. It's the history that colonialism wanted to erase and the national memory they wanted to eliminate. Therefore, a new birthday celebration was held for him by the French to write our new history. A birthday celebration was held in honor of Tarzan on a date determined by the colonizer because Tarzan doesn't have a history of his own birth. The party was held in honor of the marginalized Algerian existence, in honor of ethnicity and discrimination, and in honor of favoritism and social contradictions, with our presence and the absence of our history, and what France did to the Algerian people of oppression, injustice, torture, and rape.

François, the other, has become a role model in humanity, treatment, and ethics, holding a significant position in the neighborhood where everyone respects and appreciates him. The colonizer attracts talents, intellectuals, and creators by respecting them and giving them their deserved place and value. This is how culture, creativity, and progress flourish. Here, we reach the pinnacle of conflict in the theatrical text. Despite domination and marginalization, the neighborhood of Salaam couldn't let go of Tarzan, his identity, existence, history, and presence. It refused to hand him over to François and Veronique. The image depicted by Fathi Kafi of the neighborhood in a state of collective refusal, despite contradictions and differences, was powerful. However, Tarzan's and the writer's wish was the opposite. He wished to live the life François offered but in his own country.

In this text, the writer delivered a prolonged outcry, Tarzan's outcry, which shook all social classes and orientations, baring every concealed aspect in a society that possesses everything in a comedic and satirical manner.

Quotation of place and time

The setting of the events in the story is characterized by unity, taking place in the neighborhood of "Maltepe" in Turkey, where the story of Tarzan is evoked. As for the portrayal by Fathi Kafi, it was the idea of the neighborhood "Hai Al-Salam." However, the specifications of this neighborhood are far from the nature of the setting in the story. In the play, the neighborhood has a unique description from the urban planning perspective, containing contradictions in the presence of facilities, such as the mosque facing the bar, the school next to the prison, and so on. This description has a distant symbolism revealing the chaotic nature of the system, even in urban planning. As the writer says, "I have nothing to say about our Karty "city", the mosque follows the bar, the school follows the prison, and the hospital follows the cemetery, everything in its place" (Kafi, 2012, p. 20). Likewise, the time in both the story and the play is characterized by unity. Despite the unity of both the setting of the story and the play and their timeframes, the play does not lack the invocation of historical periods in Algeria, between the present and the past. However, the nature of both the narrative and the theatrical text imposes on both writers the space to transition between place and time since the purpose of the dramatic text is to embody on stage according to its capabilities.

Characters quotation

The characters in the narrative text

The character in the narrative text is characterized by both physical and moral traits and features. The reader can easily discover the physical traits because the narrator relies on external portrayal, based on observation. As for the moral traits, no reader can discover them except by returning to the character's words and actions. In this case, the reader is compelled to pause at every sign emitted by the character to search for its apparent and underlying significance.

In the story "From the Companion of Tarzan," the protagonist character is "Tarzan," who inhabited the neighborhood and was present before everyone, in addition to the narrator.

Main Characters

- Uncle Mamdouh: The narrator's neighbor who has lived in the neighborhood for 21 years, after the arrival of Tarzan.
 - Elias, the grocer: He came to the neighborhood thirty years ago.
 - Mohammed Effendi, the railway guard: He arrived forty years ago.
- As for Hajja Doria, she is younger than Tarzan, who is older than her.

Secondary Characters

- The American, the university student, the police station chief, and others.

The characters in the dramatic text

The portrayal of characters in the dramatic text was significantly different from that in the narrative, reflecting the writer's entirely different perspective from the narrative vision. Each character introduced had a specific background through which the writer aimed to reflect a particular social class, drawing the characters from his reality and environment. They are contrasting, whether in naming or the nature of the character, in the play. This is due to the writer's differing social, political, and cultural perspectives. In contrast, the story focuses on the socio-political aspect by presenting the idea of identity, nationalism, and the nature of politicization practiced by the authority through Tarzan's life, full of suffering, oppression, and neglect. This is met with silence and submission from the protagonist character and the narrator's stance of neutrality in the narration.

The protagonist character "Tarzan"

Tarzan is a well-known character in previous literary works, first appearing in October 1912 in the novel "Tarzan of the Apes" by the American author Edgar Rice Burroughs (1875-1950). This novel achieved great success, and some consider Tarzan to be one of the most famous fictional characters. Tarzan appeared in cinema films, children's books, TV and radio programs, advertisements for gasoline, children's toys, clothing, car brands, and even sneakers. A total of 88 films were produced about these characters from 1918 to 1999. The character of Tarzan is renowned for his distinctive and terrifying roar that scared all the wild animals in the jungle. This roar was first introduced in the Tarzan film starring actor Johnny Weissmuller (1904-1984), who won four Olympic gold medals in swimming. Johnny Weissmuller portrayed Tarzan in 12 different films (Orz). The protagonist in this text is "Tarzan," despite being a predator (a dog), living among humans in a humble and naive manner. It is a weak character that does not defend itself from harm or retaliate against injustice. On the contrary, it is portrayed as patient, subdued, and submissive. It's as if the writer intentionally created this contradiction to disrupt the audience's expectations, as they might anticipate a strong, brave character who fights for justice and opposes injustice. Tarzan is depicted entirely differently from previous productions, which typically depict a lost human among animals. The writer states: "Tarzan is always like a lamb. We do not

comment, once he remains peaceful more than a week. Our angels must remind all kinds of bloodshed against him, even his physiognomy has changed. They appear –I swear by God - all over his back like donkeys, and his ears are the same, how they are, they ride on him three or four at a time. They turned him into a public transportation system, like a donkey... Oh, how sad for him." (Kafi, 2012, p. 09)

The author's voice

We notice that the author's voice sometimes resonates with that of Tarzan, the animal around whom all the dialogues and events revolve. This character, which does not emit the roar we are accustomed to in previous productions, instead keeps it inside, echoing the silent and painful cry within both Tarzan and the author. This is the vision that the author conveyed in every detail of Tarzan, making the conflict intense between the characters and the central figure of Tarzan, while also incorporating the author's persona, which becomes the undisputed heroine. This led to changes in the dynamics of the conflict between the story and the play. In the narrative text, Tarzan engages in his struggle with the people of the neighborhood and American presence in Turkish society, addressing the idea of self and otherness to expose the political and struggle aspects. We find that the sides of the conflict in the play change, as Tarzan and the author experience the same circumstances. Sometimes, the unknown voice takes on the role of protagonist, becoming the central character around which most of the dialogue and conflict revolves, addressing the self, the other, society, politics, and security. It serves as a critical character of the bureaucratic reality, the superficial authority, and the deadly politics.

Main Characters:

Uncle Al-Muhajji

The mosque imam who represented the extremist view in the religious aspect. He portrayed religion merely in form and appearance. He is a contradictory character, as despite his rejection of Tahir Arqaz for the sins he commits, the arrival of François changed his perspective. He is a character whose strictness varies according to the individuals he interacts with. His religious judgment with Tahir Arqaz differs from his treatment of François and the death of the Kanish (kind of dogs), owned by the influential. The author states: "Even the imam who used to repeat the Quranic verse in every lesson and sermon: 'And never will the Jews or the Christians approve of you until you follow their religion' has changed his tune. He started to soften up and began to say: 'Argue with the people of the book in the best manner.'" (Kafi, 2012, p. 21)

Tahir Arqaz: The owner of the bar, representing the opposite side of life compared to Uncle Al-Muhajji. He is the deviant character openly engaging in sins, particularly alcohol addiction. Unlike Al-Muhajji, he is a materialistic figure prioritizing profit and gain in all its forms, devoid of mercy or compassion in pursuit of profit and gain.

Khayra al-Shalq

She is a woman living in a conservative society with a strong personality that defies all customs and traditions. She is addicted to smoking and possesses a strong character that allows her to openly socialize with both genders and initiate romantic relationships and marriages. She transcends customs, traditions, and morals in the eyes of society, making her a rejected figure because she holds their secrets and knows their condemnable masks. All social classes turn to Khayra's open-mindedness to cover up their misdeeds, despite these same classes rejecting such immodest actions that tarnish the neighborhood's reputation and undermine its masculinity in public.

Zubair al-Baghl

He is the owner of the grocery store, representing the exploitative opportunistic class that thrives on misfortunes. His character embodies various forms of exploitation in all opportunities.

Secondary Characters

- François: This character represents the other Frenchman, portraying the colonizer in his new guise.
- Veronique, François's daughter: She embodies the image of literature, compassion, and gentleness. She represents the new generation and the new methods of colonizing societies without weapons and violence.
- Security officer: Represents the security aspect that relies on self-interest and emotion away from the law in its management, and is used as a facade to conceal political activities.
- Language teacher: Represents the superficial educated class that acquires knowledge for the sake of appearance, exploitation, and self-interest.

Quotation of the end

At the end, the literary work presents the rejection of the people of the neighborhood to give Tarzan to the American family at the request of the authorities, and Tarzan's desire to stay among his own people despite the beautiful life awaiting him elsewhere. Despite the poor treatment Tarzan received from the locals neglect,

displacement, and torture they considered him a part of their lives and existence. This closed ending of the story, as mentioned, appears somewhat imaginary, making Tarzan a complex character difficult to portray theatrically. We find that Fathi Kafi, who finds himself constrained by presenting a socio-historical-political reality, deals with his imaginative entity by making it unified with the reality of Tarzan in one entity that struggles with society, politics, identity, and existence in order to prove the legitimacy of actual and public existence in the author's life. The conflict between "François" and the neighborhood residents who refused to give Tarzan away ends with: "How could you take him away from us? Tarzan, son of our neighborhood, he belongs to us and he will remain among us... and he will remain among us... and he will remain among us..." (Kafi, 2012, p. 19).

The ending is open-ended unlike the story, with Tarzan returning to the neighborhood while wishing to leave, desiring that new life, wanting to break free from marginalization and degradation. However, he exits the conflict silently, a sentiment conveyed by the author in his regrets and wishes for the attention given to Tarzan, opening up interpretation for the reader. Here, the author doesn't impose a predetermined ending on his characters as the story does, but rather engages the reader in the play's events and encourages them to contribute to its resolution. In this text, "the descent of action after reaching its climax is the culmination of the tense theatrical events, and thus it is the occurrence of tragedy and the happy ending, which is the final scene where things that remained unknown unravel and issues are resolved" (Hamada, 1994, p. 100). Tarzan's staying is the final solution, ensuring the preservation of existence, identity, and history, maintaining national value.

In the process of "quoting," the author's convictions and ideological views intervened, which reflect the adoption of political opinions—especially those reflected in the story. This actually reflects the orientation of its author, "Aziz Nassin," and the events narrated by "Fathi Kafi" from his own cognitive sources, which are specific to the post-colonial period and the 1990s. This serves the purpose of quoting and his independent global vision that distinguishes him from the author of the story.

CONCLUSION

Fathi Kafi has attempted to alter the story to make it compatible and suitable for the play on one hand, and with the aspirations of the audience who aspire to a theater that reflects their reality and environment on the other hand. He succeeded on this basis in choosing the story "Who is the Friend of Tarzan" to embody the Algerian social and political reality in the nineties of the last century. He succeeded in selecting events and topics closely related to the issues of society and its reality. He has thus succeeded in placing theater as a reason for its continuity and existence, as "its survival is contingent on its fidelity to meeting the human need for a present means of expressing itself, its society, its thoughts, its philosophies of its era, and its world." Therefore, the play "Dear Tarzan," regardless of its fidelity to the original story, is - in my opinion - a pioneering play in embodying Algerian social, historical, and political reality, capable of restoring the theater's place among its audience, as the Algerian audience is largely interested in such issues related to its society, authority, political maneuvering, and history. In conclusion, what can be said as a general verdict is that "the play's text reveals the writer's good choice of theatrical equivalents for the story on multiple levels, whether environmental, civilizational, cultural, or social, both in terms of characters, events, or place and time."

His mastery and visionary outlook become apparent when he leaves us little room for significant criticism, as he acquaints us on the cover of the play with his commitment to the "free adaptation" mechanism, which gives him a wide range of freedom in adapting the story. This mechanism allows him to showcase his creative abilities and his unique interpretation of the story, thus demonstrating his independence from the original text's author. This is one of the most important conclusions we have reached:

- The writer's ability to adapt the events of the story and transpose them onto events that differ in location and time from the theatrical text, adding a new aesthetic with a social flavor different from Turkish society.
- The aesthetic of adapting Tarzan's scream, which expresses rejection and challenge in a silent, visceral manner reflected in actions and events that mirror the writer's thoughts and direction.
- Characters are highlighted with more detail in the theatrical text during the adaptation process, necessitated by the nature of writing for the stage where the text will be presented more for performance than for reading. The process of detailing serves the theatrical director in finding suitable characters for representation and has a different character and intellectual direction from the nature of the characters in the previous text. The writer has deliberately crafted a selection that reflects the makeup of the Algerian individual in all its layers, critiquing it in a satirical and comedic manner.
- The writer depicts the place and time that reveal the nature of the Algerian neighborhood as a microcosm of society, containing within it all kinds of social, cultural, and economic phenomena.
- The writer managed to portray the beauty of ugliness through the most important character in the theatrical text, reflecting the national spirit.

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