

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1997

Future plan for the development of the modern theater in Qatar

Saed Burshaid

The University of Montana

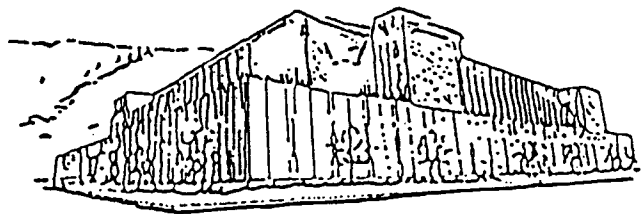
Follow this and additional works at: <https://scholarworks.umt.edu/etd>

Let us know how access to this document benefits you.

Recommended Citation

Burshaid, Saed, "Future plan for the development of the modern theater in Qatar" (1997). *Graduate Student Theses, Dissertations, & Professional Papers*. 2424.
<https://scholarworks.umt.edu/etd/2424>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.



Maureen and Mike
MANSFIELD LIBRARY

The University of **MONTANA**

Permission is granted by the author to reproduce this material in its entirety,
provided that this material is used for scholarly purposes and is properly cited in
published works and reports.

*** Please check "Yes" or "No" and provide signature ***

Yes, I grant permission

No, I do not grant permission

Author's Signature Saed Burshaid

Date 7.25.1997

Any copying for commercial purposes or financial gain may be undertaken only with
the author's explicit consent.

A Future Plan for the Development of
the Modern Theater in Qatar

by

Saed Burshaid

A professional paper submitted in partial fulfillment
of the Requirements for a
Master of Arts in Drama
Department of Drama/Dance
School of Fine Arts
University of Montana
Missoula, Montana
Summer 1997

Approved by:


Chairman, Board of Examiners


Dean, Graduate School

August 1, 1997
Date

UMI Number: EP35299

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP35299

Published by ProQuest LLC (2012). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

Abstract

Currently, the modern theater in Qatar is encountering many problems that are isolating it from the process of civilized improvement that goes with the evolution and progress of the Qatari people in many aspects. Some of these involve cultural, intellectual, social, and political improvements. These problems are as follows: 1) the existence of a state-run censor office for theatrical work, 2) the lack of freedom of expression for the Qatari artists, and 3) the stereotyped Qatar Theater and the artists' dissatisfaction. This paper presents many factors that will participate in finding reasonable solutions toward effective participation in advancing and developing the modern theater in Qatar. These factors are cultural, religious, social, political and aesthetical. However, it is possible that these factors will collide with the method of the responsible officials of the theater in Qatar. Our big hope is in studying, discussing, and analyzing these factors with an open mind and a different way of thinking. I believe it might help in developing and advancing the modern theater in Qatar. This is based on our deep belief of the flexibility of the people of Qatar toward the new way of developing their modern society, and because they will develop a sophisticated, upscale, and artistic taste spiritually and intellectually toward the art. The future of the Qatar theater will be highly effective in terms of the new methods of dealing with Qatari's social issues. Through dramatic forms, socially, politically, and culturally, these new methods will be reflected in the development of the modern theater in Qatar, through the Qatari artists' serious trials of studying and making new concepts of dealing with their social, political, and religious issues through the theater.

The Theater in Qatar

Theater in Qatar officially started in September 1972, when the Qatar Theatrical Group was officially endorsed by the Ministry of Information. The group consisted of teacher graduates, together with some young men interested in theatrical works. The theater movement in Qatar came shortly after the country gained its independence from Great Britain on September 3, 1971. Before that date, sporadic theatrical activities took place in schools, scout groups, and in some social and cultural clubs.

Following Qatar's independence, the country took many steps to enhance theatrical production in Qatar, notably:

- 1) Increasing the number of theater groups and financially supporting them by providing funding for as many as three productions annually.

Theatrical groups included the Qatar Theater Group, formed in 1972, the Al-Sad Theater Group, started in 1972, within the Al-Sad Sports Club, and officially endorsed by the Ministry of Information in 1973, the Al-Aduwa'a Theater Group, which was created in the 1960s and known for its music, songs, and drama, and which was officially endorsed in 1974, and the Al-Sha'abia Drama Group, which was reconstituted in 1983, but had been involved in theatrical activities since the 1960s. And in 1995, the artists in Qatar with the government officials who represented the

Department of Arts and Culture at the Ministry of Information and Culture have reached the agreement that Qatar theater group and Al-Sha'abia drama group will be joined together under the new name "The Qatar Group of Theater," and Al-Sad Theater Group will join Al-Aduwa Theater Group under the new name "Al-Doha Group of Theater."

2) The Ministry of Information, together with the Ministry of Education, developed a program of academic training in theatrical specializations. This included direction, decor, acting, theatrical criticism, and theatrical technicalities. Qatar students were sent to study theater in universities in Kuwait and Egypt.

3) Since 1980, it has been a tradition in Qatar to celebrate World Theater Day, which begins March 27, and continues for one or two weeks, depending on how many shows are available. Each theater group represents a complete production from national Arab, or international theater. Theater celebrities from all over the world are invited to this festival and contribute their experience to the development of the Qatar Theater. The festival also has provided a competitive area for all groups to qualify and represent Qatar abroad.

4) The state also encourages private theater groups and artistic production companies by providing them with the necessary permits and free access to the Qatar National Theater facilities. The official Qatar television also produces video tapes of theater productions which benefit the performing group. Parallel with this, many theater groups continue their endeavors within sports, culture and social clubs.

Furthermore, it is worth mentioning the seminal theater activities at the University of Qatar. Finally, the valuable efforts made by the Theater Education Office of the Ministry of Education, which provides theater education programs throughout elementary, middle, and high schools should also be mentioned.

Obstacles Facing Modern Theater in Qatar

Thirty years after the beginning of modern theater in Qatar, both the theater and the artists within it still face many problems in spite of the wide financial and moral support the state grants them. These problems can be summarized as follows:

- 1) The existence of a state-run censor office for theatrical works.
- 2) The lack of freedom of expression for Qatar artists.

- 3) The stereotyped Qatar Theater and the artists' dissatisfaction (the conflict between the official planning of culture and art by the government and the planning by the artists and their ambitions).

State Sanctioned Censorship

No theater artist who respects his work and talent accepts the presence of the censor office, which observes his theater art productions and enforces rules that are made by this official censorship such as decisions made in reference to accepting or rejecting any theater art work.

Whether this acceptance was complete and comprehensive to the theater show or partial rejection or complete, as a result of a political or social or religious reason, especially if that author or director has an inside self-censorship that will not allow him to harm his country or to his society or his culture in general.

Despite his serious efforts to criticize some current issues in his society and the ones that he sees through his penetrating looks to these situations in his society or the wrong practices of his people through theater art work, it is necessary to assure that this director or author through his theater work that he practices and through his new concepts that he submits that these contents invite to

reestablish and to restore and alter to a more effective and influential participation to play a good part in progressing the welfare of his society and his people and to advance his civilization that he is proud of.

So artists cannot freely exercise their talents when they are shackled by rules and regulations because the theater derives its meaning from its social context and strives to make positive changes. Often the theater author tries to write an art work to discuss the social problems or the political problems. He will submit it to the theater stage for the purpose of finding absolute solutions and positive ones to these problems by interacting with the audiences within moments of the truth that will let the audiences perceive the issues that the author tries to experience on the stage. The work of the state-run censor office might abort an artist's endeavors in their embryonic stage. Some people would argue that in small conservative societies, censorship is important due to the many political, social, and religious sensitivities that must be respected. However, in the case of theater, in particular, there is no doubt that the censorship will probably influence the creativity and the talent of the artist, and this because the theater author besides self censorship that he holds inside him, it is the censorship that is doubling "the official self-ruled." It will embark on banning the wide scope that is accepted in authoring theater plays, and

the ones that negotiate human cases that have political, social, and religious issues in a suitable environment. This environment allows reasonable amounts of freedom, including the one that allows the author to travel through his image to a lot of great cultural places that he belongs to. The author tries to seriously continue search for deep studies in order to reach the dramatical contents that are related to his culture, society, and his art fans and to his inherited folks that have basic roots of nativeness and history of human civilizations.

Therefore, the theater artist must not limit or bother his work by surrounding it with shallow subjects that have connections to political discretion or social or religious ones, including those that will not allow him to work with or interact within his theater plays. Therefore, the scope and obsession of the artist is beyond the continuation of the censorship. In Qatar it is to a bigger censorship than this, and that is in case of a continuation of the availability of the censorship agencies on a theater stage. Therefore, we as artists will be banned from studying deeply, analyzing or interpreting the scope of the interactions of humans in Qatar. In many aspects whether it was normal or abnormal, and the ones that will possibly happen in his society, the scope of the ability of this individual to interact with his daily crisis and trying to find reasonable solutions to it, is with how much the

regular individual in Qatar enjoys whether through facing these crisis or by thinking of a better way to find a better and more reasonable solution to any problem that he may encounter at any circumstances and at any time.

With all these subjects, of course, it is possible to be submitted in a form of drama at a theater's unscaled stage that will reflect the reality of our daily life in Qatar that has many rich principles, values, and moral artistic commitments toward society, culture, country, and civilization.

The Theater Supervision Commission

The Theater Supervision Commission (TSC) comprises nine members, representing nine different ministries, and official institutions of the State of Qatar. Members of the commission are appointed directly by their supervisors to perform an established set of directives and orders. The members' titles are as follows:

- 1) The President presides over the meetings and work of the commission. He also serves as the Under-secretary of State for Arts and Cultural Affairs. His personal opinion is binding on the commission and he can at any moment stop or resume the performance of any theatrical group. He serves as a direct link between different government agencies and the commission. However, it is necessary to highlight that this responsible person enjoys a cultural and educational background. This background allows him to deal

with the theater and the cases that are submitted through it by the art dealing that will participate possibly in advancing and involving theater in Qatar. It is worthy of saying that the flexible acceptance in practicing this responsible person to his work through his leadership to his censorship agency has a big influence on whether it was at a level of other influenced members in the committee in an artistic method that this responsible person follows in studying, analyzing, and discussing theater art shows, and that as a decision of a big experience in theater that this responsible person enjoys, or at a level of art decision-making that this responsible president makes to theater shows that are watched by him and that will probably help convince all the members of the committee to take flexible decisions related to theater plays that they are watching.

2) The Vice President is one of the major officers on the commission and is also the director of the Department of Culture and Arts. He can rule out any artistic or theatrical work and submit his report to the TSC president. This responsible person has experience in theater and also as a result of his management of the department of culture and art in the country. He presides many times over the delegates of theater in Qatar. These delegates participate in many theater festivals, whether at level of Gulf countries or the entire Arab world or the entire world festival of theater works.

3) The Director of Theater Activities is responsible for the annual plan for theatrical activities. New scripts must be submitted to him for appraisal and approval. He can approve or reject any work from a technical point of view and take his decision to the TSC. He is also responsible for following up on decisions made by the commission, especially directives that actors must respect during their performances. These rules are not to add sentences or dialogues that are extra to the original theater text, or submitting specific names belonging to generally famous people, or ridiculing or demeaning these names or persons by making fun of them or by downgrading them with underestimations. All this will touch the lives or the feelings of the audiences who are watching this art show at the theater stage.

4) The Delegate of the National Security Agency is the person empowered to reject any work for political reasons. He can issue his decisions with or without justification. He reports to the TSC on the confidential reasons to prohibit any theatrical performance.

5) The Delegate of the Ministry of Interior is the member who can endorse or reject any work for security reasons.

6) The Delegate of the Ministry of Endowments and Islamic Affairs can endorse or reject any work for religious reasons.

7) The Delegate of the Ministry of Education can endorse or reject any work for educational or ethical reasons.

8) The Delegate of the Press Censor Office is responsible for censorship of any printed material in Qatar as well as copy and intellectual property rights.

9) The Director of the National Theater of Qatar is responsible for providing technical and financial support for theatrical performances at Qatar National Theater. It is possible now for any person to imagine or predict the contents of the difficulties that will possibly encounter the theater artist under the shades of the availability of the judgment. We are trying to avoid pointing fingers and throwing sharp accusations toward censoring agencies in the country, or even judging that it is a negative agency. However, I am suggesting that this censorship will have to take a deep look and the clear art scope to view what the intentions of the author in the theater work are and to accept whatever this author is trying to implement through his message in his theater work in relationship to cases of his society, such as social, political, religious, educational and moral cases. Through his productions of theater plays, the author submits many human instances that are related to his daily life of his own people that he belongs to, as well as to his culture where he adopts principles, values and morals.

The TSC begins its evaluation of an artist's work by reading a proposed script, local, Arabic or international. The TSC can reject the work even at first reading or may condition its approval on the artist's making certain substantive or minor modifications. The TSC may propose the omission of certain words, phrases, acts, or even an entire portion of the proposed work. The director must abide by the commission's decision if he wants his work to be produced. A final rehearsal must be scheduled two or three days before the opening performance. Once again the TSC, which attends this performance before the opening night, can issue new directives or rulings to curb anything it considers to be "provocative." Every proximity of two sexes, dances or expressions are screened thoroughly. The TSC can even interfere during a public showing if it deems anything to be a "transgression" of its directives. The producer and actors, together with the director, bear the whole responsibility for and consequences of such an interruption. Through harmonious relationships that tie together all the people in Qatar, and through a developmental stage that this country is going through to transfer to wide aspects a direction to give the individual Qatary the right to increase the liberty allowed him to voice his opinion and his freedom of expression. Many Qatary artists, through talk shows, local newspapers, radio and television, refuse the presence of the TSC. That is

because the Qatar artists are requesting more freedom in handling social, political, and religious cases through theater work. Without any doubt they are carrying inside of themselves discretion and self-conscience that will not harm the society that they belong to, or by avoiding ambushing beliefs that his people believe in. Also the Qatary artist is completely satisfied that there is no complete freedom available even in progressive countries. Therefore, they are demanding reasonable freedom that will allow them to practice theater art work in a suitable environment. An environment that fits the talents that they have, as well as one that will suit the ambitions and hopes they are carrying toward participation in evolving theater work. The artist only wishes to advance art and progressive civilization of all humans in general.

On the other hand, the official agencies emphasize on the necessity of preserving national interests, public decency, and ethics, and the prohibition of using theater for personal purposes. To work on this conflict and to find the base to reach what is so called an agreement or compromise among Qatar artists and the TSC that belong to the government, I would like to suggest the following:

A. Working on the experimentation of other choices that would increase freedom allowed to the Qatar artist in the theater; and that is for the goal to analyze and study and conclude the beauty factors of the art in Qatar; and

that is by dealing with the beauty of the spirit and the brain of the Qatary; people, to reach and to understand the reactions of this individual and his interacting with his political, social, religious and cultural issues through theater and the reflections of this interaction toward the Qatar individual and the audiences in his daily life through the scope of beauty to this life.

B. The agreement and the compromise to give Qatary artists the right to handle theater issues through encouraging them to experiment and interact with the alternatives in theater in terms of subjects, theme, and different theater forms. That is the purpose of knowledge and acquiring many other different sides that flow in experimentation and research for new and distinguished views on many modern and progressive issues.

C. Working on participating in reducing the conflict and the tension between the Qatar artist and the TSC through establishing open debate conferences, whether through official, unofficial or through organizing general meetings for all Qatary artists and that is through cultural meetings or festivals in local areas, such as the annual festival for the celebration of the international day of theater in March 27 each year. For example, that is for discussing all matters related to censorship in Qatar theater and the impact of the censorship on the Qatar artist and culuture. It is also possible to invite the audiences to participate

in such conferences. That would be a way to know the general opinion about this important issue.

D. It is also possible to discuss this complex case between Qatary artists and the TSC through writing some journal columns in newspapers, and local magazines, and submitting the artist's opinion toward the existence of censorship. Also, as a result of the Qatar actor's continuous demand for not rejecting his opinion about what he wants to submit in his work, I am quite sure that he will accept with open heart all the opinions expressed in these discussions, even if it is against what he wants or even if it's from the audience in Qatar. Free and open discussion on these issues is important to the development to Qatar theater and the culture of the people.

The goal for submitting these suggestions, from my point of view, is to participate in easing this tension between the Qatary artists and the TSC because the hardness of opinion and the arrogance of arguments to both parties will not be to the benefit of the theater in Qatar, nor will it benefit the artists themselves. As long as we have differences we also will have arguments at a passionate level. And as a result, the TSC will always complain about the flexibility with which an artist sees the problems of his society. The Qatar artist will respond by saying that the TSC is biased because it approved performances criticizing decisions made by the Gulf States Cooperative

Council (composed of Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates), while at the same time refusing any scripts calling for liberty and democracy in the Arab Nation. It is my biggest fear that as a result of this conflict and the continuous differences, that the Qatar artist will lose everything and they will find themselves automatically against the official institutions simply because of the double standard stance that the TSC finds itself obliged to take.

With the knowledge of the freedom practiced among individuals in general, humanness will be enough to assure differences in opinions in negotiations, and differences in directions of real paths to evolve the life of an individual. The most important point is to allow a chance to clear the differences among all individuals through art work. This kind of thinking will make each individual a unique person. The basic rule of progress will evolve and start from this point and the one that we possibly call a starting point toward the operation of progress actually to all Qatar society and to the individual Qatary through decades to come.

Limits on Artistic Expression

The second problem facing Qatary artists in theater is the limited freedom they are allowed in discussing the human

issues, in general, as well as the social, political, and religious issues. On the other hand, I believe that the limited freedom allowed to the Qatary artist and theater will result in the creation of imbalance between what he wants to express through theater, and what limitations that he must follow in the beginning of production of theater work. And this reflect the essence of the reactions of the audiences with the theater, especially if the events at the theater are going against the expectations of the audiences. That will create a moment of joy to the audience to follow these truthful events, to advance them at theater and the moments that have excitement to the moments that will end in solving the problem or finding a solution by ending the conflict in a story.

The most important point here is the real interaction between the theater events and the audience, and their being abreast in the truthful moments that are related to their daily's life.

Freedom in human life means an elimination of the restrictions that surround the individual and allow that individual to move, based on his own discretion, without compelling or forcing him to act by any other authority. This concept means removing all the rules that deny or limit freedom of choice, and eliminating regulations that have an impact on the individual's own thinking or innovation or that have a direct impact on the individual's discretion to

live his life according to his own opinion rather than that of authority. We exaggerate a lot when we accept these definitions as a fixed concept to practice freedom by individuals in their daily lives. However, I can see through my point of view that the practicing of freedom by individuals stems from the respect of individuals to the rights of others freedom. It is not reasonable or possible to request the artist's freedom in handling theater issues when the artist will not respect other people's freedom at the same time. Therefore, the concept of freedom is the respect of the culture that the artist belongs to and the respect for the principles and values that the people believe in the society--even if it is against his beliefs. The greatness of practicing freedom is the knowledge and the perception of the differences among beings, and the knowledge of dealing and living through these differences in opinions or judgments of things or differences in expressions about individual destinations. These differences happen in every society and in all people with their differences and their desires. But again is the concept of freedom according to social rules living without fear or any threat or blame from society; does this apply also if the individual decides not to follow any of society's rules or regulations even though he has to follow? I don't think so, because the real concept of practicing freedom socially by individuals stems from giving all

different parties the right in freedom of thinking or expressions of opinions. The greatness of the experimentation of practicing freedom by individuals is as a result of their differences, whether these differences are in opinion or the way of expressing this opinion.

The introductory explanation discusses the practice of freedom at a normal level. However, what is the exercise of freedom by an artist in his work? To answer this question, I say that an artist should not only exercise his right to freedom in his actual life like a normal/regular individual, but in addition to this he must be given the entire rights in practicing and exercising freedom also at an imaginary level. Therefore, the artist has the right to think by imagining what he wants, and he is liberal of what he predicts or receives in terms of dealing with his social, political and religious issues in his art work.

With all respect of our culture's values and beliefs, I believe that an individual artist should have the freedom of choice to pick and choose his own concepts, ideas, notions, thoughts and opinions about what he is trying to reach in his artistic goals to reach his intended audience and without any interferences by any authority that has any influence on the audience. This is a result of the Qatary artist's capability of handling the full responsibility toward his society, people and culture, and he is committed to his senses with his people and the principles of his

society. It is not possible in any case to separate this Qatary artist from his people or his country or his land, even if he tried to criticize some wrong practices or rejected misconduct in his society, and that is his goal to serve his people, his society, and his culture.

Let me ask the question: What is the limited freedom allowed to artists in Qatar in the theater business that is related to social issues?

To answer this question, we must know how the society views the theater in general, and how they view the theater actor specifically. Qatar society has a very incomplete and unclear view of the theater. Qatar people do not accept this medium as a sophisticated art form that deals with social concepts that have a significant and direct impact on their lives. If we want to measure how Qatar society accepts theater acting as a human art medium, like drawing or architecture, or as an information medium like radio or television, we are going to realize that theater when compared to other arts is least accepted by individuals in Qatar society and this bias has many causes.

First, despite the fact that the government encourages the theater business in Qatar, especially through financial support, the people still view the theater as an outside art, not a local one. They believe that it was brought to them from western countries and does not have their national history in it. There have been different Arabic forms of

dramatic acting, but they were not formed in a theater concept that is known now through the "Italian box" or the theater stage, nor was there the list of audiences that are specialized in theater criticism. Thus, the art of contemporary acting does not have any roots in Arabian history. This is despite the fact that the first theatrical shows in the Arabic world took place at the end of the nineteenth century. At the same time, numerous attempts are now being made in the Arabic world to identify the Arabian art of acting in theater, according to Arab culture and civilization. In spite of the views presented by Qatar society that the art of theater acting is an outside art adopted from western cultures, many artists from Qatar who have studied are practicing this art. They are doing so as a result of their acceptance of the concept of theater as a great art. They believe this art belongs to all humanity as well as to individuals in this universe despite the circumstances that surround them in their own daily lives and within their own societies.

The Qatary artists believe that theater is an art that allows artists to express the values and principles they and their culture hold. They believe that theater means a challenging adventure and a clear expression about the people and about the culture in general.

I believe the possibility that this conflict between the Qatary artists and the people in Qatar is the most

important reason or risk and that we have to study it and analyze it in order to reach basic solutions to the problem. On the other hand, if these problems are constant they might cause the audience to step back and away from the theater. The one who is losing this game is both the Qatary artist and the Qatary audience. Therefore, it is the duty of the artist in Qatar to shorten the distance between his art that he is submitting and his audience. Also, the Qatary artist must make efforts to persuade all the basic audiences for the significance of this art, and he must embark on submitting and negotiating his people's issues that are related to daily life. He must toil through these works to communicate the consciousness and the thinking of people to reach their satisfaction of the usefulness of theater as an art of civilization and as a human art that is attempting to implement in the progressing of civilization and the growth of the people. I am sure that the Qatary people are smart. It is possible to interact with these people through theater art work by all areas of beauty and thoughtfulness to handle social issues related to our daily real life and that deals with the regular individual on a daily basis. In other words, by participation the Qatary artist is persuading people in Qatar that the theater is a real place to submit and to handle their social and political issues that are related to their culture.

The second bias against theater in Qatar is religious. We have to admit that many religious people oppose and forbid acting regardless of participating in it in any form, whether as an actor or as a member of the audience.

It is with all of our respect and sincerity to religious people, and our high appreciation to their task to conserve principles and values of our society that together we belong. It is necessary to institute an open debate between the Qatary artists and religious people to discuss this very important concern and try to understand the reasons that cause rejection of theater art from a religious point of view. With the knowledge that it is possible we can use theater to discuss our religious issues too.

Therefore, it is required that we must reach semi-agreement between the Qatary artists and the religious people in the country to allow theater work. There must be a commitment by artists to respect the holy practices of our religion without attacking it in any negative way. It must be worked out to have harmony between religion and art work to reflect civilizations. Theater art is a human art that handles many human issues and treats them by art and beauty of our tradition and heritage which are tied to the principles and values of our culture.

The third reason for society's rejection of theater comes from the theater business itself. Not discussing social problems that citizens need to learn about and

finding solutions has had an effect on general public opinion. It is not fair to blame Qatari artists for this because the theater directors and actors do not have full freedom to discuss social issues. It is possible that there is some difficulty in explaining this. However, it is worth mentioning that freedom in discussing these social cases at a theater stage is not the most important case in this aspect. Thus, it is required to negotiate the extent of acceptance of the society to discuss these social issues through theater first, then thinking about finding the reasonable artistic approach to expression through theater.

It is necessary to recognize the importance of educating society about the theater. It is the goal of this art in society in areas of social, religious, moral, and aesthetics that it all falls under the responsibility of the artists themselves.

We cannot picture submitting any social issues on stage in any society without the understanding by individuals of the importance and the goal of theater as a stepping stone to submitting these kinds of social issues. Therefore, working to educate individuals to the importance of theater in society is the artist's duty. With all the difficulties that the artist may encounter in this respect, he must try many times to introduce to his people and his society the goal and the importance of the theater in the life of the people. I personally think that the Qatar people do have

the aptitude to accept everything new. Therefore, the difficult task of the artist in Qatar is by reaching the concept of convincing Qatar people of theater art and the continuous work to repeating trials at theater to reach the understanding of the Qatary citizens of the importance of theater in advancing the progressive society. Especially the Qatary individual has the desire to assure the progress of his society to the very best. It is possible that the theater is one of the best tools to accomplish this progress. When the Qatary audiences are enjoying the test of sophisticated art, they are accepting theater art and when they understand all the human contents that are submitted through theater they will find it is a challenging way for the artist in Qatar to work toward this direction. He will be able to educate his people with the importance of theater in evolving society in many aspects, such as beauty, art, education, moral and social aspects.

Despite all these difficulties, Qatary artists continue to have big challenges. However, they need to persist and remain determined to continue practicing the theater art.

After this discussion of how Qatar society will react to theater art and will accept it, I would like to discuss which social issues they are allowed to show and negotiate in theater with the limited freedom allowed to the theater director, actors and playwrights.

Those who follow theater activities in Qatar observe that the social issues that are discussed in many theater shows in Qatar are limited. These shows do not discuss any social problems that may affect basic changes in building this society or even participate effectively in evolving the society. Therefore, issues, such as marriage, divorce, and the high price of preparing for marriage and weddings that are brought to theater in Qatar become repetitive and monotonous. Of course it is impossible in some cases to separate the difficulty of having a censorship agency in the theater from the problem of the limited freedom to discuss social problems that are allowed to theater artists in Qatar.

It is possible for supporters of the TSC to argue that there is no list that is determined and adamant about which issues of Qatari social life are allowed to be discussed through theater and which are not allowed to be discussed. In fact, no such list is available in any official form, either written or spoken. However, it is available in an implicit manner based on the many decisions of the TSC and through what I am going to mention about social cases that the playwrights discuss in a repetitive manner. There are some social issues that no one dares to write about, but what subjects or social issues are shown in theaters in Qatar?

The theater in Qatar has experienced and expressed many social issues. Among these issues are general cases related to family matters, such as marriage, divorce, and the high price of marriage and weddings, as mentioned before. The theater also has discussed the differences among all social classes of people, such as the high class, middle, and low classes and how much influence these issues have on the daily lives of individuals. In terms of their desires, interests, and their family problems, the theater in Qatar also has criticized society from a consumer point of view. Some plays have warned people not to be a consuming society and advised them to be productive and useful. Theater has also discussed cases that are related to fraud, hypocrisy, and to people who have taken advantage of one another by deception or by using other people's activities. The basic concept of theater in handling many social issues through the art of acting includes the previously mentioned issues that may be considered trivial or superficial because they are not strongly related to any socially distinctive cause that attracts public attention. Thus, the basic tool of attraction is faded through theater performances in Qatar to discuss social problems, and this tool is the lack of theater work of many social and basic normal life cases that have a deep impact on social life on a daily basis, and that yet have a future destination of our life, such as the relationship between man and woman and how the relationship

lasts. The freedom given to the female when she is married us a critical issue to evolving society in Qatar.

And these issues are representing women's rights as first priority, such as her right to choose any job opportunities that she might join. The women in Qatar have taken many successful and effective steps in their daily and practical lives. I also feel that the subjects must agree together on issues of social subjects about women with the actual process that is active in the role of Qatary women in many social, cultural, educational and political issues. In this matter, the Qatary personality of women must be presented through theater work as a basic reality that participates effectively in progressing society in Qatar -- a society that she belongs to and at the same level of the man's personality with reference to rights and duties and commitment toward her society, her people and her culture. I think that it should not be necessary to have a secondary personality for women or as a part of man's personality because our real world in Qatar forces us to deal with the women's issues in our social life that are different than the old days in our society. There must be equality in handling these kinds of women's issues that we believe will play a great part in our culture's development.

There are many examples of women is issues that are related to women at work in Qatar and it is possible to handle them in theater -- such as finding suitable tasks for

her to perform, evolving the society, that is based on experience she might acquire. The rate of women at work in education compared to men is larger. Also taking care of this aspect, and submitting the Qatary woman's personality in the theater as a basic issue has impact on her participation at work and her working to have bonds between family members. Also, women are active in solving many social problems effectively. There are problems that are related to raising children and taking care of their upbringing and educating them in order for them to participate effectively in our society's future development.

Thus, the invitation to discuss many social issues needs much support from decision makers and from artists themselves. This is in order to reach the level of development that is related to reasonable progress and civilized society in Qatar toward a bright future.

I also think that Qatary audiences will accept these new themes of social issues that they have not seen in the theater before. The Qatari people have a psychological aptitude to accept new and modern ideas that will allow the theater to attract audiences by its expression of current issues, daily issues that they may encounter in relationships with their parents and future concepts about new generations. Also important in the discussion of many cases that are related to the compromise between old and current generations and seeing the contrasts between the old

customs, values, culture, society and religion, and how these contradictory generations are related and how they differ realizing that the new generation that might repeat the old generation's values, habits, and customs . Because the new generation is going to be the leader in the near future, I think we should have open minded people to discuss such issues that are related to individuals' lives on a daily basis and that is motivated from an effort to future thinking to advance and evolve Qatary society.

Artists in Qatar are restricted or even banned from talking about political problems. They are not allowed to discuss politics on any theater stage, unless the work is hosted by politicians and it is not opposed by the government. Thus, the absolute concept of freedom and handling this concept through theater work in a political manner is almost dead in Qatar.

But what would the Qatary artist feel if he is allowed to discuss politics on the theater stage? I think through this study that I would suggest to make a plea to these responsible people in the government and to the president and the members of the TSC in Qatar to allow the Qatary artist to discuss human cases in general that might include political issues, and to give the artist the trust to practice his art. The Qatary artist deserves trust because he is eager to serve his land, people, and his country through his theater work. He is certain that if he has the

trust required, that he deserves, he will eventually participate in progressing the art of theater in Qatar, and it will encourage other artists to handle and discuss stressful cases that are important to people, such as human issues, and the cases that are related to encourage practicing freedom and democracy and achieving justice and equality in society. Especially the Qatary artist brags about his belonging to his country, land and people. So allowing him to discuss these kinds of issues will strengthen his ties and beliefs more deeply to his people. He will participate in the understanding of his society's issues that are expressed in the theater. This will also increase his loyalty, love, ties and sincerity to his country and to his customs, values, traditions and his culture.

At this case the push-pull relationshi between Qatary artists and the TSC will end, especially if there is mutual agreement on trying alternatives such as allowing freedom to handle social, political, moral, cultural, and religious issues on the theater without censorship. As I mentioned, the Qatary artist has self-consciousness that will not allow him to harm or offend traditions and customs of his people. He is truthful in his work and his artistic ability. He must be given the opportunity to prove his loyalty and love with sincerity to his country, people and land. Personally, I hope that soon in the future we will not hear

the artists in Qatar say that the problems of limited freedom are still there. There is no way that the censorship committee will allow any theatrical works to be shown unless they are in accord with the laws of the country and the standards set by the committee. Those standards are political, social, cultural and religious ones. And that is through the principle that censorship at theater in many places in the world, as well as in Qatar, has negative influence on the artist's performance. He might feel confused and nervous when he starts writing any project of any kind. We must think about the feelings of the artist in such censorship which might curtail him temporarily. To avoid such censorship by government in production of the artist's work has a special result in positively advancing the artist's work in Qatar. The theater will play a big part in doing so, without any doubt. The positive result to this change of theater in Qatar will be similar to a cultural revolution that has many civilized descriptions and will participate in the comprehensive meaning of theater and art as beauty. There is no doubt that the audiences in Qatar will be affected by this sensational revelation. It will reflect the ambitions of the people of Qatar toward the development of their society, country, and their culture. But I have to say that my goal in discussing all these issues that are related to the limits on artistic expression in Qatar are in order to try and find some reasonable way

of solving this problem. This will also allow the Qatary artist to enjoy reasonable freedom in discussing his theatrical issues without a feeling that he has to be surrounded by restrictions and rules that will force him to hesitate in discussing, studying, and analyzing his social, political and religious issues.

Limited freedom is the basic problem that faces Qatary theater. Although Qatary artists believe that theater is born to live at liberty without any restrictions, and the artists cannot practice their art in all possibilities without complete freedom. This freedom allows them to focus on the issues that are strongly related to their destinations. Also, their contribution will have a strong impact and reflect positively on the development of their society, their culture, and their modern civilization.

Let me start by saying that because we are considering ourselves as the people in Qatar, and the official government as a big and a united family, so because of this reason, I believe that I am suggesting all these ways of solving our artistic problems in Qatar because of my feelings that the responsible officials of the arts in my country will understand what I mean by studying, discussing and analyzing all these issues that are related to the theater and arts in general in our country.

Government vs. Individual Control of Art

There is still a continuous conflict between the official planning of art and culture by the Department of Arts and Culture and the planning by the artists and their ambitions.

If I want to talk about the planning that Qatary artists do, and how this planning is tied to their ambitions as Qatary artists and their desire to alter and renew their society, I will definitely encounter much conflict and contradiction between this planning and ambition and the government's planning to determine the theater path that the artists may possibly use to discuss social and human values in their art work.

In general, anyone who understands the theater in Qatar realizes clearly this conflict between being creative in theater, the government's official political, social, cultural and religious planning. In some cases this conflict may reach a tense level and may eventually lead to a loss of trust among the individual artists and the Department of Arts and Culture. Creativity, especially in the theater, will be curtailed when it acquiesces to the official government plan because this would eliminate much of the subconscious in artists' work, and interfere with the artists' independent performances.

But our hope that we feel will exist in the future is to work hard in order to establish the solid concept of building the trust toward the artists in Qatar in terms of

allowing them to express their ideas, opinions, and their thoughts, even if all these elements are contrary to the people's thoughts in Qatar. To give the people the right to express their thoughts freely and even if they are different will make them unique. We have to realize benefits of different ways of thinking, and how these benefits will affect the people's lives. We cannot expect what will happen unless we experience the alternatives.

Let me now start describing the official planning for theater and arts in Qatar. The official responsible committees in Qatar have a prioritized task and this is to provide planning for all theatrical groups in the country and form authorized theater subcommittees to watch over the shows that are participating in many cultural meetings or theater festivals that represent the country. The government grants these theatrical groups liberty and financial rewards to encourage them. However, the artists do not enjoy the freedom of decision making about participating in theater festivals at home or abroad, unless that participation is approved by an official committee that supervises all activities in theaters in the country. On the other hand, these performers have to do an annual celebration, and at limited liberty in addition to their usual performances. This celebration is the World Theater Day, March 27, each year. If any director or producer were to stage any theatrical work without official permission, he

would not receive any financial reward from the funds the government allocates annually for encouraging theater work.

In addition to this, even the reservations for performances in the Qatar National Theater are controlled by the Department of Art and Culture that has to arrange the timing of all performances. This is a result of the theater groups not owning the theater, despite the many promises from the official government agencies to allow them to do so. Compare this to the government building many sports fields and donating them to athletic clubs and local sports groups. In addition, the government hosts many foreign theater shows that it schedules at the Qatar National Theater, in addition to private shows that are for business purposes regardless of whether the business is local or foreign.

Qatary artists face conflicts at every turn, from having their work censored by the government to the lack of financial, administrative and planning support for theater, to the inability to control the preparation, operation and scheduling of their shows and being unable to control their participation in outside art festivals without official permission. All these issues have created a gap between what the government that supervises theater activities wants to see on stage and what the artists want to present. This may influence artists' satisfaction. Artists' satisfaction is one form of civilization that contributes to the

expression of many social issues of a political, economic, cultural or religious nature, in a way of directing goals to change, renew, and to reach a level of awareness and education of the individuals in the society intellectually, aesthetically and spiritually.

Factors that Might Benefit the Theater in Qatar

The Educational Factor

From a complete satisfaction point of view of the importance of theater from the educational and cultural perspectives of informing, teaching and advancing civilization, I can tell that there is a special need to put a lot of effort into creating a new concept of theater work from an educational point of view. This will happen by submitting new concepts explaining the purpose of theater work as a way of educating Qatary people and serving the society at large. It should be a basic element of the educational system. However, this will not happen unless the following is done:

- 1) Persuading the government to accept the teaching of drama and theater work (acting) in school curriculums, especially the elementary, middle and secondary schools, in addition to the college level. It has to be a basic subject

that all students are required to complete successfully, just like other basic subjects, such as mathematics, social studies, literature and science. It should not be offered as an option, but made mandatory. If drama and theater work are required subjects for students at every level as well as in college, the students will have the opportunity to explore their talents in acting and literature and this will have a great effect on theater in the future.

Maybe someone will ask why we must do that to answer this question. I can say that I am not discussing this suggestion unless I have already studied and analyzed the benefits of teaching drama in our schools, and I would say that I would not suggest my opinion without accurate study of the following phenomena.

It is observed in Qatar that there is not enough acceptance by people to engage in theater work, especially through available theater groups in the country. Knowing that the ministry of education is encouraging students to practice this as a hobby and an activity in school, and there is a special activity administration of theater that supervises theater plays annually, theater work is not continued or encouraged after this brief school activity. I see that by requiring drama subjects in a school curriculum, will participate in making school students will have a vested interest in theater work. Many students are not participating in theater work because it is an elective

subject and they usually elect other subjects such as sports that is considered required subjects that must be successfully completed. Therefore, the question here is why the drama is not the same as drawing and sports? My recommendation will help to discover many talents within the students in the school in our country.

We should admit that the rate of participation in Qatary theater is very low compared to the population, because the Qatary population is between 450,000 to 500,000 people, and this includes foreigners in the country. There are only 30 artists specialized in theater art, and that doesn't include theater fans who practice acting as a hobby without graduating from a theater academy.

I hope the people who work in theater arts will decrease in the next twenty years. I believe without young members from new generations, the Qatary theater will face many difficulties especially in an art of beauty that develops and expands the people's appreciation of art and life. Therefore, I think that it is possible to emerge new generations in this area by preparing students and encouraging them to work at theater, or by requiring drama subjects in school curriculum to solve this future problem.

2) Encouraging and enticing all school students to join and participate in many theater works at a professional level, working in live shows with professional actors. These shows should not be limited to in-school performances

of school related subjects, but should discuss many social issues. Working Qatary actors should visit schools, especially those in small villages that are isolated outside the big cities. They would introduce their experiences in theater work to students, something that I personally will be doing soon. I will suggest the possibility of producing theater work that suits many levels of society, and I will make sure that it will take care of many social problems. I would also suggest many solutions that are strongly related to our customs and our culture.

I am also going to schedule trips to visit schools at widely scattered places in Qatar. The only condition is to have the direction of the performance be very simple and uncomplicated. I am also going to encourage my friends who are actors to do the same thing. I want to do this as a team to prove the point that theater work in Qatar is a basic factor in the process of educating our children and in raising those children to contribute to this civilization. The long term goal is to persuade the government to make changes in the country's educational system as a result of Qatary artists' planting the concept of what art is in the theater and how theater plays a big part in helping humanity to effectively evolve.

In the mean time, executing these future plans will increase interest in Qatary theater, and it will erase intimidation from many minds of artists concerning the

attitude of the fans of theater and that will produce a new generation continuing the path of the current generation and who are leaders of the theater movement in Qatar. They have sacrificed a lot to bring this sophisticated art to their country. I also hope that this will happen soon and that responsible authorities, especially in the Ministry of Education, understand the effectiveness of these discussions. Hopefully, they will study these suggestions and accomplish it soon.

The Religious Factor

No society in the world is without individuals who practice religion or spiritual rituals based on or related to religious beliefs. Regardless of different beliefs or religions, especially small societies in which the people are conservative, religion is a large component of the culture that influences whether the people accept or reject theater. The following is suggested:

- 1) An effort to persuade religious groups, especially in reserved small societies to refrain from the continual banning of the practice of theater as a new face of civilization and to work on evolving the present and the future of humanity. And that is through merging some theater work that calls for educating and involving individuals on how to deal with their future's issues

through civil point of view that agree with customs, principles and religion of individuals. Therefore, efforts must be made to convince religious people to watch theater work that is related to these issues and to persuade them for the effectiveness of theater.

2) An effort to give theater artists the freedom to discuss all religious issues to the complete satisfaction of the artists. All religions, regardless of when they were revealed and how they were accepted or adopted, are related through the element of faith and belief. Human beings preserve the holiness of their religion by committing to practicing it and following all of its rules. To focus on religion in a dramatic concept through theater work, I would like to study and analyze the differences and similarities of religions significant to many people. In so doing, it will be easier to understand why the people need the religion in their lives and how they make their ritual sacred. I have a strong desire to illustrate these religious differences on the stage in the future, and to work hard to persuade society that the theater is not only the place that takes care of religious cases in drama, but also the basic place and the best solution to handle these kinds of issues.

3) We need to work to take advantage of how humans practice rituals and how we analyze these religious issues. In addition, we need to look at how these religious issues

are connected to society's myths and cultures through storytelling, and how to present the mythological ritual in order to find an honest way for the actors to perform these kinds of religious issues in a dramatic work of art.

The Social Factor

The documenting of any issues of what is happening in society and how these issues are followed and evolved is the practice of sociologists, or the people who specialize in the evolution and growth of social life through their research and studies in this area. Artists, however, have a basic obsession with their own lives and their work, which is basically an expression of the kinds of problems, joys and celebrations, and depressing moments that stem from the societies they belong to. At the same time, their work is connected to their environment. Therefore, on the theater stage, artists are able to express dramatically their society's problems as well as their own individual dilemmas through the following:

- 1) Supporting and exploring social issues that determine the future destination of individuals within their society that affect individuals' daily lives. I believe it is possible to discuss and handle social issues that are related to rights and duties of all individuals in any society, even small societies that try hard to advance and

progress seriously. I also can see that through theater, I can submit and discuss the issues that are related to equality and justice at all socio-economic levels, and erode layers of differences among members of society. There is another big possibility to discuss and submit many social issues that are strongly related to individual levels of life in small societies that are conservative, including women's lives and their desire for equality and justice in rights and duties. It is also possible to submit and negotiate all the subjects that are related to how much influence a civilization has on individuals from an educational, religious and social point of view.

2) Assure the extent of the importance of artists' work in this sociology area. We have to address these issues on the theater stage through dramatic conceptions of these social cases, and make efforts to submit these subjects in a fun and acceptable manner in order to build our future in a progressive way by changing our concepts and principles of social life and changing our definition of what is accepted in many advanced civilizations.

3) Artists have to ensure that their performances in the theater truly reflect their thoughts, feelings, and plans continuously and eternally. I see the theater as a mirror of reality of what is going on in our society, the problems and sad moments. Artists can point out, analyze, and study society on the theater stage.

To fulfill these requirements we need to put a lot of effort into convincing individuals that the principle of theater is an important tool and an effective factor in social life. We must show, as well, that the theater is an upscale art form that supplies humanity with the real pulse of life, just like water, air, and food. We can show this through embarking together on educating people of the importance of theater and what object it plays in expressing social issues through art and beauty. Also it is recommended to teach people that theater is the frame of the artist's participation in developing his society and conserving traditions and customs. With this issue, the burden is on the artist to invite people to watch theater that discusses daily cases and their social problems, through a pattern of art where true characteristics of real society that he belongs to by going to many social, political or moral issues. The artist should make the audience feel that these issues are like their basic lives and at the same time it is part of his artistic world that is expressed and effectively interacted with audiences in his society.

All these factors are lively and they are participating in the existence of human life on earth. This invites us to the necessity of admitting that success in handling our social cases is related to our destiny through theater work. In Qatar, this request includes the following:

1) The artist must include the importance of social issues. It is possible to submit on theater stage what is to be accepted by audiences with respect to customs, habits, and traditions that society believe in and through these theater works the artist can encourage theater audiences in his society to accept new concepts that he would like to present, such as discarding many miss-concepts, and misconduct that the artist can discuss with new scope--even if these new concepts or opinions are against current accepted concepts in the society. Therefore, the artist has honesty and a strong belief in his task in changing and reframing for the purpose of improving the current circumstances in individual daily life. He will succeed in this area, especially because the Qatary audiences are intelligent and civilized and are abreast with modern alternatives in the modern societies, and inclined too, by education, to accept new concepts and new opinions. I think these social issues contribute in advancing the society even if they are rejected at the beginning they will be accepted eventually.

2) The government must strongly encourage theater art by providing financial and moral support, as well as by supplying theater groups with new technology and subsidized equipment that is comparable to that of advanced societies.

To those who are inquiring as to why the government in Qatar should be doing this, my answer to this is the entire activities in Qatar are subsidized by the government, and

the Qatary people is used to this continuous support by the government to these cultural, art, social, sports, and religious activities. It is possible that we cannot find this in many other countries. But in Qatar the situation is different. The country through official laws is committed to giving financial support and moral support to all the activities that I have mentioned previously, and that is because the government is cautious about encouraging works in this area, and also to participate in progressing many activities in many areas that individuals are practicing in Qatar. Thus the commitment is made by both parties: the government is providing support financially and morally to encourage these individuals to practice and the individuals are committed to loyalty and patriotism to their country through participating and working to advance their society and their culture.

3) The dream of a Qatary artist is to be appreciated by his people and to be given the sophisticated status that suites it. This will not come unless the artists will double their efforts for the sake of persuading the general public of the reason for the availability of theater as an art and culture that contributes effectively in progressing and advancing and teaching individuals through theater plays that are strongly related to culture and moral aspects. As the people in Qatar have the sophisticated art taste, and the beautiful view of all beauty, I should think,

personally, that theater will acquire the status it deserves soon. The Qatary artist is aspiring to have theater as a part of nature on a daily basis to the individual Qatary in the Qatary society. The artists will have a great love that will combine the Qatary theater and the Qatary audience through drama which will be presented on the stage and its importance will encompass all the problems, social issues, and all the stressful moments that are substantial to the individual Qatary--such as the family problems and his daily lifestyle in his society, also his future outlook to provide advanced society to that which he belongs.

The Political Factor

Without a doubt, the word "political" is a frightening one, especially in small, reserved societies and in Third World countries, including Middle Eastern countries. Political theater addresses political issues such as explaining the ruling system of the country or talking about the social or economic forms of society. In many cases, it addresses issues related to war, peace, or tragic cases involving individuals who are persecuted because of their political, intellectual, or religious points of view.

My plan, in handling political issues through theater includes following:

1) Allowing freedom to artists in handling political issues. It is possible for artists to express an artistic point of view through a future vision about what they are trying to express, through theater. That is, not only to express real life of individuals in society, but also to touch many faraway concepts of human civilization and many cultural directions and efforts to change it for the better.

2) Since theater is considered to be a tool of social revolution in many societies, it is possible to use this tool to handle reality, addressing human problems such as personal problems as a starting point for addressing political conflicts and social problems. Handling these cases in drama on the stage would create a revolution against old-fashioned beliefs and concepts that impede human evolution in a logical and educational manner, politically and socially. Also, it would change the practical conduct of individuals and create a wider world in the future.

3) I strongly desire to handle many political issues in drama and discuss political subjects that touch on daily concerns of ordinary people, such as civil rights and the desire for democracy, justice, and equality. I would simplify the handling of these cases in the theater to a concept of reality of the actors' and characters' instage their relationships and their connections to the audience. Relationship is an important one because the actor wants the audience to receive his message and understand his

intentions as they are presented in a dramatic and joyful manner. I also suggest that we should concentrate on the relationship in an argumentative manner between the real world and the theatrical world through absorbing real understanding to the theater world that is based on the ability of the audience to move with the actor from the real world to the world that he creates through his script and his acting ability. The best moments in theater are when the audience makes this leap, even if it goes against their principles. The actor's goal is to take his audience from the world of the real to the world of the imagination, and in so doing, cause them to realize that it is possible to change.

The Aesthetic Factor

I believe that the natural work of the artist enables him to deal with the beauty of the environment surrounding him. This comes from the belief that any art work, by all means, is a work of beauty. Beauty plays a big part in the extent of the artist's dealing with his art work, regardless of whether it is within his personal relationship with how to deal with the art work with any subject on any level that he submits about human cases from a beauty standpoint to the audience. This relationship between the artist and his work is a great relationship and the relationship between the

actor and the audience that receives his message and his art work is one of beauty as well. Therefore, the factor of beauty in art work is one of the substantial basics in the actor's work, by interpreting the concept of beauty of acting as an art work or by selecting the frame of beauty of art of acting on the theater stage. I realize that it is possible for an actor and director to deal with beauty as an art of theater by the following concepts:

- 1) The search for the beautiful outlook or the beautiful text of any script show through going back to the customs and heritage of the people, to reach the invention of a new work. Arabian culture is full of drama in its contexts and it is full of interesting novels and stories that wait for the beauty of theater to act them and create a new formal concept in order to show them to audiences in theaters. From my deep understanding that the most important task an artist can do as an official task is to research a new text and the new concepts of art work that will progress and advance acting by dealing with cases that relate to the destiny of future cases with an upscale resolution, thus going back to my folk customs, and my heritage is going to be one of my future basic plans to search for a new artistic concept and form that includes progressive texts to my customs and my folk art that I inherited from my grandparents a long time ago. This will

shape a contemporary concept and a modern form for the way that we will deal with our art work in the future.

2) I can see that it is possible to benefit from history through storytelling about that history. Throughout these stories and novels the audience will feel that theater which presents the stories that are related to their custom, values, and culture are related to the tradition they belong to. Also the audience will see through theater work the principles and the values that they believe in and through these theater experimentations that depend on changing many folk stories and many novels to plays will attract many Qatary audiences to the theater because the audience will feel that they are belonging and are related surely with what is happening on stage. The theater is in this case becoming an echo of the art, customs, culture, and history of the people.

3) I am intentionally trying to search for a new concept of a theater form that attracts the audience and to locate new, progressive texts that explain beauty in theater shows. I strongly desire to get out of the controlled form of theater known as the "Italian box" and find a new way to stage shows that suit the new progressive texts that agrees with the beauty of this art form. I can see, for example, that it is possible to move the performance out of at the theater and show it at a public place, especially if the text is related to advanced cases that touch on daily basic

needs. This will create a warm relationship between the audience and the actors, especially if the stage is surrounded by the audience. In this case, the audience would be part of the performance.

4) Another plan I have that I think could be accomplished in Qatar is to take advantage of the old palaces and castles and convert them into public theaters. It is also possible to go to museums and ruins and find a new way to utilize them: as a beautiful setting in which to present dramatic works that relate to the subjects or issues related to those places.

Dealing With Myth Dramatically

No society or culture in the world, past or present, has ever lacked legends, fables, novels or fiction related to the subject of myths. It is known that these legendary stories are an expression or animation of the extent of people's belief in religion. These stories also include novels, which may have some kind of exaggeration. Myths try to explain real facts or strange phenomena that are related to some people or culture. In many cases, the myth points out a new spiritual power that is related to a religion practiced by many individuals a long time ago and is still practiced today.

Mythology is an interesting and beautiful science. Throughout my dealings with this science, I have tried to understand the meaning of legends and how individuals are influenced by myths in terms of legends and novels that are related to my culture. My study of mythology is going to be about researching legends that will shed light on the following:

- 1) Explaining natural phenomena in the universe and how they are related to myth according to the Arab culture.

- 2) Knowing how God controls the natural forces in terms of people's points of view, and the extent of the influence that individuals have through their religious beliefs and spiritual doctrines that are illustrated by praying, offering sacrifices, and practicing religious texts and rituals.

- 3) Research on the extent of the influence of myth to affirm the social, emotional, cultural and intellectual ties between the members of a tribe or family.

- 4) Studying and recording all the historical incidents that are related to myth, and how much benefit is coming from this kind of study to illustrate it in the theater in the form of a dramatic story.

- 5) The effort to study the conduct of many kinds of persona and the differences of patterns of humans from the influence of myth, and how much belief is available through

spiritual contexts to these myths from these kinds of personalities.

6) Working to study the formation of a social way of a society, and knowing what caused these formations, and whether they have a direct influence from the legendary stories or myths that are related to society.

7) Researching some factors that people are influenced by directly, and this by a factor of having the myth to dominate and frighten them as a result of their strong belief in the myth and what is the extent of their interacting in the past, present, and future.

EPILOGUE

It is worth saying that I benefitted big time by my availability for one year in the United States of America for studying, especially at the University of Montana, to obtain a Masters Degree in Drama--and I hope that I benefit from this experimentation that is considered unique, because I truly feel that my service academically from the University, whether it was from my professors or by the practical courses and actual exercising and interacting with theater and drama, or by my continuous mingling with my friends and my associates at the University and my continuous discussions that are related to exchanging concepts and opinion in theater art work and the drama and the information tools from radio broadcasting and television. I hope that I will benefit in the future from these experimentations.

My happiness encompasses the following:

1. Embarking on concluding my academic program for higher education, to obtain the degree of Masters in Art from the University of Montana with what I obtained in academic experiences in theater area, as the first person from my country who received this degree from the U.S. in Drama.

2. My acceptance at the University to continue my higher education and obtain a higher education degree MFA in Drama with specialization in Media Arts.

3. I will submit six copies to the Embassy of Qatar - the Office of the Cultural Attache - because of this request, and that is to discuss this study with authorities in the government, and I hope that they will have the complete satisfaction for studying and analyzing what was brought in this study to benefit the in theater movement and improvement in Qatar. Also, taking into consideration some suggestions and opinions for the purpose of discussing it and analyzing it to see to what extent it will be executed.

These beautiful feelings come from my ferrent hope that the government authorities will consider and review what was brought to light in this study for the benefit and development of the Qatari people and our culture.