



Elements of drama in Samah Sebawi's play (Tales of a City by the Sea): An Analytical Study

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Abstract: This research aims to analyze the dramatic elements in the play "Tales of a city by the sea" by the Palestinian Writer Australian Samah Sabawi, by standing on the message of the play, its thought, its type and the central problem. This study tries analysis the play's major and minor characters, and to explore the different dimensions of its major characters. As well it aims to analyze the time and to show its relationship to the course of events and actions raising, to show the relationship between the historical context and the idea of the play and events, and highlight the place's relevance to the nature of events and their details. It aims also to analyze the plot of the play from the moment of the rise of events until the beginning of the knot and conflict in both external and internal. The analysis didn't neglect the paradox, impact of dialogue on the growth of events, and complexity of events until reaching the peak and then the beginning the end of events until the resolution. All these were by using the descriptive analytical approach and benefiting from induction and statistics.

Keywords: Palestinian play, Samah Sabawi, analytical description, plot, drama, dialogue, conflict. Irony.

1. INTRODUCTION

No doubt it is argued here that Palestinian Theatrical texts, written in English language, play a vital role in how is to present the Palestinian question of liberty. This article argues further that these texts are in need of monetary strategies in quest to uncover not only their origin of beauty but also artistic value. In turn, readers, viewers and authors would be able then to touch upon their sources of quality and distinction. The methodology adopted in doing so includes analyses of this play in accord to analytical descriptive approach in conjunction with accord to analytical descriptive approach in conjunction with stylistic analysis method.

The significance of this study lies in the latter using monetary strategies that analyse texts not being a subject to integrated monetary analysis before, in addition to accentuating the attitude of Palestinians living abroad towards their Palestinian issue. Moreover, this study cast light on theatre work admired by western audience, when it has been staged in Australia.

1.1. The Playwright's Biography

Samah Sabawi is an award-winning playwright, author and poet. Her critically acclaimed play *Tales of a City by the Sea* was selected for the 2016 Victorian Certificate of Education Drama Playlist, won two Drama Victoria awards for best new Australian publication and best performance for VCE and was nominated for Best Independent Production at the Green Room Awards. The play was staged to full houses and standing ovations in Melbourne, Sydney, Adelaide, Malaysia, Canada and Palestine and is on the study list of a number of universities and schools around the globe. In 2017, Sabawi co-edited the groundbreaking anthology *Double Exposure: Plays of the Jewish and Palestinian Diasporas*, winner of the Canadian 2017 biennial Patrick O'Neill Award for best play anthology. She co-authored *I Remember My Name: Poetry* by Samah Sabawi, Ramzy Baroud, Jehan Beseiso, winner of the prestigious 2016 Palestine Book Awards. Samah Sabawi has won multiple community appreciation awards both in Canada and in Australia for her activism for human rights and social justice. She won Creative Artist of the Year Australian Muslim Achievement Award in 2016. Her most recent play *THEM* was selected in 2018 for MTC's Cybec Electric reading series and will premier in May 2019

at the La Mama Courthouse. Samah Sabawi is a policy advisor for Al-Shabaka, the Palestinian policy network and is a PhD candidate at Victoria University.(Via personal messages, 2019)

2. THE TITLE SIGNIFICANCE

The title is a noun phrase, it consists of four expressive signifiers, three of them are nouns (Tales, City, Sea) and two are prepositions (by, the).

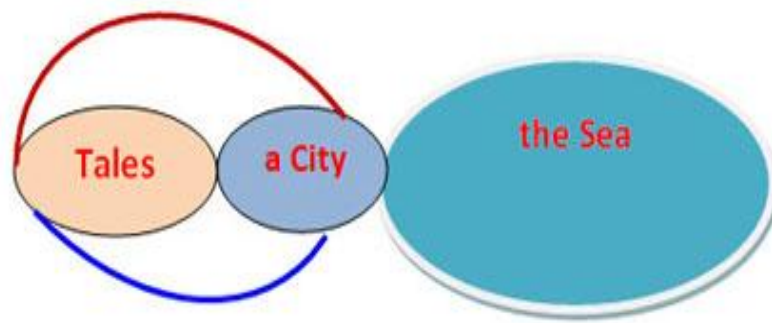
Tales = general and diverse stories.

A City = any city.

By = on, at, by, or near.

Sea = Mediterranean, Red Sea, Black Sea, each of these seas has many cities and a variety of cultures and tales; for this reason the recipient needs to follow the scenes of the play to identify a city contained in the title, and its stories.

A city and the sea are two spaces, one extended and the other narrow, The city can be imagined as a small spot full of people whose life is full of joy, sadness and pain. The sea highlights the manifestations of the structural contradiction of nature: turbulence, tranquility, death, survival, treachery and loyalty, These are issues related to ofthe human existence everywhere.



The author chose an elusive title to the play, because the title used (tales of a city on the sea) does not enter the recipient directly into the space of text; the meaning of the word "tales" leads to an open and indeterminate connotation, the city of a word added to the sea, and the cities that lie on the sea many along the seas about the world: Beirut, Alexandria, Santorini, Istanbul, or Majorca and else.

In addition, the word "Tales" is a word that denotes comprehensiveness in its meaning, and opens the space of text to a variety of meanings. The stories may be exhilarating, sad, realistic, imaginary, real or mythic. He is eager to see the truth of these tales.

As that, (Tales) being indefinite noun, it is useful for generality and semantic inclusion, it is didn't defined when it is added to the word city; because the addition of a word that is not defined in context to a word like it, does not give them a definition, but gives it significance to a more comprehensive space.

As well, at semiotic level, the use preposition (by) has been used to open the space of context at various signification, because it suggests to a recipient at first glance that the stories may be told by the sea, although the exact meaning of "by" here is near or at, and so the title increases the text strength, and openness to the space of meditation.

2.1. Theme of the Play

The main theme of the play is a love story in the cruel conditions of the Palestinian people under the brutal Zionist occupation, a love story between a young woman living in a besieged Gaza and a young Palestinian man from the diaspora living in the United States. And two different realities: the vision of the Palestinians in the diaspora, who sympathize with their people and homeland, and the vision of the besieged Palestinians inside, and their views of each other.

In addition to revealing the human feelings of both parties, they are human beings who love and aspire to a life of stability. They are two pieces of an apple that seeks to unite after a long period of torment and division, under harsh dramatic conditions. 'Tales of a City by the Sea is a love story set in

the besieged Gaza strip prior to, during and after its bombardment during the winter of 2008-2009." (Sabawi, 2016, 5)

The growing love relationship between young Palestinian woman: Jomana in besieged Gaza, and Rami the young Palestinian American citizen, raises a painful paradox, in which the tragedy of the torn and tormented people is manifested in the fire of occupation and the torment of Palestinian diaspora.

The subject depicts an aspect of the harsh social life of the Palestinian people under the Zionist occupation, and seeks to show their adherence to the will of life and hope, and it depicts an aspect of alienation from the reality of a category of Palestinian people living in the diaspora outside Palestine, The impact of Western culture on their souls and thoughts, and how it infiltrated in one way or another into their cultural space, and destabilize some of their intellectual and national constants. It also portrays the Western vision, which increases the reality of pain through psychological and physical pressure and oppression, which is in the interest of Zionist politics.

The author has included a national message on the subject, that the recipient can observe from the course of events and various dialogues, the path of plot and the escalation of events and the tragic situation on both individual and collective levels. This message is an invitation to the Palestinians both in occupied Palestine and the Palestinian diaspora to cling their legitimate national rights and defend them using whatever they own and by all means.

2.2. Type of Play

This play can be classified as a romantic realistic play, because of the real images, and scenes of romantic love of its lovers whom are doomed to grief and loss. It is a play can be classified to some extent as tragic, where the tragic images of the scenes of the siege and the Zionist bombing on the Gaza Strip, and the result of the rising of the martyrs and the wounded people and the demolition of homes. The tragic atmosphere of the spectacle of a torn, besieged people living inside the country, and the other part of them living in diaspora is also trapped in foreign countries, but they trapped by foreign cultures which are alien to the nature of Palestinian society and are not fit with the reality of the shattered people.

3. CHARACTERS

The characters of the play are divided into two parts: major characters and secondary, or assistants. The major characters were Jomana, Rami, Lama, Ali, Abu Ahmed, and Samira. Each one of these characters had his own role in the growth of the events, the evolution of the conflict and the knot.

These characters have a range of dimensions that can be dealt with in proportion to events, Lagos Agri said: There are three dimension of characters: physical, Sociology, and psychological, the physical dimension is highlighted by age, height, weight, sex, color of hair, eyes, skin, general appearance of clothing, style, health, illness, physical dimension and distinctive physical characteristics. The Sociology dimension is represented in the social class, the profession, the income, the nature of the behavior. The psychological dimension that emerges through the different psychological emotions, and each of these dimensions is influenced by the other and affects it (Egri, 1946, 33).

On the basis of the dramatic analysis, it is possible to say that the three dimensions can appear in the personality behavior, its external dialogue and its monologue, and logical to be the emergence of its dimensions as much as the story of the play and the evolution of events that rely on the principle of choice and isolation, and do not need to be all together.

3.1. Major characters

3.1.1. Jomana

Jomana is a young Palestinian girl in late twenties, an intellectual poet and a journalist who is active in following events and covering the news.

The sociological dimension of the character of Jomana emerged through the place of residence and its inception in the refugee camp, as the camp includes a class of the poor, hardworking workers, simple and trapped, her father works as a fisherman, and that is why it can be explain the realation connection

to the homeland and the camp. This class is really ready to bear the national cause in their hearts, they are prepared to sacrifice every thing in defense of the principles that give them the right to cling to the homeland, and give them the strength to challenge and steadfastness.

The impact of the environment clearly appeared in the following paragraph, including a dialogue and a descriptive statement of the event.

Lama: Fine. But please cover your hair if you plan to stay here by yourself. You are not in Europe you know.

Jomana: But you said I could imagine I am some place else.

Lama: ha-ha...

[Ali pulls Lama away. Lama yells as she leaves]

Seriously, you can't sit alone looking like this! Cover your hair. You know how strict they've become about these things.

[Jomana stands up and reaches for her scarf reluctantly as she watches them leave, then in a deliberate move, she lets go of it and begins to fix her hair mumbling to herself]

JOMANA: Oh they won't be strict today. They want to show the world how progressive they are (Sabawi, 2016, 10)

When Lama asked Jomana to cover her hair with a scarf, because people are strict and do not accept that the girl shows her hair in front of people, this reflects the of the environment she lives in a conservative society, and when she said: "I'm on chaperone duty so I had to come." (Sabawi, 2016, 11) It means that she lives in a conservative environment that does not allow a girl to go out with her fiancé alone. In addition, the dimensions of her conservative environment stand out from her words to her lover Rami:

JOMANA: It's just that no one here believes you are a real doctor. Torn jeans...really Rami? You looked like a pauper. This stuff just doesn't work here. You have to make some major adjustments, get a haircut and wear a nice cardigan. Oh yeah...and never ever wear socks with sandals. That's just forbidden. (Sabawi, 2016, 19).

As well as the social dimension appears of her words to Rami after he kissed her: "You know we can get arrested for this." (Sabawi, 2016, 47)

What she said highlights a conservative social environment within besieged Gaza, so kisses - even after the marriage contract- are forbidden in streets and public place, this shows the state of fear felt when she was kissed by Rami, as well as its reflection on the state of society can be discovered, which is subject to harsh repression conditions exercised by the Zionist occupation against them. This gives the recipient a picture of the moral state of the people of this society and their adherence to traditions.

In addition, it can reflect on the state of society, which is subject to harsh oppressive conditions exercised by the Zionist occupation against the Palestinian. The recipient is given a picture of the good moral behavior of the members of this society and their adherence to traditions.

Also, when the recipient checks the course of events, he can see the impact of the social environment in the character of Jomana through her dialogue with her father Abu Ahmad:

[Jomana's father enters just as she shuts off her laptop and stands up. Rami remains seated on the other side with a big smile on his face. Jomana walks over and kisses her father's hand. He holds her hand in his and kisses her on her forehead]

Jomana: How was your day baba? Any luck fishing?" (Sabawi, 2016, 19).

In the previous paragraph, the sociological dimension of the character is highlighted the sociology dimension through the action she did, when she closed the laptop and kissed her father politely, who held her hand, and kissed her on her forehead, this is an evidence of the social harmony and love among the poor family members. And when she asked her father how was his day and his fishing luck.

The physical dimension was not much focused on directly, as it did not highlight the color of eyes and hair, height, skin color and other physical features, and the writer only hint at the beauty of Jomana

through Rami's opinion when he described her as wonderful and beautiful. He said "No! I would much rather tell you how beautiful you look and that I love you. I love you. I love you. I can't wait to hold you again" (Sabawi, 2016, 17). In addition to mentioning that she is a girl in her late twenties, perhaps because of the writer's focus on the suffering of the Palestinian people, which is almost similar issues to say: Jomana is only a prototype of the Palestinian girl tormented like other members of the community under the Zionist siege, in the reference to her age without marriage of confirmation of this case, that delay is due to poor economic conditions and the complexity of life in general. Really the Palestinian girl who delayed in marriage according to the usual practice in the Palestinian society, which assumes that the girl who exceeds the twentieth enter into the spinsterhood.

The psychological dimension was clear in a number of dialogues and positions that took place with Jomana. She is a sensitive poet, This was highlighted by the poems she wrote in her diary such as:

"I have a confession to make

I stand between shame and relief

I breathe...

The missiles missed this time

Truth is they didn't really miss

Someone's house is destroyed

But not the house

I know so well

Someone's family is grieving

But not the one whose name I carry

I linger...

I linger between shame and relief" (Sabawi, 2016, 39).

She feels like responsible for what is happening, but she cannot do anything, and this is evidence of the level of her emotion and sense of responsibility she possesses, the level of her psychological participation of her people, and level of her affected by the events: the calamities and attacks. As well as she is a person who loves the homeland, this appeared through dialogue with her lover Rami when she said to him:

"JOMANA: I heard one guy from Italy decided to stay.

RAMI: Yes. Vittorio. He is lucky he can do that.

JOMANA: He is? So why not you? This is your homeland. You should be the one staying here. You shouldn't have to run back to America.

RAMI: So you want me to stay?

JOMANA: I don't care what you do, I'm only pointing out what your duty is to your country... you know... from purely a nationalistic point of view. Gaza needs you. That's all!" (Sabawi, 2016, 12)

She urges her lover to hold on to the homeland, and tries to raise the national tendency in his soul, through the irony that arose in her question about the Italian Vittorio, who came from his native Italy to support the cause of the Palestinian people in Gaza, while Rami was supposed to remain in Gaza, because Gaza needs him, and his lover Jomana needs him.

Her boldness in patriotism emerged when she told Rami:

"I would have never allowed myself to get so close to you if I knew you planned to uproot me. You promised..." (Sabawi, 2016, 48)

As well, she has the qualities of frankness and honesty, This was clear when she told Rami that she loves him and wants to be herself between his arms, in a moment of clarity and openness of both of them in this dialogue:

RAMI: I want to hold you.

JOMANA: I want to hide in your arms.

RAMI: Don't give up on me.

JOMANA: Promise me you'll never stop trying (Sabawi, 2016, 29).

The previous dialogue highlights the frankness of the two sides, which emphasizes the extent of love and longing for each other, a situation that embodies the nature of the Palestinian conflict between two realities: the siege at home and the Diaspora abroad, this opens the storyline on the issue of Palestinian longing for convergence and integration between the two sides

Of the psychological qualities emerged sometimes that she is self-important, through a joke with her cousin Lama, when she said to her:

Lama: Who are you texting?

Jomana: One of my many admirers of course! Listen, why don't you go to the pier and take a closer look at the action. I know you're dying to." (Sabawi, 2016, 8)

And her saying:

Jomana: I wouldn't want to steal the show from the activists. (Sabawi, 2016, 8)

This spontaneous joke shows a psychological atmosphere characterized by most girls and not only Jomana, which is self-esteem, this self-esteem in Jomana did not reach the level of vanity; but remained in its natural framework.

The character of Jomana can be described as developing within the course of events, and was not a static figure, where she surprised Rami that her character is honest, and strong in some situations, for example, when she said to him in this dialogue:

Jomana: Beautiful words, but all I hear is you saying goodbye... I'm so stupid! I'm so stupid. [She begins to wrap her hijab around her head covering her hair] I really thought I could convince you to stay.

RAMI: I wish I could...I really do...but I just can't drop my entire life... Jomana what has gotten into you?

Jomana: Don't you get it? Over here every time we say goodbye to someone, we say it like it is the last time, and most often this turns out to be the case. No one can get in... WE CAN'T GET OUT.

Rami: Don't be so dramatic.

Jomana: Dramatic? Ya allah! What was I thinking...? (Sabawi, 2016, 13)

The point of transformation and growth are identified in the strength of the character of this conservative girl, who managed to appeal to her lover, wishing him to stay at home to marry her, so she wishes him not leaving homeland, and she is accusing herself of stupidity; because she thought she could convince him.

She was afraid of the moment of farewell, because the moments of departure and farewell evoke in the Palestinian memory scenes of pain, and bitter suffering in the spirit of the besieged Palestinian, as a result of the severity of the siege, and the departure of loved ones who leave and can not go back; so she was shocked because he did not understand the truth of her feelings and described as pessimistic.

3.1.2. Rami

The second major character is Rami, a Palestinian-American doctor, his description in the play's introduction: "an American doctor of Palestinian origin in his mid-thirties born and raised in the US and comes to Gaza as part of the first Free Gaza flotilla in 2008."

From the dimensions of his personality, the social dimension has emerged. He belongs to the Palestinians diaspora people, whos live in the United States, a happy life in prosperity away from the siege and Zionist practices. This emerged from describing the place where he lives with his mother, and his career as a doctor. He belongs to his profession, he is part of it. This emerged when Jomana asked him to stay, but hetold her:

Jomana: Then don't leave! Please don't leave!

RAMI: My patients... my clinic ... my interns ... my mother... I have things I must do in the US. Too many people are waiting for me. But I promise you I will sort things out and will come back (Sabawi, 2016, 12).

As well as the social dimension emerged through some of the words used in the dialogue, such as using an American word (fuck) dialect that provoked Jomana and described it as disgusting word.

Rami: What the fuck is the matter with you...

Jomana: Don't use that disgusting American language here.

Rami: Don't tell me what language I can or cannot use. You think this is a hobby? You think I'm on a search for entertaining topics for dinner conversations? You really think that the Free Gaza boats are some kind of adventure tourism? Is this what you think of me? Is this what you think of the activists who risked their lives for you, for us, for our people? (Sabawi, 2016, 14).

The word used reflects the social class in which Rami lives, also he used a word that Jomana did not understand it, so she asked him to dress in Palestinian customs and speech. Look at this dialogue:

Rami: You know...Rami and Jomana... like Brangelina.

Jomana: What is a Brangelina?

Rami: Never mind. It is an American thing.

Jomana: I don't understand, but speaking of American, you need to make sure you dress less American and more Palestinian when you come this time (Sabawi, 2016, 18-19).

In besieged Gaza people do not know what is the word of "Prangelina", which belongs to the culture of American society, where the word is carved out of two names: American actress Angelina Jolie and her husband Brad Pitt. Rami used the word because of the social culture in which he grew up, to express his joy that he would marry Jomana, and he thinks that the people will make out of their names a new name, such as they did in Brangelina, it could be (Ramgomana).

The social dimension has also emerged through the well-being life of his mother and him, they have a central heating and swimming pool, and they celebrate Thanksgiving, an American holiday, they serve pancakes and sweets.

In such a social environment, the expatriate young man, or any person like him can fall into a paradox and conflict between two realities, his reality and the reality of his people to which he belongs by virtue of the country and the issue. This is what happened with Rami, as the study will show later.

As for the material physical dimension, Rami's age is evident in his mid-thirties, and this age suggests strength and vigor, and the tendency to be free to make decisions, especially since he was an educated doctor. He also appeared in his description because he wears sandals with socks, jeans, and kuffieh:

"Rami enters but Jomana doesn't see him, she continues talking to herself. He stands right behind her wearing rolled up worn out jeans a kuffieh, sandals with socks and a backpack covered with Palestine solidarity badges and stickers. Jomana continues..." (Sabawi, 2016, 19).

This dress gives both the recipient who reads the play, and the viewer who watch the events of the play an opportunity to reflect on Rami's character torn between two cultures: American culture. Which he raised under it, and grew up in it, represented by his tendency to wear jeans and sandals with socks, and the culture of Palestinian origin roots, represented by the kuffieh and posters of sympathy for Palestine.

In Gaza, the appearance of the real doctor is not commensurate with what Rami was wearing. This was clear when Jomana asked him to change his clothes' form and she told him frankly:

"It's just that no one here believes you are a real doctor. Torn jeans...really Rami? You looked like a pauper. This stuff just doesn't work here. You have to make some major adjustments, get a haircut and wear a nice cardigan. Oh yeah...and never ever wear socks with sandals. That's just forbidden." (Sabawi, 2016, 10).

As well as in the view of her father Abu Ahmed, when she spoke about the doctor Rami, as evidenced by this dialogue:

Jomana: Do you remember the Palestinian doctor that came on one of the boats?

Abu Ahmed: What doctor?

...

Abu Ahmed: The only Palestinian I remember was an American hippie in torn jeans and sandals with socks.

...

Jomana: Baba, in America, doctors don't really care how they look. (Sabawi, 2016 23).

Rami's appearance, and his clothes worn down reduced his prestige from the father's point of view, He didn't see in Rami more than a rambler dressed in shabby, and sandal with socks like hippies, because his clothes as pathetic. This situation prompted the girl to defend her lover because she understands the difference between the culture of her society and customs, and the culture of American society to which Rami belongs by virtue of birth.

The psychological dimension has emerged through dialogue and behavior by Rami in the course of dramatic events, he is a courageous and loving to do the good in general, because he cares for his patients whom he treated in the United States, as well he cares for his trainees, evidence of this to say to Jomana when asked him to stay. He is also a fan of the people of his besieged Palestinian people in Gaza. The proof is that he participated in the Freedom boats, wooden boats, which sailed and carrying a number of activists amid the waves and storms until they reached Gaza to break the Zionist siege imposed on them. Another proof of his courage is that he managed to enter Gaza through the tunnels, despite the difficulty in order to help the wounded and treat the intertwined in the hospital during the war.

He is a sensitive romantic young man who fell in love with a Palestinian girl from Gaza. This carries a profound symbolic dimension consistent with the message contained in the play. He is a young Palestinian expatriate who lives in the diaspora. Nevertheless, he did not fall in love with a beautiful American or foreign girl. This is proof of his adherence to the cause of his people, and that he still bears the seeds of the attachment to his Palestinian roots, in addition to his psychological reality full of human feelings.

The three dimensions combined to draw Rami's character, which evolved through the course of dramatic events, insofar as it highlighted that he is an active, interactive, sensitive human being, and ready to sacrifice.

He surprised his mother by the idea of his marriage to Jomana and his survival in Gaza with his besieged people to help them, this bold decision gives strength, growth and development to his character, and egress from the state of stability and tranquility.

Jomana's personality and Rami's character complement each other, and both of them give the events a strong growth, because they are the focus of the humanitarian situation that represents the Palestinian inside and the diaspora.

In exchange for these two characters, Samira and Abu Ahmed can stand as each has a different view of Rami and Jomana in one way or another.

3.1.3. Abu Ahmad

Abu Ahmed is the third major character, he is in his fifties. The social dimension emerged in his character through the class of fishermen, which he belongs to, and poor struggling like him, in addition he is of that part of the miserable refugees forced, by the Zionist occupation forces to leave their villages in Palestine.

This social class is characterized by the preservation of customs, love of Palestine and longing for liberation from occupation, and return home. As well as it is characterized by poverty, simplicity and lack of requirements for life. This shortage has increased the impact of the tightening of the siege by the Zionist occupation, as highlights from the following dialogue:

Jomana: How was your day baba? Any luck fishing?

Abu Ahmed: The army shot at our boat, this time they damaged the engine. We didn't get too far (Sabawi, 2016, 19).

It is clear that he is a poor man, he depends on his livelihood for what he catches from the sea. According to Zionist practices, it is getting worse because fishermen are not allowed to enter far where fish are abundant. This fact appeared in his dialogue with Jomana:

Jomana: Baba, what will you do with the boat?

Abu Ahmed: I have to borrow some money again to fix it (Sabawi, 2016, 22-23).

He is a poor man who cannot repair his boat; so he has to borrow some money to repair the boat, wishing to find someone who lends money under the bad conditions of society.

This social situation illustrates the impact of the siege on the economic situation, and its reflection on the society, where most of its members have reached a state of extreme poverty, barely they were earning their livelihood and their necessary needs.

Fresh water is not available in the taps, and the available salt water is constantly interrupted; so they need to fill the reservoirs with water after paying money, and electricity is constantly cut, but the times of its interruption are more than its contact, like Abu Ahmed said:

"It's a shame no one has come up with a way for us to use our water pipes to generate electricity." (Sabawi, 2016, 21).

The nature of the social environment, which suffers from the length of the power outage, as a result of the Zionist siege emerged through his saying:

"Only four hours of electricity a day! I think the Israelis want to push us back into the dark ages." (Sabawi, 2016, 22).

The psychological dimension also emerged. Abu Ahmed is a compassionate man who showed his affection for his niece Lama, and his affection also emerged from his treatment of Jomana with kindness and understanding when she told him about Rami. He carried a comic spirit when Jomana joked about her mother. Lama and treat her well.

At the same time he was firm when he told his niece Lama that this was a shame, and when he told her that she should have been in her house to receive ali, because they invited him to dinner.

So the physical dimension did not emerge from it unless he was in late fifties. This casts a shadow over the image of an old man battling the waves on a wooden boat in order to earn a living and care for his poor family. It also suggests from a hidden angularity that he may be powerful man, despite his age; because a man who sails for fishing and struggles with the waves must be patient and strong. Thus, it can be considered as a model for the situation of the struggling Palestinian, and in such a case it is not necessary to mention his physical attributes completely.

3.1.4. Samira

Samira was described at the beginning of the characters presentation as follows:

"She is Rami's mother, a stylish wealthy Palestinian American woman in her late fifties. She lives in the US" (Sabawi, 2016, 25)

This short description referred to the social dimension, she is rich and belongs to the Palestinian in the diaspora and the material dimension, where it pointed out that her age in the late fifties. The dimensions of the character can be seen through the course of the dialogue and the escalation of events as follows.

She is a rich woman, this was demonstrated when she wanted to help Rami to travel at Gaza, and told him: "The money is the easy part (Sabawi, 2016, 23).

The talking here round about two thousand dollars requested by the man who will help both her and Rami to travel to Gaza, so much so that Rami considered the man a bloody thief exploits people in difficult circumstances, see this dialogue:

Samira: I got a call from Abu Emad today. He said we have a good chance of getting into Gaza. But it is not one hundred percent guaranteed.

Rami: How much do we need to pay him?

Samira: Two thousand dollars for the both of us.

Rami: Bloody thieves! (Sabawi, 2016, 23).

The amount of money does not interest her, because she is rich, and this is significant in the context of the paradox that will be highlighted by the analysis later:

Also, the social dimension emerged in dialogue, which highlighted the effect of welfare, and its reflection on her life through her saying to Rami:

"I just remembered, make sure you tell Piedro to clean the pool and turn the heater on. Your sister's kids will want to swim. This will probably be their last swim for the season" (Sabawi, 2016, 22).

The recipient can imagine the effect of luxury, which Samira lives on her vision of her son's future, and her keenness to keep her son away from the dangers, which his people live in under the Zionist siege.

The physical dimension of Samira's character emerged through the following description:

"Samira enters with shopping bags. She is dressed elegantly in a knee high sleeveless dress and meticulous short hair. She is a beautiful stylish middle-aged woman." (Sabawi, 2016, 19).

The above description illustrates that she enjoys a strong healthy body because she is able to shop and carry the objects despite her age.

She is also elegant and beautiful woman, and the place she lives in and the surrounding culture seems to be obvious that impact on.

She features her short hair and a sleeveless dress, simply she a lives as rich woman.

She is also a diligent activist, this seems in her saying: "I thought if I went to the Farmers' market early I would avoid the crowd, but it was packed! Still, I managed to buy everything we need for Thanksgiving (Sabawi, 2016, 19).

The psychological dimension appears in several things: she loves her son, daughter's children.

She is a woman who has a patriotic sense and loves her people, and boasts of her son who went to help them, but she doesn't like her son to live in Gaza under siege where poverty, hunger, deprivation, water and electricity cuts.

This highlights that she has a state of psychological contradiction, that will have a role in the plot and the knot.

Samira's character was also characterized by growth and instability, because her attitudes changed and evolved, from rejection to approval, so much so that she traveled with her son to reach Egypt

3.1.5. Lama

"She is Jomana's cousin, a young woman in her early twenties looking for love and adventure." (Sabawi, 2016, 5).

The age of the young girl emerged in description, this is from the material dimension, that is a sign of vitality and activity, and adolescence.

In the dialogue also she emerged as a conservative girl covering her hair with a scarf, and asked Jomana also to cover her hair, when she said: "Hang on. Let me fix my hejab. [She tightens her scarf around her head]...Fine. But please cover your hair if you plan to stay here by yourself. You are not in Europe you know." (Sabawi, 2016, 10).

Briefness and decency are associated with some freedom, because Lama walks with her fiancé around the city, her parents invite him to eat at home, and she asks him to invite her to eat at the lighthouse (Sabawi, 2016, 9).

The social dimension of Lama's character is the same as that of Jomana and her father, Abu Ahmed. The level of her education and the nature of her work did not reflect the course of the dialogue and the escalation of events.

As for the psychological dimension, it emerged that she is a sensitive girl with a gentle feelings, in her heart a tendency for love and happiness, and she has a fun comic spirit, and recklessness in addition to a little of haste.

"She loves adventure and has a wide imagination, look at her saying:

If only we could ride the sea....If only our boats were made of steel....I stayed up all night fantasizing about sneaking on board these boats. Imagine me...an adventurous stowaway sailing off to see the world" (Sabawi, 2016, 7).

"Oh Ali, a little effort is not going to kill you! You're supposed to chase after me, so do your job and stop whining." (Sabawi, 2016, 9)

She has courage, and she loves her country and her people, during the war she was helping to prepare food and distributed it to people, she says about this:

"By letting go of my sanity. Last night, while everyone in the house was hiding under beds and tables, something in me snapped. I found myself crawling out from under the kitchen table and without even thinking, I started making a Zaatar sandwich. As the bombs fell around us my Zaatar obsession got worst ... and I was making more and more sandwiches. By the time the morning came, I found myself standing over the kitchen table along with my mother and my aunts and we were staring at a huge pile of Zaatar sandwiches ... it seems at some point during the night that I can't even recall the women in the family joined me. Can you imagine all four of us making sandwiches to the sound of bombs and sirens? I swear we are losing our minds." (Sabawi, 2016, 37)

As for love that lives in her heart and her inclination to marry, this is evidence of a normal condition in adolescence.

This is opening the text space to the depth of the effect of the Zionist siege on Gaza, where the poor economic conditions reflected on the psychological reality, the people live a state of pressure, and aspire with it to rest and stability like the rest of the people in this universe, and Lama, the young girl, does not ask for more than real happiness and calmness, comfort and Psychological stability.

After the follow-up and development of the events, the tragic paradox of Lama's life, will be clear, because Lama was torn between this ambitious and joy character, and what has resolved to her family of horror of killing and destruction.

3.1.6.6-Ali

"Lama's fiancé. He is in his late twenties who owns one of Gaza's notorious tunnels. Ali has a romantic interest in Lama." (Sabawi, 2016, 5).

The social dimension of Ali's character is apparent in the nature of his work. He owns one of the tunnels connecting Gaza and Egypt, and he earns his living hard and diligently because the work in these tunnels is fraught with great dangers, because these tunnels are subject to demolition due to their primitive nature and as a result of the Zionist shelling.

As for the psychological level, he is a good young man who loves Lama and is ready to sacrifice for getting her. This appeared when she said to him:

"Oh Ali, a little effort is not going to kill you! You're supposed to chase after me, so do your job and stop whining." (Sabawi, 2016, 9).

I don't mind chasing, but today with all the international media, I thought it would make good PR for Gaza to have a gorgeous couple like us walking around ... holding hands" (Sabawi, 2016, 9).

He is ready to sacrifice so that Lama could be his wife. Moreover, he was compassionate and merciful after her family became martyrs by the Zionist bombardment.

This is clear through his compassion for her after she abstained from eating, and the sense of compassion and fear appeared to him as evidence of his love and humanity, see to his saying:

"It's nothing. I wish there was something more I could do to make you smile again. But seeing I can't at least let me ensure you doesn't waste away...Please promise me you will try to eat. Please Lama... I can't stand the thought of anything happening to you." (Sabawi, 2016, 41).

He was also courageous during the war, where he was helping people and securing the way to cross them, so when Jomana asked him to join them to eat, he said:

"I can't. We are trying to make the streets in the camp safe for passage. There is so much rubble and lots of dangerous explosives scattered all over the place.we have so much work to do." (Sabawi, 2016, 42).

"OK let me try to explain how this is supposed to work ... you and I are supposed to ditch the chaperone. Yet, every time I've taken you out, you and your chaperone end up ditching me"(Sabawi, 2016, 9).

Table1:Shows how often each major character has been repeated

No.	Characters	In the dialogue	In the description statements	Total	p.c.
1	Jomana	197	74	271	34.5%
2	Rami	162	47	209	26.6%
3	Lama	85	38	123	15.6%
4	Ali	53	19	72	9.2%
5	Samira	49	11	60	7.6%
6	Abu Ahmed	43	8	51	6.5%
6		589	197	786	100%

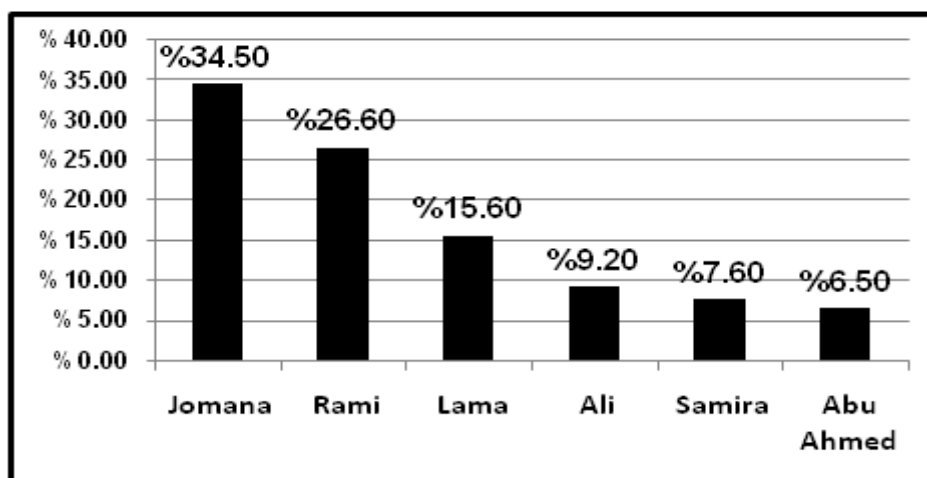


Fig1:Shows the percent each major character has been repeated

In the table and chart above can extract following:

Jomana was the main character, because her presence in the dialogue and the rise of events were the most, followed by Rami's character, both of them form a binary based on the basic story of love that arose between them, including representing each one of them. Jomana is daughter of Gaza, under pain and siege, and Rami, the son of the Palestinian diaspora including the alienation and tearing.

The love story between Jomana and Rami is equivalent to another story with another end as it will be clear from the events a love story between Lama and Ali, so the character of Lama came in third place and then the character of Ali, as if the play relied on balanced binaries to increase tension in the plot.

This fact is fully confirmed by encounter between binary contradictory: Samira and Abu Ahmed. Samira was ranked fifth, followed by Abu Ahmed's character. They are two individuals with some variation their views to the nature of the relationship that should be between Jomana and Rami at the moment of the complexity of events.

3.2. Minor Characters

In this play there are a number of minor characters of varying importance. Each of these characters has an auxiliary role that strengthens the plot and enriches the course of events as follows:

3.2.1. Um Ahamed

Umm Ahmed is a minor character who has never seen on stage, but she has participated in dialogue offstage six times. Her minor role was important to complete the social role of Palestinian women within the impoverished Palestinian society.

She is a housewife whose voice emerged in the kitchen offstage, to enrich events and strengthen the social relationship. Her role highlights the nature of the social relationship based on harmony and integration on the one hand, and on the other shows the reflection of poverty on the social role of women. She she doesn't have servants, so that she don't need them because the basic elements of life are simple and modest.

3.2.2. *Mohanad*

"Egyptian doctor coming through the tunnels"(Sabawi, 2016, 5). He is a minor character whose name appeared in two guiding phrases to describe the representative position, and twice by Rami speech. He participated in the dialogue directly twice only during the fourth scene.

The character of this doctor, though he a minor character, helped to show what the Arabs could offer to help the Palestinian people, despite the imposed siege, he was passed through the dangerous tunnels in the circumstances of the terrible war, to help wounded and treat injured people.

3.2.3. *Mother and Father of child who dies at hospital*

These two minors characters didn't participate in the dialogue, and their emergence was at the moment of a tragic scene inside Shifa Hospital waiting for their injured son. They suffered the shocked and pain when the doctor tells them that their son died, so they fell on the ground of shock.

The view of the hospital with all its doctors, nurses, wounded, martyrs and parents searching for their children, all this highlights the tragic bloody situation Palestinian people suffered as a result of the bombing of the planes of the Zionist occupation.

3.2.4. *Two homeland Security Officers*

The two men were at US airport, Their role was limited to highlighting the American mistreatment of the citizens who sympathize with the Palestinian cause, revealing the sympathy of the US government with the Zionist occupation, and deepening the tragic atmosphere by punishing a Palestinian youth man, Who was all his sin in their view, that he tried to help the wounded of his people, and broke the siege, when he entered through tunnel to Gaza.

3.2.5. *Singer*

"She is A woman dressed in traditional Palestinian clothes" (Sabawi, 2016, 5).

The singer stands on the side of the stage and sings during the events, she is performing traditional songs and her voice continues to move from scene to another. In the songs she performs, it is clear that the songs were consistent with the events of joy, nostalgia, pain, lament and farewell, where she sang eight popular songs expressing different positions as emotional narrator, to complement the role of actors and enrich events and draw the attention for the audience and readers of the text. Her songs are an embodiment of meanings and emotions that complement the work of actors. Singing is the most exciting enhancer in the work of tragedy, According to Aristotle: "Of the remaining elements song holds the chief place among the embellishments"(Butcher, 1902, 29).

The songs are not merely a means of decorating events, but a means of inspiration and photography of what is not said, it is a focus of emotions and dramatic feelings and an intensification of the course of events."**Solo songs are used as a dramatic device for the audience to understand more about a character's emotions at a given point in the story.**"¹

Therefore, the popular songs that were heard among the scenes were suitable to express the scenes of sadness, joy, wailing, farewell and departure, recalling stored memories, to increase the imagery of the event and influence the audience.

¹<https://www.bbc.com/bitesize/guides/z2hr7ty/revision/6>

"The majority of human beings beyond adolescence have experienced vivid memories evoked through an encounter with song. Always there is some associative link; song, instantly and/or eventually draws title, lyrics or life events out of the subconscious abyss."(Faber, 2013, 22).

People share many feelings. These feelings are stirred up by songs that raise the emotional stock in the subconscious mind, so the effect will be stronger

4. THE HISTORICAL CONTEXT

This play deals with events in Gaza Strip during 2008 when the boats began to reach Gaza to break the siege, especially those boats were called Free Gaza, these boats were carrying humanitarian, and medical aid. It included a number of Arab and Western activists sympathetic to the Palestinian cause.

The events also spread to the period of war launched by the Zionist occupation forces on Gaza between December 2008 and January 2009, where in that war the army used all kinds of internationally prohibited weapons, including enriched uranium and white phosphorus, and killed about 1400 martyrs and about four thousand wounded, add to the destruction of a large number of homes. The houses which their owners were obliged to flee.

The time of writing this play was as the writer says when I asked her: I wrote the first draft in 2012, then the script went through the process of dramaturgical workshops and public readings. It was first staged in 2014.

Therefore, it is clear that the time of events and writing fall within the period and stretch of war launched by the Zionist occupation forces on the Gaza Strip. In 2012, a war of destruction occurring which has killed about 155 martyrs, a large number of wounded and has destroyed a large number of houses. Despite this war lasted only a week. Besides, in 2014 the war lasted fifty days resulting in about 2100 other people, 1,900 injured and devastated destruction homes. To sum up, this is the same situation as if it would occur between writing time and event's time and story of the play, too.

4.1. Overall structure of the play

This play (Tales of a city by the sea) consists of nine scenes, so that the author did not adhere to of the classical structure closed; because the play belongs to the realistic genre, which reflects the real events occurred with some imaginary increases that fit the plot of the play.

In the first scene, the main character Jomana was presented when she was reading a poem highlighting the extent of psychological anxiety pain caused by the siege, and during her reading the sound of a drone fighter is heard hovering in the sky and made noise, as a symbol of the reality of the Israeli attack and Palestinian pain.

And then the dialogue begins between Jomana and Lama about the dreams of girls. Lama wishes to be discovered by the international news agencies, and she dreams to cross the sea as an infiltrator roaming the world, and Jomana suffers of the suffering of her people of Gaza from the sense of pain and siege, and she dreams like Lama to cross the sea, but she is aware of the reality of siege and loss. Ali enters Lama's fiance and participates in the dialogue a little, and he is showing his love for her and his willingness to sacrifice for his fiancé, and then both he and Lama go to the quay to farewell the activists, then suddenly Rami enters and dialogue between them becomes clear that each of them fell in love with the other, but Rami wants to leave at the United States, and she wants him to stay.

Therefore, the beginning of this play can consider dynamic, because the playwright has placed the recipient and audience in the general case of events directly.

In the second scene, the theater is divided into two parts. On one side, Abu Ahmed and his family Jomana and Lama and Umm Ahmed offstage, and on the other side Rami and his mother Samira, and in this scene the beginning of the disruption of the course of events and development and the beginning of the crisis, because Samira refuses Rami's marriage from Jomana, as Abu Ahmed who was fiancing that marriage, and both of them provide to refuse. Therefore in this scene is shedding light on the nature of life on both sides: the US represented by Samira and her luxurious life, and Abu Ahmed's suffering and his family, where water and electricity are cut and they also suffer from Israeli aggressions.

In the third chapter, the writer used the double stage is divided into two parts. On one side, the darkness prevails as a symbol of society in Gaza. On the other side, Rami and his mother Samira are in a furnished apartment in Cairo and through the scene, Rami seems to have convinced Samira of his arrival in Gaza and his marriage from Jomana, accordingly she traveled with him to Cairo, and at the same time the events move to the other dark side where Jomana is sitting in her living room and wearing a beautiful dress and adorn her hair with some flowers and read poetry from her diary, this poetry highlights sadness and longing to the loved ones, and Rami is trying to contact a Skeyb, then he connected her. The dialogue revolves around the feelings of love and joy of meeting and happy to see the beauty of beloved. And then let each other to sleep. lights on both sides are extinguished in reference to the entry of the night and the advent of the hour of sleep, and suddenly the situation worsens where the sounds of explosions. In this moment Abu Ahmad asked Jomana and everyone to pack her belongings to leave the house, but Jomana asking her father permission to tell Rami quickly, Jomana quickly told Rami that the situation was dangerous as a result of the intensive shelling, and then Rami decided to enter Gaza with a group of Egyptian doctors, with the help of Ali, who owns a tunnel in Gaza. Samira is worried about her son Rami, who will enter the tunnel and suffer under Israeli bombardment of Gaza.

In the fourth scene, a quick photograph of the journey of Rami and his friends Muhannad and some of doctors through the tunnel owned by Ali, and the departure to the hospital as they exit the tunnel, to help the wounded. In the fifth scene, the events move to Shifa Hospital in Gaza to portray the magnitude of the tragedy. The children are being killed, the houses are demolished, the women are collapsing, Lama is trembling, and the whole family of Lama is being shelled and killed. She collapses and enters a state of intense crying. The singer sings the song of mourning and mourning. Where her grief and sorrow as she calls for her people and the people of her people, and concludes the scene folk sad folk song

In the sixth scene, sadness reigns and affects Lama and Jomana so they dressed the black clothes as symbol of mourning. Lama declares her feeling of emptiness and loneliness because her family has been killed and they have lost her life, and the sounds of a funeral procession were heard, and Lama's fiancé Ali tries to console Lama who abstained from eating with great sadness. She begins to remember the events of last night with her mother, they prepare thyme sandwiches to help the people, and Jomana tries to calm down her grief and sadness, and Lama as a result of her feeling of sorrow and loneliness wishes to become a wife, P Abu Ahmed recommends senior Bellamy and tells him that he became the father of her after the death of his brother, Ali confirms his love and goodness too, the scene ends with the wedding Lama and Ali and they entered into wedlock. In this scene, the writer wants to emphasize the will of life and its victory over death, the will of life and the will to survive stronger than the machine of war and conquer the occupation so the voices of joy and joy and songs of the wedding.

In the seventh scene, the writer summarizes the events according to the principle of choice and theatrical isolation. She points out that Jomana became in a marriage with Rami, and he only left to the marital nest. He even kisses it on her lips. Although the event suggests a breakthrough in the crisis, the dialogue takes place a bit of a crisis when he asked her to travel with him to Texas, but at the end of the scene he promised her to return to live in Gaza together.

In the eighth scene, the events focus on the fact that US security officers at the airport arrest Rami and are charged with violating US national security, cooperating with a terrorist organization in Gaza and entering Gaza illegally, and then being arrested. The scene ends with a sad song about the prison.

In the ninth scene the writer highlights the beach of Gaza and the voice of waves, and Jamana stuck to her book as she read poetry written, and soon Ali and his pregnant wife Lama enter in a sign of the will to stay, he asked Jomana about the news of Rami, she tell them that his mother mother hired good lawyers, In a reference to the wish to survive, the events and the dialogue have shown that Lami is pregnant in her belly with a new life and a new will. Love reigns over the scene, but Joumana remains sad with a broken heart because her lover is in prison. The play ends with the poetry like that poetry in the beginning to expresses the survival and the wish of life, despite the harsh occupation. In the end, the scene was finished by the song about the sea.

The beginning, which this study considered dynamic, introduced the reader and viewer into the space of events directly. That is clear from the organization of the play and its distribution of scenes on the beginning, the center and the end. Thus the events would almost have been extending normally except for the emergence of the element of breach and deviation that contributed to the entry of the relational metn to the center and the growth of events and rise from the beginning of the meeting Rami and Jomana and their dialogue, which was a little crisis, and the beginning of a conflict of desires between the parties - as will come later - see them when she said:

4.2. Plot

The plot means the general organization of actions and collection among all the play's elements, from the rise and growth of events to climax and falling of actions. "The Plot then, is the first principle, and as it were, the soul of a tragedy" (Butcher, 1902, 28-29).

It is interspersed with the complexity and conflict among the characters to the end of events commensurate with the idea of the play and the process of events. The plot is a system and interdependence that gives the play its ability to influence the audience.

The function of plot is supposed to transport people, move them through the power of story. Plot is the power grid that makes it happen (Bell, 2004, 6).

It is necessary to know that the plot of the play was found to combine the different elements in accordance with a chronological and coherent chronological order. "Plot is also found to be based on a combination of several different sequences. If each sequence is a closed system of chronological and casual relationships then the various sequences can only be linked as a series of juxtapositions." (Khader, 2000, 95).

The storyline of the play was based on the ascending gradient system. The events started from the starting point that depicts the case of the heroine Joumana as she reads one of her poems. This is a sign that she has a human feeling that explains her love for the sea, the people and the country, on the one hand, and the state of emotional love that has connected her with her lover Rami gradually to crystallize the basic node along the nine scenes that comprise the play. It focuses on two important issues: the situation of the Palestinian man in the besieged Gaza Strip, including the vulnerability of Israeli attacks, the accompanying poverty, death, injury, pain and love of life despite torture; the second is the situation of the Palestinians in the diaspora and the state of rupture and alienation in which he lives. Between the feelings of love and belonging to the homeland and the life of stability in the alienation and triumph of the will of life in the country next to his beloved who lives with her people in Gaza besieged, but the events are going in a different direction to the desire of the heroes of the play Rami and Gamana as will be clear through the conflict. During the scenes also emerged an internal plot parallel to the basic plot focused on the story of Lama and her fiance Ali and the tragedy that occurred during the war and the killing of her family, but the events for Mei end happy ending where she marries and has a wedding party and then have children and live happily with her husband, as if the writer wanted to do so to offer a dramatic paradox between the principle of the will to live despite difficulties.

The actions complicated when the relationship between Rami and Jomana reached a dead end due to the reality of each of them, the difference between the cultures, and the desire of both Rami's mother and Abu Ahmed, and the reality of the siege and the war in Gaza after her people were killed by Israeli forces.

Specifically, in this case the actions reached a climax, and the real tragedy began to emerge in the growth and rising of actions, Until the play reached the end

The final solution was kind open a tragic where the fate of the two lovers hung on opposite sides just as the reality of the Palestinian people suspended between the homeland and the diaspora.

4.3. Conflict

As in life events, the actions do not always easy, but it interspersed with a conflict between human beings and conflict in the character when affected by the reality surrounding it. As well as in the story of the play should be interspersed with conflict highlights the atmosphere of conflict in life "that a story needs conflict and reversal" (Jefferys, 2019, 30).

The conflict is a reflection of the contradiction between the people, and it is a human's clash, which nature and various forces. Because of the importance of conflict in drama "almost all drama theorists emphasize that the substance of dramatic situation is the revelation of conflict."(Zeidan, 2017, 198).

The conflict is divided into two types: internal conflict and external conflict

The internal conflict took place in Jomana with herself, where the desire became divided between her love and her country, when Rami asked her to travel with him to the United States after their marriage. So at first he tried to hide his desire to take her with him to the United States after marriage, lest she reject the idea of marriage.

The conflict also took place in Rami, where his desire for a quiet life in the United States collided with Jomana's desire to stay in Gaza after marriage.

On the other side, the conflict took place in Samira. She does not want her son to leave the United States to live in Gaza under siege, darkness, war and death. At the same time, she does not want to break her son's feelings.

Also, the conflict occurred in the sense of Abu Ahmed when he was afraid of losing his daughter when she marries and travel as happened with her sister and he can't see her children except through the skype.

At the same time, the conflict was linked to external conflict, through conflicting desires through dialogue. Samira refused marriage of her son from Jomana. She is a "stateless refugee, and she is trapped in Gaza"(Sabawi, (2016, 24). and Samira would not be able to see him again "As well as fearing that he would return to the life of the siege in Gaza from which they fled from, she said."I worried about you. You were running back into what we ran away from" (Sabawi, (2016, 24).

In the second scene, the playwright presented the dialogue in an intertwined manner, when the stage was divided into two different spaces to increase the scene in a tragic dimension and provide the viewer with a true picture of the reality of the Palestinian inside Gaza and the diaspora.

The conflict with the occupation forces, which prevent the arrival of boats into the besieged Gaza Strip, which is destroying Gaza and waging a devastating war, has turned the lives of people into a nightmare, and the conflict with the security men at the US airport who arrested Rami on charges of entering Gaza and helping the terrorists. This conflict has complicated the plot, giving the events a tragic dramatic dimension, in which man was killed, dreams and a desire to survive.

The conflict has also emerged between two cultures: the culture of the Palestinian diaspora, who wears hippie clothes that do not fit the reality in Gaza, and the culture of Jomana, the besieged daughter of Gaza, who refuses to wear her beloved like that clothes.

In this conflict is a paradox that deepens the atmosphere of tragedy. Although both of them belongs to a different culture, the author sought to portray the triumph of the culture of Palestinian origin, where Rami responds to Jomana and is subject to its conditions of survival and adherence to the Palestinian roots.

5. SETTING: SPACE & TIME

5.1. First: Time

The time of writing the play according to the author was, as she said:"I wrote the first draft in 2012, then the script went through the process of dramaturgical workshops and public readings. It was first staged in 2014." (Via personal messages, 2019).

According to Aristotle "tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun, or slightly to exceed this limit."(Butcher, 1902, 23). That is in classic drama, but in contemporary drama most playwrights don't care of this limited time, so this play As a matter of fact, this play the time was

This play did not adhere to the unity of classical time, where its story extended to more than a month. Some direct indications which indicate the play's time were found. According to the playwright: "Tales of a City by the Sea is a love story set in the besieged Gaza strip prior to, during and after its bombardment during the winter of 2008-2009"(Sabawi, 2016, 5).

In fact, the winter season is characterized by the difficult situation in the Gaza Strip due economic difficulty and living conditions and lack of basic services. In addition, the devastating war came which eliminated the manifestations of life in Gaza.

In the text Rami was described as a doctor who came to Gaza: "as part of the first Free Gaza flotilla in 2008" (Sabawi, 2016, 5).

In the first scene, when Jomana was writing one of her poems, she wrote in her diary, "Gaza August 2008"(Sabawi, 2016, 5). and in the third scene she wrote

"Gaza December 2008"(Sabawi, 2016, 28). then she wrote Gaza December 27, 2008 (Sabawi, 2016, 30).

And when Rami told Ali "I'd rather you remain a frog... Here comes 2009 with the most destructive fire works ever. What a beautiful new year!"(Sabawi, 2016, 35).

When Ali received Rami and his companions after they left the tunnel, he said: "Welcome to Gaza. It is now 11:50 p.m. local occupation time"(Sabawi, 2016, 34).

When Rami called Jomana from the United States, he said: "I heard a suitor is coming your way in the next couple of weeks.". And she said "really? You're coming in a few weeks?" (Sabawi, 2016, 18).

This is an indirect indication of the play's time: " Lama [touching her belly] There is life here!"(Sabawi, 2016, 53). It is natural, with paying attention, that the process of marriage and pregnancy took months.

As for the acceleration of the text, the speed in the first three scenes was slow and long. It returned to escalate and shorten the duration of time in the fourth scene. Then the events returned to the relative length in the fifth and sixth scenes, and then returned to the palace and speed in the seventh and eighth scenes. That "**was arranged in conformity with chronological order**"(Genette, 1983, 47).

Table2: Shows each scene's chronological order

Scenes	pages	p.c.
Sc.1	10	20.5%
Sc.2	11	22.5%
Sc3.	7	14%
Sc.4	2	4.1%
Sc.5	5	10.2%
Sc.6	6	12.2%
Sc.7	3	6.2%
Sc.8	3	6.2%
Sc.9	2	4.1%
Total	49	100%

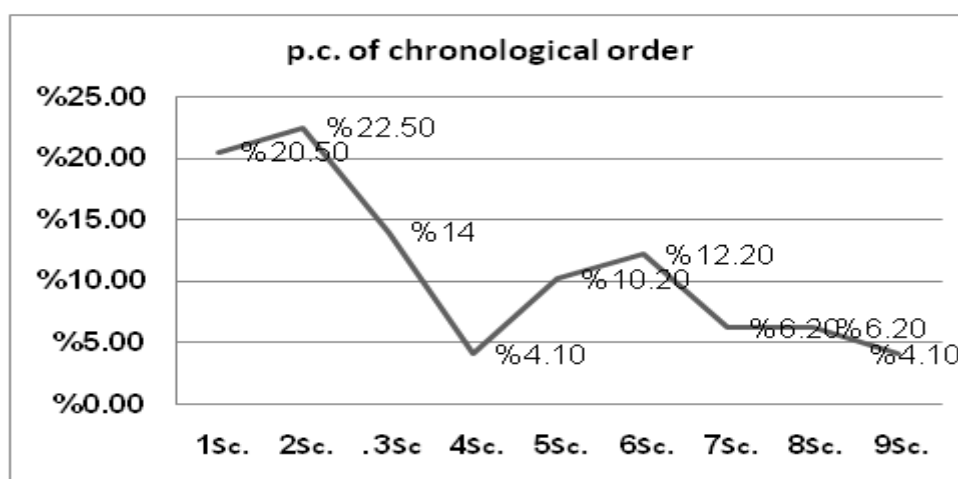


Fig2: Shows the percent of each scene's chronological order

Table 2 and diagram 2 show that the second scene occupied the largest percentage of 22.5% followed by the first scene with 20.5%. This means that the acceleration began gradually from the first to the second and then the third, which reached 14%, and reached in the fourth scene to a record acceleration compared to the previous scenes, and then returned to the relative slowness of the scene in the fifth

10.2% and slowed slightly in the sixth scene, The ratio of 12.2%, and the proportion of acceleration in the seventh and eighth months, where the proportion of each of 6.2% and reached its peak in the scene of the ninth , where it reached 4.1%.

The author used the time-retrieval retrospection (flashback) as technique, as described in the dialogue:

"Rami: I've waited for you too. For so many years, I've read your blogs, your poems, every letter you've written...every word...every sentence drew me in deeper and deeper. I have fallen in love with you even before I set foot in Gaza. I cannot imagine a life without you.

Jomana: I too have kept every email you've sent...memorized every word...tried to imagine what it would be like if you came here...God! I was so naïve to think that you'd take one breath here and feel so at home that you would never want to leave."Genette, 1983, 65).

This recovery contributed to the crystallization of the mutual he mutual love feelings and longing to the moments of the first romantic attachment of the both beloved. Where their hearts were connected by correspondence and read what Jomana wrote of poetry. All that was "by retrospection"(Sabawi, 2016, 14).

The writer has also used the anticipate² of time. The anticipation and response was on the tongue of Samira and Abu Ahmed in moments of crisis situation and complexity.

The temporary anticipation of the events occurred in the midst of the conflict when Samira expressed her concern about the future of her son if he married Jomana and lived in Gaza, as well as the fears of Abu Ahmed at the same pace, anticipated events and where he imagined that he would not be able to see Jomana and her sons again.

The frequency of time was used, as the connection between Jomana and Rami was repeated by the skype more than once in the events of the play.

5.2. Second: The space

The public place in the play was distributed geographically among the United States, the besieged Gaza, and Cairo. Thus its detail it through the nine scenes as follows:

In scene one the space was Gaza beach, during that events the sound of waves is heard in the background throughout this scene (Sabawi, 2016, 6).

The use of the sea beach and the sound of its waves was not an arbitrary matter; it was a symbol of freedom, hope and vicissitudes of life. The sea as an open place (space) is an outlet for the people of the Gaza Strip, a place to fish and make a living, and it is almost the only place people take as a park in the summer.

In addition, it was the place of arrival of humanitarian aid boats to Gaza, which came to break the siege, and also it is a place to meet the heroes of the play: Jomana and Rami and the emergence of a love relationship between them.

In the second scene the writer used the double place, where the theater was divided into two places as follows:

"Split stage. On one side Jomana and Lama are sitting in Jomana's living room in the Shati camp on a modest sofa with a simple coffee table and Palestinian embroidered cushions. There is an open laptop on the coffee table. The two girls are laughing. On the other side Rami is sitting on a lush leather sofa in his upscale southern US home looking into his laptop. Throughout the scene Jomana's mother Um Ahmed's voice is heard offstage from the kitchen. (Sabawi, 2016, 16).

Here the components of the double place stand out clearly, on the first side, there is the Shatee camp, there is a living room with a modest sofa with a simple coffee table and Palestinian embroidered cushions, one the second side.

It simply explained of the palestinian life in sieged Gaza, where the poor, sadness and simple life, versus, rich and happiness on the other side. In the other side, where Rami was sitting on a lush leather sofa in his upscale southern US home. The space highlights the painful paradox in the course of events

² It is (Prolepsis) according Genette

Also, the kitchen was mentioned to highlight the voice of Umm Ahmed from offstage, who was working inside the kitchen, to indicate the role of struggling Palestinian women to serve her husband and children.

In the third scene (split stage). One side is dark, on the other side Rami is in a furnished apartment in Cairo. He stands with his eyes glued on Samira who is pacing back and forth while holding a phone to her ear."(Sabawi, 2016, 27).

In this scene, Cairo is the public place, and private place is the apartment furnished, both places highlight the atmosphere of mobility and the hardship of moving from the United States, and this enhances the hero's keenness to meet his beloved Jomana on the one hand, and on the other highlights his keen to help the people of Gaza. Darkness emerges as a symbolic objective equivalent of suffering. In the fourth scene, the place is the tunnels of Gaza, a tent in the stage center, where the corners of the tunnel meet. Throughout this scene sounds of shelling and explosions are heard as a symbol of war and the force of the military attack on Gaza, to increase the scale of the tragedy in the course of events (Sabawi, 2016, 43).

In the fifth scene, the general place was the Shifa hospital in Gaza city. There are lots of injured people, some on beds others on blankets on the floor. The place is buzzing with doctors and nurses. There are periodic sounds of gunfire and missiles in the distance. A couple are standing outside the operating room, the woman is crying. Rami walks out. His hands and hospital uniform stained with blood. He takes off his bloodied gloves and looks at them apologetically (Sabawi, 2016, 34).

The hospital, the operating theater, the gloves, the bloodstained clothing and the tears, all this highlights the pain during the terrible war in Gaza city.

In the sixth scene, the place turns into Jomana's living room of, where where Jomana and Lama are sitting on the sofa and they are wearing black as a symbol of mourning, Jomana calms her cousin Lama (Sabawi, 2016, 41).

In the seventh scene, the place was Gaza beach where Jomana and Rami are walking holding hands (Sabawi, 2016, 47). This place is the home to their first encounter. This place has symbolic significance of love and the volition of survival despite pain and war.

In the eighth scene, the place turns into an airport lounge in the United States (Sabawi, 2016, 50). where Rami as seen, under stress, because the airport security men were interrogating him.

In the ninth scene the place turns to the Gaza beach where Jomana sits holding her diary. Sounds of waves in the background, at this moment Ali and Lama enter holding hands. Lama, visibly pregnant, wearing a maternity dress. They sit next to Jomana and all three stare into the horizon (Sabawi, 2016, 53).

It should be emphasized here that the beach and the sound of waves appears as a symbol of past memories, and lovers' meeting.

To highlight the paradox through the spatial dimension, the second plot emerged pivotal of Ali and Lama where their troubles have dissolved and married, to emphasize the will and the desire to stay on the one hand, and to give the story a tragic sign on the other hand.

6. DIALOGUE

"Dialogue could be described as a verbal interchange of thoughts or ideas"(Sabawi, 2016, 40).

A play is based primarily on dialogue because the play is basically is written to be acted on a dramatic show on the stage.

Dialogue is used in all forms of writing, It's a useful tool for conveying the key details and background information of a story as well as characterization fleshing out characters to make them seem lifelike and unique.³

Although dialogue is used in the different types of literature, it is an essential element of the play and can not be given up.

³ see, <https://www.litcharts.com/literary-devices-and-terms/dialogue>

"In a play, dialogue is the chief means by which the premise is proved, the characters revealed, and the conflict carried. It is vital that the dialogue be good, since it is the part of the play which is most apparent to the audience." (Egri, 1946, 238).

To achieve the goal of plot, dialogue must be clear and dynamic and serve the growth of events and conflict.

The play's dialogue is marked by clarity and shortness, and also was used some of the common colloquial Arabic words in the Palestinian dialect are written in English such as: (Yallah) (Sabawi, 2016, 8, 9, 29, 34, 42, 50), which means (hurry up, or come on and let's go), (ya alby) means my heart, (Merhaba) means common Palestinian greeting), (Ammu) means my uncle. (Ahlan) means welcome, (Sheesha) means water pipe (Sabawi, 2016, 21), (habibty) means my lover (Sabawi, 2016, 15, 20, 25, 29, 36, 42). (Baba) (Sabawi, 2016, 23). means dad or my father.

The verbal irony was also used in the dialogue such as "Abu Ahmed: [whispers to Jomana] Sometimes, your mother's tyranny exceeds that of the Israeli army's" (Sabawi, 2016, 22).

In fact, this verbal ridicule between the father and daughter showing respect the father to his wife because the women's ability to express their opinion and the overwhelming feelings of love among family members was highlighted.

The joking between Lama and Jomana, in the next section of the dialogue gave spirit of affection and love in the course of events.

Lama: I haven't seen this smile before. This is new. Jomana, who are you texting ?

[Lama reaches for the phone but Jomana quickly sticks it in her pocket]

Jomana: This is none of your business. But you know what is your business? Your fiancé Ali! Why don't you go and find him. After all, you're supposed to be with him not with me .

Lama: You want me to find Ali? Let me tell you Ali is inevitability. He is like death. It doesn't matter where I hide from him, he will find me .

Jomana: You are terrible! (Sabawi, 2016, 8-9).

This joke is a imitation, of people's actions. In fact, this kind of joke is common among girls and peers in everyday life. Theatrical event requires this to deepen the atmosphere of the paradox on stage, and to increase the impact on the audience.

There was also joke between Ali and his fiancée, who was joking about the chaperone Jomana because the community in Gaza did not allow the fiancé to accompany his fiancée to public places except with accompanying relatives. She responded with a sense of humor to show the extent of her love through the following dialogue:

Ali: OK let me try to explain how this is supposed to work ... you and I are supposed to ditch the chaperone. Yet, every time I've taken you out, you and your chaperone end up ditching me.

Lama: Oh Ali, a little effort is not going to kill you! You're supposed to chase after me, so do your job and stop whining (Sabawi, 2016, 9).

The verbal irony also appeared in Rami's words after he left the tunnel:

"Rami: My entertainment was in 3D, sight sound and odor. I was crawling directly behind Mohanad.

Mohanad: I told my wife that beans might not have been the best food to eat." (Sabawi, 2016, 34).

This verbal irony came after the suffering of moving across the tunnel, hardship crawling, to ease the pain and spread the atmosphere of fun among the friends

The irony of the pronunciation clearly the words of Samira in this section of the dialogue:

Rami looks up and smiles as she walks over and kisses him on the head" (Sabawi, 2016, 19).

I was only pulling your leg. Of course you'll get your pumpkin pie... You always get your pumpkin pie. You know there is no Thanksgiving in Gaza don't you? No pumpkin pie...no cranberry sauce...no stuffing...no gravy... no basics ... hell.. no water... no... electricity (Sabawi, 2016, 22).

This jokys "could be quite significant in dramatic discourse, basically as one of the means of marking dramatic irony" (García, 1995, 163).

This irony seems to be a joke, but it carries an attempt to persuade Rami to abandon the idea of traveling to Gaza by showing the situation of a paradox

6.1. Monologue

Theatrical monologue is the technique of extracting feelings and ideas where the character talk with himself, to give ideas and emotion to the audience.

The first time in the opening and beginning of the play, when Jomana read a poem she had written in her diary. The monologue has been used in the play in several times.

This poem represents the psychological state of Jomana, she feels pain because her homeland wasrobbed by the occupation, and left the occupation destructive homes. She confirms that the occupation will be defeated, and the sea remains a witness to the disappointment of invaders and occupiers all times..

"Gaza, August 2008

The landscape constantly changes

Only the sea remains

Salty

Fluid

Mysterious

Moody

A consistent presence amid the chaos

Its whooshing waves whisper tales

Of occupiers that have come and gone

Crusaders, tyrants and warlords

Riding on their horses

Riding on their tanks

Riding on their F16 fighter jets

Always riding through

Leaving their footprints

And part of their history

Leaving their artifacts and ruins

Leaving fire and debris

Always leaving...

Only the sea remains"(Sabawi, 2016, 6).

While reading the poem, the voice of the drone was heard in the air as a practical symbol of the destruction and acts of occupation.

The monologue was repeated again in the third scene when when Jomana was also reading a poem which she wrote in her diary:

Gaza December 27, 2008

I search... desperately... for words...

I have no words...

I have no words ...

] Sound of a loud explosion close by.

I need new words !

Siege... hunger... collective misery

Familiar words in my head they linger

Bombs fall from the sky every day

Powerless words...

Powerless words...

I can't use any longer

I need new words (Sabawi, 2016, 30).

This poem is used as an internal monologue, through it the public focus on the fundamental issue of the tragedy of the besieged people of Gaza.

The monologue are employed for the main function of informing the listeners and therefore the extended use of the word for a relatively long time (García, 1995, 170).

As the play started, it was ended with an internal monologue that confirms the survival of the sea as a sign of the demise of the occupation (Sabawi, 2016, 53-54).

7. SYMBOLISM

The play contained some symbolic allusions, like the drone aerial, the symbol of shelling, siege, and the interruption of electricity and water as a symbol of the state of siege and pain The sea is a symbol of stability and challenge. The tunnels of Gaza are a symbol of the state of confronting the siege. The tunnels of Gaza are a symbol of the response to breaking the siege. Vittorio Arigoni is a symbol of humanity and a living conscience that sympathizes with the oppressed, besieged people. A symbol of the persevering Palestinian woman who is anxious for her family, the bloodstained clothes is a symbol of the many wounded and martyrs.

8. CONCLUSION

After this critical analysis, the study reached the most prominent results as follows:

- This play is a realistic social-political play in which a romantic love story ends with tragedy.
- It represents an attempt to consolidate the plight of the besieged Palestinian in Gaza.
- The main plot of the play revolves around a love story between Rami, a young Palestinian living in the diaspora, and Jomana, a young Palestinian woman living under siege, and an internal secondary plot that developed between Lama and Ali and ended in their marriage after the murder of Lama's family.
- The main plot has an opened solution, where Rami was shown in the scene before being interrogated by airport security officers in the United States on charges of helping terrorists.
- The presence of the characters in the positions of harmonies in the positions Rami / Jomana on the one hand, and Abu Ahmed /Samira, and Ali / Lama on the other hand.
- The theatrical space was distinguished with diversity and extension.
- The chronological frequency and anticipation were used as a technical technique in the play.
- Although the play was written in English, the author used some common words in the Arabic-Palestinian dialect.
- The singer's voice among the scenes was a continuation of events that did not appear on stage to enrich the drama.

- Monologue was used to depict the emotions stored in the same main characters to attract public attention and deepen the tragic situation.
- The joke was used to irony on the one hand and the insistence on continuing to survive despite the pain on the other hand.
- The conflict in the play, that took place when it contradicted the wishes of the main characters, especially the desire of Samira and the desire of Abu Ahmed was overcome with the consent of each of the wishes of Jomana and Rami. However, the real conflict with the occupation forces and the colonialist desire remained without a solution.

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