The Drunk is not Drunk: Sabah Atwan's *Al Mahata* (The Train Station)

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Abstract
The role of the drunk in *Al Mahata* is vital to the structural design of the comedy where many ample powerful themes are highlighted. Atwan magnificently and professionally draws the character of the drunk to appear very convincing. Also, he masterfully manifests different stages of drunkenness where each stage explores an area. To achieve this goal, he maintains a rhythmic and smooth development for each stage without any recognizable drawbacks. The paper aims to examine the comedy that is created by using a drunk character. Also, it attempts to address the facts/ realities that require further investigations: The Drunk's relation with other characters; ills/ good in society, the Drunk's own concerns and issues and the way this character sees the world. Indeed, the approach that The Drunk physicalises and vocalises his character with has won the audience applause for three times throughout the performance. Accordingly, his excellent performance adds to and elevates the whole performance. Finally, it is very safe to argue that the drunk in *Al Mahata* is subtle.

Keywords: comedy, performance analysis, Iraqi theatre, alcohol, drunk.

Alcohol and how to act drunk:

It is a truism to state that alcohol consumption- whether use or abuse- has unlimited harmful effects on the human's body, such as "liver, heart, brain, immune system, endocrine system, and bones." [1] Thus it's roles in "homicides, suicides, domestic: violence, cancer, and deaths due to automobile and other accidents" [2] are well-documented. Also, sexual abuse is mainly caused by the detrimental effects of alcohol. "Drunkenness" cites A. Lynn Martin "desires lust." [3]

Generally speaking, alcohol, based on the level of consumption, has major effects on the physical and mental status. Basically, it is always agreed on, "In nonscientific words, when you're drunk, you lose control." [4] Major crimes of abuse, fights, quarrels and assaults are mainly because of alcohol. Thankfully, Islam, through the Glorious Quran, regards alcohol as a strictly forbidden drink in all of its types. Barry Youngerman and Heath Dingwell decisively state that the ban mentioned in the Quran "has probably been the most successful prohibition effort in history."[5]

As far as theatre and drama are concerned, playwrights of all time like William Shakespeare, Anton Chekhov, Harold Pinter, Eugene O'Neill , Edward Albee, and Tennessee Williams, Alan Ayckbourn, Sam Shepard and many others wrote plays where scenes in which alcohol plays a significant part of the performance. Interestingly, the Guardian critic, Alfred Hickling, comments on the very much noticeable phenomenon of having drunk scenes in theatres by stating that "Britain's stages are about to be invaded by drunks." [6] It seems that playwrights find in drunks and scenes/ acts about drinking alcohol a rich material to introduce many powerful themes. Thus having a scene where we have a drunk always has a dramatic value regardless of the genre that we are dealing with: tragedy, comedy...etc. It can be argued that the Arab theatre in general and the Iraqi in particular are not an exception. There are many performances in which drunk acts/scenes are regarded as an essential element of the performance. Customarily, such acts/scenes have covert and overt messages intended to be delivered to the audience. We can argue that playwrights have recognized that these roles- where drunks are involved- are quite effective and influential.

A regular and non-professional observer may believe that acting drunk seems to be a very easy task for the actor/ actress to perform. Indeed, playing such a role, particularly on the stage, is considered one of the most challenging tasks an actor would face in his career. "along with madness", Joel Blackledge cunningly puts it, "intoxication is surely the most difficult condition for an actor to perform." [7] It requires, Laura Collins-Hughes argues, "an elusive balance — somewhere between sloshy and straight." [8] We, by and large, believe that acting drunk is not more than the slurred language, unsteadily standing, falling to the ground, turning into a clown and someone whom we may mock and laugh at. Whereas, when it comes to proficient acting, these are very naïve and superficial descriptions. Nosheen Iqbal proclaims "Acting drunk isn't easy to pull off". [9] That's why "Seeing bad drunk acting is", Mr. Richard Roxburgh contends, "probably like watching an actor trying to squeeze out tears," [10] This designates that there are many techniques actors have to follow so that they look professional and convincing. We should, accordingly, differentiate between good and bad acting. Similarly, we need to thoroughly examine the reason(s) behind using drunks in performances. Sian Thomas- the British actress who plays Martha in *Who's Afraid of Virginia Woolf*? "suggests that drunk acting is actually more complex" [11]

Hence there are many tips and recommendations actors need to follow so that their roles become greatly convincing and dramatically effective. Thus one of the most classic and urging recommendations is

"To act drunk you need to pretend not to be drunk".[12] Otherwise, the audience can straightforwardly notice the unpersuasive depiction of inebriation. Among actors, directors and acting trainers, this vibrant advice is considered "an old actors' cliché".[13] Interestingly speaking a drunk in the real world would try "very hard to 'act sober'." [14] Usually a drunk would do his best to appear sober fighting all motor impairments that he lacks or loses due to the consumption of alcohol. It can be argued that this, indeed very shocking to know, advice is very essential for the actor in order to mark the anticipated and planned success. Therefore, following this advice is called 'reversed psychology'. Michael Caine affirms this fact indicating that soberness is the drunk's ultimate goal in performing his role. "[A]cting drunk" she argues, "requires a degree of reverse psychology." [15] The real drunk does his best to compensate the temporarily physical and mental impairments he faces and thus, focus intensively on a single task he tries to accomplish. Denzel Washington, one of the most influential American actors states that "You don't play drunk—you try to act sober. People don't act drunk, people *are* drunk, and they try to act sober." [16] The second tip is that the actor should not "get drunk in order to play a drunk". [17] Otherwise, the actor would insult both his audience and his career as well, not to mention, of course, how dangerous that would be as things may go off the track!

A short note on *Al Mahata* performance

Sabah Atwan's *Al-Mahta* (The Train Station) is considered one of the greatest plays in modern history of the Iraqi theatre. It was first premiered at the Iraqi National Theatre in 1985. The play was directed by the professional theatre director Fatahi Zain Al Abedeen. [18] Actors and actresses in the play are highly professional members of the National Acting Company. They are Talib Al Furati, Abdul Al-Jabaar Kadhum, Emad Bedin, Layila Muhammed, Abed Ali Al –Lami, Fazah Jassim, Subhi Al- Izawai, and many others. Indeed, *Al Mahata* comprises all the elements of success: an influential director; a well talented and experienced playwright; professional actors and actresses whose career mark a great reputation and the venue (Iraqi National Theatre).

Al-Mahta is regarded as one of the longest plays in modern history (2:17 hrs). It basically brings the rainbow of the Iraqi society on the stage (villager(s); the intellectual, the artist, doctor, woman, driver, madman, and governmental employee) who meet at the train station in Nassiryia Province in the south of Iraq. Thus the play is more about how moral lessons can be learnt out of the confrontation of this mixture regardless of the social, racial, cultural and educational background. The whole performance takes place at Al Buteha Train Station within the three hours of waiting for the train. The setting is a

very cold winter night while raining heavily (almost for the whole performance).

The arrival of The Drunk:

With the arrival of the drunk, Atawn opens a new frame or layer of his comedy; he is taking his comedy to the peak. In fact, the Drunk spends about 21 minutes during the whole performance in which he turns the sage into a circus, i.e., the stage appears to be a very active, busy, noisy not chaotic, energetic and alive. By his action, the comedy is more moving than ever. The drunk's movements are unpredictable. He always shocks the audience with things and actions on the stage. Being a very convincing drunk, Emad Bedin's performance- whom we call herein as The Drunk- in *Al Mahta* is undoubtedly a tour de force. Bedin plays one of the most outstanding and non-forgettable drunk performances in modern and contemporary Iraqi theatre. It is a role that helps to build the comedy. It is the one which never insults other characters on the stage or the audience. Rather, he entertains and even- to some extent- teaches a moral lesson. Atwan draws the drunk's character to masterfully shift among the different stages: witty, a sharp critic, entertainer. However, we never see The Drunk as raucous, evil, vicious, or slack. Although he sings, dances, recites poetry, tell jokes, performs impressionism, we cannot consider him a clown (in a negative sense), a fool or playing folly. Furthermore, his comedy is not of the taboo, obscene, and bawdy nature.

The Drunk appears for the first time at approximately 55:00/ minutes. This means that less than half the performance has passed until we meet him. He fully occupies the stage for 16 minutes during his first presence. Indeed, he appears at a very suitable time where the two characters (Sebahi and The Intellectual) have decided not to talk to each other because they have lost communication and, accordingly, realized there is a gulf between them as far education and culture are concerned. It is worth noting that the genius of the playwright is undeniable. Atwan obviously intends now to prepare the audience to welcome another influential element of his comedy which is The Drunk. So Sebahi and The Intellectual sit back and seconds later they hear a cow mooing from the backstage.

The Intellectual (*addressing Sebahi*): What did you say?

Sebahi: You're are talking to me?

They both look around to recognize where the voice comes from. *A voice from the backstage:* Moo

Sebahi (*looks at the Intellectual and laughs while pointing to the door behind him*): That is a cow, a cow.

The Intellectual (*looks astonished*): A cow! There is no such a cow with stereo voice.[19]

The Drunk deftly controls the stage right from the first moment he appears. Indeed, he wins the audience's attention even while backstage. The way he magnificently imitates an animal voice is both astonishing and hilarious. The audience already started immersing in and attracted to his comedy.

There are many physical and emotional mannerisms that a drunk would develop: impaired balance, slurred speech, anger, euphoria, sadness…etc. Thus a staggering gentleman enters the stage. The audience can effortlessly tell that he is drunk because he ineffectively tries to stand steady and control himself. The Drunk staggers and almost about to fall; Sebahi looks at him and tries to welcome him with an amazed and enjoyable mood as if to inform the audience that a forthcoming party is starting now. "Oh, oh, oh." Sebahi mockingly shouts. He adds "Hey loser, so you are staggering!"[20] The Drunk tries to stand steady but he can't. Sebahi mockingly instructs him to be "Steady!"[21] Although, this appearance a bit contradicts the tip above about maintaining sobriety, the playwright, the director and the actor are fully aware not to exceed the limits which would make the role of drunk falls apart. That's why we shall see the different stages that The Drunk will be navigating.

In his *Comedy Matters* William W. Demastes argues that "Comedy presents men as worse than in actual life, ludicrously ugly, though not precisely morally bad." [22] In contrast to this definition, the great comedy that stems from the Drunk proves otherwise. Indeed, The Drunk appears elegant: wool suit, white shirt, bow tie, nice trouser, leather shoes and carries Adidas handbag. So we would assume that he is a gentleman or could be an artist. Moreover, he is a charming young man. His charisma already wins our admiration. Concisely, he is everything excellent that you would find in a gentleman, except that he is now drunk.

Woody Allen states that "Man consists of two parts, his mind and his body, only the body has more fun." [23] The Drunk addresses Sebahi without looking at him "So, my feet are still there, please?"[24] Sebahi, appearing to be highly interested, motivated and fully ready to play a role in this comedy, thus replies "Son, one is here, the second takes a walk forward." [25] The Drunk now shows that he knows a foreign language by replying in English "**ok, ok, ok**."[26] He keeps asking about his body parts "Hey tell me, are my ears still there, or they have moved, please?"[27] Sebahi brings the comedy to a higher level and tries to keep up with the same tone of The Drunk. Thus he replies "No, son, they feel shy of this place and they have moved to another one." [28]

Still staggering The Drunk adds "**Ok**, **ok**. So tell me...do I see you?"[29] Sebahi now attempts to end his part in this ping pong conversation "Well son, you know better. I really don't know about that."[30] The

Drunk, attempting to make the audience more convinced of his mental status, remarks "No, this is **no ok** because I see you like a traffic jam."[31]

"Alcohol makes your brain feel less inhibited, which", writes Amitava Dasgupta, "can result in exchanging feelings on deeper levels with friends and/ or family." [32]After realizing that he is now in a train station in Al Buteha town, The Drunk states that he has been dumped by his friends. Obviously, he was on a train and they throw him out of the window telling him that he has arrived at the capital Baghdad. One of the many reasons why playwrights, filmmakers and actors tend to put a drink in a work is to offer "a whole labyrinth of ways to get under our skins and figure out exactly who we are." [33] The Drunk wonders how it is possible for one of his friends whom he has even paid the ticket for would deceive and leave him alone. Thus, he becomes very serious and gives the audience a very important lesson about the essence of friendship which seems that has been lost. He states that there are no true friends. "Inebriated characters make good drama because" Alfred Hickling argues, "drunks are invariably telling the truth." [34] So, The Drunk turns to be very serious while reciting poetry.

Like a cow my breasts have given milk to the people;
Eventually, my days took me to the butcher.
I didn't care for the butcher who hanged on hook my kidneys;
I was saddened at my friend who had asked to buy these.[35]

The great comedian of all times Charlie Chaplin is described as "the grandfather of drunk comedy". [36] Chaplin states that "A man's true character comes out when he's drunk." [37] It seems that Atwan is after showing the mental faculty of his drunk character. In other words, his messages are freely expressed in a comic way allowing the audience to see some ills in society. Indeed, The Drunk absolutely deserves to receive the first warm round of applause we have heard so far. The moral lesson in these lines is persistent and influential. He basically tackles on the theme of friendship.

Alcohol causes many damaging and fatal effects. It has some behavioral effects depending on the consumption levels. It is believed, according to Alex Paton, that alcohol "activate[s] the pleasure or reward centres in the brain." [38] It activates the release of certain chemicals that help to feel a kind of the behavior of reward-motivating. Moreover, alcohol "produces a sense of wellbeing, relaxation, disinhibition, and euphoria." [39] The Drunk maintains a state of balance among the different stages of his drunkenness task. His inebriation allows him to take a full space to dazzle the audience with his potentials as a professional actor bearing in mind the well-written and highly crafted playscript. What makes The Drunk more

entraining is the fact he has many skills. Also, he is, in a very comic way, able to defend his philosophies in life especially those related to drinking alcohol. Thus he navigates certain comedy techniques to deliver the kind of comedy he is working on.

The Drunk uses multiple wordplays. So when he asks of whereabouts he is now, he gets the answer from Sebahi that he is in 'Al Buteha'. So he confuses it with 'buta' which in Arabic means 'a duck'. When he asks the intellectual the same question, he gets the answer that he is in 'Larsa'. [40] He again interprets it as 'labsa'. His interpretation is so funny in this context as it means a woman who has covered herself with clothes (i.e., dressed fully).

The Drunk (*to The Intellectual*): Drink from this, maybe you would be able to tell me where am I. (*He takes a big alcohol bottle out of his bag which is almost empty*)

The Intellectual: No, no thanks. I don't drink (*ma ahtesi*)

The Drunk (*looks back to Sebahi, wondering*): What is it Abu Tayseer? Your friend here says that he is shy (*astehi*). (*He turns back to the Intellectual*) Don't be shy we are of the same family. Take a drink.[41]

In this special occasion, The Drunk takes, for the first time in the performance, a bottle of alcohol (almost empty) and asks the intellectual to drink a bit. The Intellectual refuses to drink saying a standard Arabic work "ma ahtesi" which means 'I don't drink'. The Drunk is shocked as he takes it to mean "astehi" which means 'I feel shy'. So he goes to the Intellectual telling him not to be shy and try to drink claiming "we are the same family".[42] Indeed, the wordplay used by The Drunk is evident and acceptable. It can be argued that the wordplay of "astehi" is meant to show drinking alcohol is one the habits that is forbidden and cannot be accepted in public. So feeling shy/ shame is always associated with alcohol. So we have both a wordplay which serves the comedy and a fact that the Iraqi audience can easily grasp.

The Drunk creates imaginative names calling The Intellectual and Sebahi with. For the Intellectual, he calls him "Abu Doryaid" which is a very funny name. [43] Whereas, he calls Sebahi as "Abu Tayseer". So throughout the performance, he calls the characters by his creative funny names. Speaking of the names, we never know the name of The Drunk in the performance.

In fact, The Drunk takes more than half of his first appearance communicating with The Intellectual whereas Sebahi prefers to stay away from this nonsense. So, from time to time The Drunk reminds the audience of the existence of Sebahi by saying "Abu Tayseer, please stay in touch with us" which the audience find very funny.[44] It is worth noting that Atwan's stagecraft is very evident. Thus having

the Drunk and the Intellectual doing the action would leave Sebahi unnoticed. So, in order to keep all characters involved in the action, The Drunk keeps reminding us of Sebahi's role throughout the whole performance, even though the latter does not speak or act. Also, this indicates that The Drunk is focused.

The Drunk uses his skills in singing (he has a very nice voice). He plays on Def and uses his fingers to play music. It is very clear that he is quite familiar with melodies and tones which he fully uses in a funny way. The audience can assume that he is a very good musician. He states that he knows the music notes (do, re, mi, fa, sol, la si). His playing on Def proves that he is musically educated. That's why the first time he sings and plays, The Intellectual expresses his amazement by stating "oh, great!"[45]

The Audience discover another talent The Drunk possesses; he is a good impressionist. He imitates famous male and female singers but in a very ridiculous way. Indeed, the audience have already seen how skillfully he imitated the cow's mooing. So they are already introduced to that.

The Drunk uses a very astonishing technique by combining names (Arabic, English and imaginative names). So The Drunk shows the Intellectual how good he is at impressionism. He begins with different actors and singers. Thus when he is asked by The Intellectual to identify each character he imitates, he mockingly numerates:

a- "Muhammed Ali Kelai". (a very famous American boxer. How could be a singer!)
b- "Sahdyia Latfee" (he combines the first name and the last name of famous Egyptian actresses.
c- "Mayda Alwai" (whereas he should have said Mayda Hanwai , not Allwai.
d- Multiplication Table
e- "Telematch competition". (German TV program that was popular in the 1980s.)

The figures or items he refers to are not consistent and totally different. So he refers to Arab actors, foreign figures, math and a competition. They seem to be bits and pieces that are hardly connected, yet knowing these figures and things are more to indicate that he has very good knowledge in many fields.

Demastes argues that "to truly influence existence, comedy must be more than just fun." [46] It should convey messages and indeed lessons to the audience so as they better realize the world they live in. The Intellectual now takes his turn to shed light on the physical and emotional damages of alcohol. Thus he refuses to drink stating that "No my darling. This is poison."[47] The Drunk turning to Sebahi again informing him "What is it Abu Tayseer? [48] Your friend says 'poison'.

(*To The Drunk*) What poison are you talking about? It's locally made with a handcuff logo… .” [49] When The Drunk insists on him to drink, the Intellectual states “Try what! This would cause you many health problems: first, Liver Cirrhosis; Meningitis, Cardiac Fibrosis, also how could your wife put up with you?” [50] The playwright here insists to remind the audience that they should not forget, although they enjoy seeing The Drunk’s character, the damages of alcohol. With the funny give and take between the Intellectual and the Drunk Atwan keeps injecting his good lessons to the audience with respect to the bad effects of drinking alcohol.

In order to maintain the rhythm of the comedy, even while dealing with serious scientific issues raised by the Intellectual, The Drunk brilliantly mocks these facts.

The Intellectual: Tell me, why do you stick to it? How long have you been drinking this, ha?

The Drunk: My dad died because of it.

The Intellectual: Well, then, if your dad died because of it, why do you stick to it?

The Drunk (*surprised*): You want me to let go my father's murder? [51]

The Drunk’s reply is hilarious and has a moral implication. The audience give the second round of applause. As a son, he should avenge his father’s killer. The implication here is that he should not give up drinking alcohol.

The Drunk takes his pleasure and relaxation to bring his comedy to the highest level with his singing and playing on his Def. He walks towards the couch where the Intellectual is sitting. He gives his back to the Intellectual and starts singing, playing on Def and dancing. The chaotic atmosphere that he creates with the astounding, active and energetic comedy move the audience to give him the third round of applause. Sebahi interferes to get him off the couch as The Drunk seems to have gone too far with the way he treats The Intellectual. Moreover, The Drunk asks the Intellectual to listen to the next segment of his performance. He starts to sing in English using Arabic tune "I love you, come here to me. I want… ." [52] So when asked this time to identify the singer of this song, The Drunk says, to the audience's astonishment, "It’s Michael Jassim's" [53] [54]

The Australian actor, director, and actor, Richard Roxburgh, argues that the more the drunk- in the real world- tries to appear not drunk, the more he will seem drunk. [55] This means that the actor who plays drunk needs to make the audience aware of his extra effort to appear sober. Accordingly, the audience, by examining such extra and very focused efforts will be convinced by the performance.

The second appearance of the Drunk lasts for about 5 minutes. He appears at 1:45:30. Indeed it is very short, yet the energy in this

appearance is never less than the first one. His comedy changes the whole serious mood of the scene. Obviously, the second appearance is intended to get the comedy back to its previous path. We see that he is having difficulty to stand steady. The Dunk wants to show that alcohol truly impairs his balance. However, he never exaggerates his imbalance. He opens his speech by asking about his bottle. So he starts singing a song that its lyrics lament his loss. The bottle seems to be an essential part of his life. Once again, things he tackles are related to his drinking.

The Drunk:

Please, my bottle was stolen,

Please, my bottle was stolen.

In the middle of the night I covered it, I warmed it, oh dear!

In the morning… I couldn't find it.

please, where is my bottle? [56]

Highlighting the difficulty of playing drunk Joel Blackledge argues that such role comprises many emotions and feelings "loving, tragic, funny, destructive, deadly, painful, uplifting, sad." [57]

Indeed, the Drunk now arrives at a very critical time where the comedy has shifted into serious action: we have a pregnant woman who is chased by her family- probably she would be killed. Her health condition is very critical. We have a female doctor who is due to travel on the same train. The Intellectual and The Doctor are having a serious argument on how to save the woman. So, The Drunk, finding these changes on the stage, attempts to cope with the new changes. He calls The Doctor "Um Doryaid."[58] So he laughs and says "the Doryaid's family are all here." [59]

"Comedy is a suitable place", writes Demastes, "to study the fleeting, transitory, and fugitive dimension of human existence." [60] The Drunk once again starts asking about his bottle. When The Intellectual gives it to him, The Drunk examines it stating "it's not mine" because it is almost empty. [61] Following the same technique of getting all characters on the stage involved in the action, The Drunk heads towards The Doctor and says "I will go to my sister Um Doryaid and complains about that." [62] As he turns around he sees a woman totally covered with abbaya laying on the ground and says "Oh, what is that temporary traffic control sign?" [63] "Habitual drunks", Blackledge argues, "are practiced at disguising their own intoxication." [64] This emphasizes the fact that actor playing acting drunk should appear sober and control himself.

He turns again to The Intellectual addressing him "it is certainly you are hiding Doryaid in there." He starts singing a very famous song in the 1980s. Astonishingly, he now gets the audience involved in his comedy as they begin to sing with him. He sings another famous song

in which the name "Amona" is the heroine of the song and then he changes the name Amona with Um Doryaid by referring to the Doctor. After his second active show, he leaves the stage. Remarkably, The Doctor blames The Intellectual for the mess caused by the Drunk as she claims "It is all because of you Abu Doryaid". [65] The audience are now more relieved to see that even the doctor would accept the imaginative names of The Drunk as if they were applicable to the characters. Although his second appearance is short, the same mood of comedy and sobriety is maintained.

Conclusion

The Drunk brilliantly convinces the audience that he is drunk while maintaining a precise level of impaired balance in his physical and vocal action. Indeed, he performs anything a real drunk would do: he shows great confidence in his attempts while dealing with other characters; and he makes jokes, dances, sings and, indeed, occupies the whole stage. However, he never underestimates his status (whatever cultural and educational and social background he belongs to) nor does he, being drunk, physically and even emotionally harm any and/or all the characters he encounters. Nevertheless, he maintains a very respectable and proper relations. He keeps his action at the simplest level which turns his performance to be highly convincing and accepted.

The Comedy played by The Drunk has become one of the richest ingredients of the different comedy techniques used in the play.

The Drunk's astonishing success in playing his role is best tested by the way the audience react to his performance. The laughter noise of the audience never stops while The Drunk is on the stage. Every word he utters and/ or action he does has an element that makes the audience laugh loudly. Also The Drunk is the only character in the preference whom the audience would give rounds of applause for three times. It indicates that he has given the audience more than what they have expected and moved their feelings and emotions. Occasionally, we have felt that he is even more subtle, focused, logical and reasonable than the non-drunk individual. He gives the audience everything they ask for: entertainment, clean comedy, criticism on ills in society and some moral lessons. Metaphorically speaking, the drunk adds light to the dim place, heats up the cold atmosphere, and thus energizes the whole performance.

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[22] William W. Demastes, *Comedy Matters from Shakespeare to Stoppard*. (New York: Palgrave Machmillan, 2008), P 11.
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[24] Omar AL Kazemi, 2017.
[25] Ibid.
[26] Writing in bold indicates the speaker in the performance uses English.
[27] Omar AL Kazemi, 2017.
[28] Ibid.
[29] Ibid.
[30] Ibid.
[31] Ibid.
[32] Amitava Dasgupta, *The Science of Drinking* (United Kingdom: Rowman & Littlefield Publishers, Inc., 2011). P38.
[33] Blackledge, Joel. *How to Act Drunk | Bright Wall/Dark Room*.
[34] Alfred Hickling, *Playing drunk: Now, what was I shaying?*.
[35] Omar AL Kazemi, 2017.
[36] Blackledge, Joel. *How to Act Drunk | Bright Wall/Dark Room*.
[37] Cited in Blackledge, Joel. *How to Act Drunk | Bright Wall/Dark Room*.
[38] Paton, Alex. 'Alcohol in the body', in *ABC of Alcohol*, eds. Alex Paton and Robin Touquet (Blackwell Publishing Ltd , 2005). p8
[39] Ibid.

[40] Larsa is the Sumerian ancient city located in Thi Qar province, Nassryia where the performance takes place
[41] Omar AL Kazemi, 2017.
[42] Ibid.

[43] The word 'Abu' here means 'the father of'. Abu Doryaid means the father of Doryaid.
[44] Omar AL Kazemi, 2017.
[45] Ibid.
[46] W. Demastes, William. *Comedy Matters from Shakespeare to Stoppard*. (New York: Palgrave Machmillan, 2008). P 11.
[47] Omar AL Kazemi, 2017.
[48] Ibid.
[49] Ibid.
[50] Ibid.
[51] Ibid.
[52] Omar AL Kazemi, 2017.
[53]It would be highly expected to say Michael Jackson.
[54] Omar AL Kazemi, 2017.
[55] Laura Collins-Hughes, *How to Act Drunk, With Richard Roxburgh*.
[56] Omar AL Kazemi, 2017.
[57] Blackledge, Joel. *How to Act Drunk | Bright Wall/Dark Room*.
[58] 'Um' means mother, so Um Doryaid means the mother of Doryiad.
[59] Omar AL Kazemi, 2017.
[60] William W. Demastes, *Comedy Matters from Shakespeare to Stoppard*. (New York: Palgrave Machmillan, 2008), P 13.
[61] Omar AL Kazemi, 2017.
[62] Ibid.
[63] Ibid.
[64] Blackledge, Joel. *How to Act Drunk | Bright Wall/Dark Room*.
[65] Omar AL Kazemi, 2017.