

Abstract

The closet play has gained a considerable significance by the literary writers in general and the playwrights in particular. It has become appealing to them so they have tried this sort of writing because it possesses a stylistic structure that needs depth, contemplation and review. It also enables the playwrights to move with their events, imagination, and ideas without the restriction or precaution of the performing system and its Aristotelian conditions which are considered by some specialists a completing, inseparable part of the dramatic structure. It is no wonder then that we come across such a sort of writing in its dialogic style and artistic features which are away from the domination of the dramatic text writing pre-made for the dramatic performance. This phenomenon has its specific attributes in the developing way of the dramatic text in both the universal and Arabic dimensions. Thus, it requires studying and searching for its roots, rise, naming, and problems and then shedding light upon the possibility of performing it due to the development of the dramatic direction; in addition to the development of the dramatic, poetic writing styles resulting from modernism and postmodernism. This is what attracts the researcher's great attention to this sort of plays; their popularity and importance in the history of dramatic text and structure