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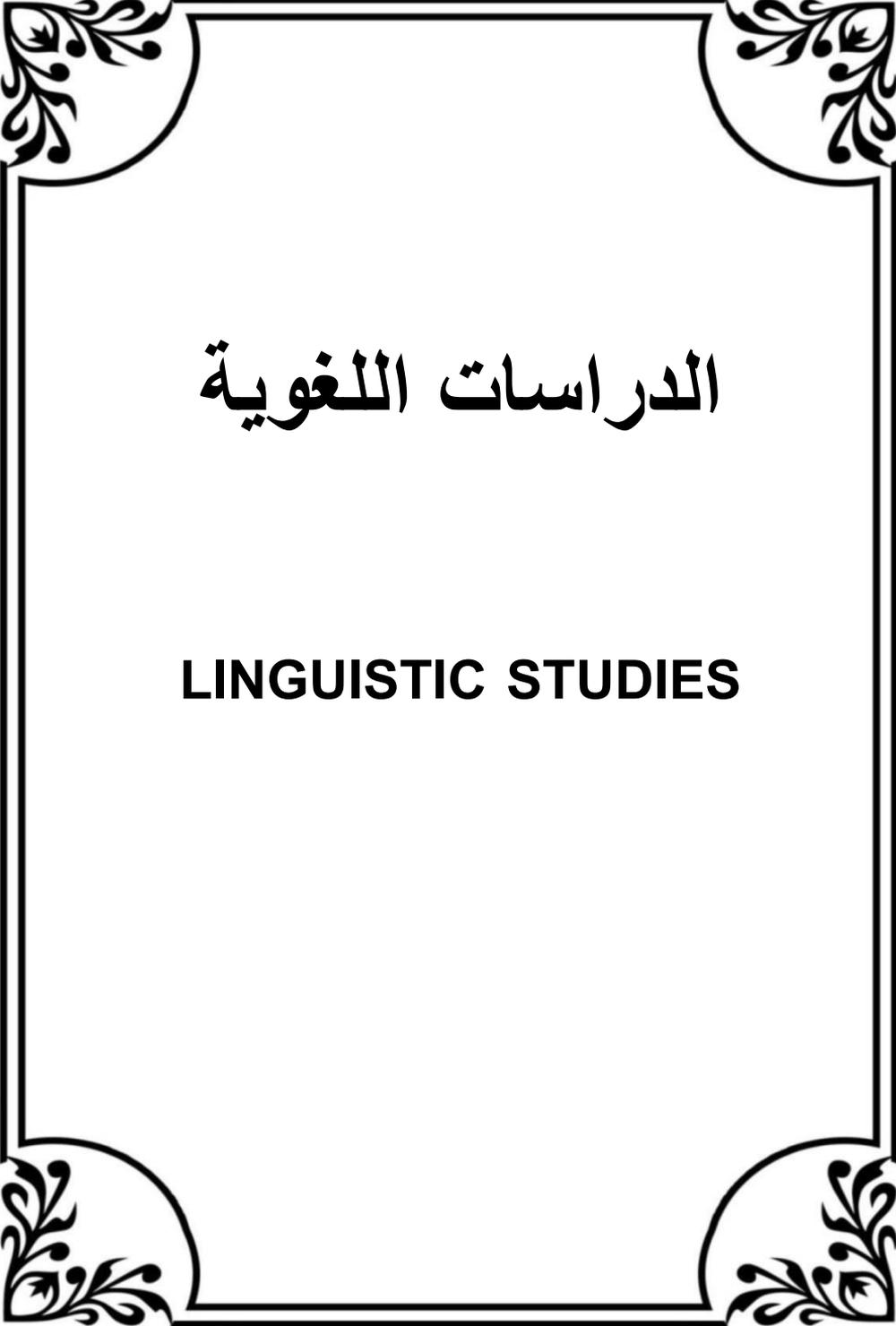
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الدراسات اللغوية

LINGUISTIC STUDIES

**The Representation of Sustainable Time
and Place Frame in «Forward» and «When
the Rain Stops Falling»**

**تمثيل إطار الزمان والمكان المستدام في «إلى
الأمم» و «عندما يتوقف سقوط المطر»**

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المخلص

أصبحت التنمية المستدامة موضوعاً وهدفاً تمت مناقشتها علي نطاق واسع في السنوات الأخيرة. الهدف من دراسة مسرحيات الكندية شانتال بيلودو والأسترالي أندرو بوفيل في هذا البحث هو تتبع تمثيل إطار الزمان والمكان المستدام في ضوء مفهوم التنمية المستدامة والذي تم تناوله في كلا النصين. علي الرغم من أن بيلودو وبوفيل ينتموا إلي خلفيات ثقافية مختلفة، فمن الممكن إستكشاف إستخدام تقنية الزمان- المكان بوضوح من خلال أعمالهم الدرامية. وهذا يمكنهم من التعبير عن المشاكل البيئية طويلة الأجل ومواجهتها مثل تغير المناخ وذوبان الجليد وفقدان التنوع البيولوجي، الذي يتسم بأهمية حاسمة لتحقيق إستدامة البشرية والطبيعة. من خلال تحليل مسرحيات بيلودو وبوفيل، يتضح أنهم يخلقون رؤية تمكينية للمستقبل ويكشفون كيف تشكل المشاكل البيئية الموروثة حاضرتنا ومستقبلنا. تستكشف مسرحية "إلي الأمام" (2018) لشننتال بيلودو ومسرحية "عندما يتوقف سقوط المطر" (2010) لأندور بوفيل المعالجة الدرامية للزمان والمكان مما يسلط الضوء علي العلاقة الفطرية بين الهوية البشرية والعالم الطبيعي وكيف تلعب هذه العلاقة دوراً في إعادة توجيه السلوك الإجتماعي البيئي الذي يعزز التحول نحو التنمية المستدامة. بالإضافة إلي ذلك، تعد هذه المسرحيات مسرحيات قائمة علي المكان لا تلفت الإنتباه إلي أخلاقيات وقيم معينة فحسب، بل تحول أيضاً حجم الإهتمام من المكان المحلي إلي المكان العالمي.

**Abstract:**

Sustainable development has become a widely discussed topic and goal in recent years. In the plays of the Canadian Chantal Bilodeau and the Australian Andrew Bovell under study, the goal is to trace the representation of sustainable time and place frame in the light of the concept of sustainable development which is dealt with in both texts. Although Bilodeau and Bovell belong to different cultural backgrounds, the utilization of time-place technique can be clearly explored through their dramatic works. This enables them to express and counter long-term environmental problems such as climate change, glacial melt and loss of biodiversity, which is of critical significance to achieve the sustainability of humanity and nature. Through analysis of the plays of Bilodeau and Bovell, it is revealed that they create an empowering vision of the future and unmask how the inherited ecological problems shape our present as well as our future. Chantal Bilodeau's *Forward* (2018) and Andrew Bovell's *When the Rain Stops Falling* (2010) explore the manipulation of the dramatic time and place which illuminates the innate connection between the human identity and the natural world and how that connection plays a role in re-orienting the socio-ecological behavior which promote the transformation toward sustainable development. In addition, these plays are considered as place-based plays that not only draw attention to certain ethics and values, but also shift the scale of concern from the local place to the global one



Introduction

Sustainable development has become a widely discussed topic and goal in recent years. Due to the over exploitation of natural resources, man is facing environmental and ecological crisis. In the 21st century, there is increasing global awareness of the threat posed by human greenhouse effect, produced largely by forest clearing and the burning of fossil fuels. The idea of sustainable development rose to prominence with the modern environmental movement, which rebuked the unsustainable practices of contemporary societies where pattern of natural resources use, over consumption, population growth, and the pursuit of unlimited economic and technological growth in a closed system threatening the integrity of ecosystems and the well-being of future generations. The concept of sustainable development has been broadly used to indicate all programs, initiatives and activities worldwide aimed at implementing a transformative agenda for greening the economy and the society.

In 2005, the World Summit on social development identified dimensions of sustainable development, including social equity, economic development and environmental protection which are known as the three pillars of sustainability. These three pillars are interconnected, well-integrated, interdependent and mutually reinforcing. In 2015, the United Nations General Assembly adopted a new official development agenda for the period of 2016-2030 that includes seventeen sustainable development goals: the ending of poverty and hunger, ensuring equitable education and health security, achieving gender equality and women empowerment, sustaining economic growth, combating the impact of climate change, natural resources conservation and protecting the health of ecosystems, namely land, air and oceans were among the most significant set of goals.

The changes in personal values and global goals required a corresponding change in literature. Accordingly, as the threat to sustainability grows, so does a theatrical response. In order to save our



planet earth, it has become necessary for the dramatists to contribute in their own way. Hence, drama is one of the ways chosen by playwrights to fight for the survival of man and the planet. The result was the emergence of new subjects, themes and techniques in writing and the birth of what is called sustainable drama. Sustainable drama deals with such major environmental crises as climate change, loss of natural resources and extinction. These problems, which affect us all, are of particular concern to the dramatists worldwide. Being among the most prominent playwrights to write plays about sustainable issues, the Australian Andrew Bovell assumes a leading position among the universal contemporary dramatists. Soon the Canadian Chantal Bilodeau claimed a no lesser status. Although they belong to different cultural backgrounds, the representation of sustainable time and place frame can be clearly explored through their dramatic works. However, it is worthy to note that their different cultural backgrounds necessarily determined different forms and techniques in the way they are manipulated for the sake of encouraging the consideration of values and attitudes necessary for a sustainable future.

Statement of the Current Problem:

The problem the research paper attempts to investigate is how the selected works by two dramatists, belonging to two different continents, represent the sustainable time and place frame. As climate change takes place over long periods of time, it necessarily poses new challenges for new artistic approaches. A careful reading of their plays unveils that the playwrights offer a diversity of artistic forms and techniques that point to a just and sustainable future. Thus, their management of long-term environmental problems, such as climate change, glacial melt and biodiversity loss, is of critical importance to efforts to achieve sustainability. Through their skillful manipulation of time-place frame, the dramatists express and counter the problems of our global climate crisis, create an empowering vision of the future, and encourage the audience to take action within their own communities. Hence, in the two selected plays, there is a constant call for a response to the threat of



climate change. In that sense, the dramatists allow the audience to develop an appreciation of the need for more sustainable pattern of living, and to build capacities for thinking, valuing and acting necessary to create a more sustainable future.

The Significance of the Study

This study is engaged in the task of examining the significance of the dramatists' representation of time and place and how they incorporate elements of the natural world into their plays which are intimately tied to particular time and specific places. This, therefore, helps in understanding how they represent different environments. Belonging to a specific local time and place provides the ability to rediscover our cultural and self-identity as defined within our relationship to the natural world and how the human identity and nature are intertwined and dependent upon one another also receive its due attention in this research. In addition, the place-based plays that not only draw attention to certain ethics and values, but also shift the scale of concern from the local place to the global one.

The Aim of the Study:

The aim of this study is to focus on the playwrights' utilization of the dramatic time and place as important tools by which the audience situate themselves within broad ecological networks along with being involved in each character's world view. This illuminates the innate connection between humans and the natural world and how nature can affect the human psyche and actions which promote sustainable development. This is carried out by adopting a comparative reading of two representative plays: *Forward* (2018) by Chantal Bilodeau and *When the Rain Stops Falling* (2010) by Andrew Bovell. The comparative study of these dramatic texts attempts to explore the purpose and potential of theatre as a social tool in promoting a Green, or proto-environmental agenda and an analysis of the writers' dramatic representation of sustainable time and place frame in the process. It also



aims to explore the degree according to which the dramatists maintain an optimistic view about the possibility of both adopting sustainable practices, and living a sustainable life.

Research Questions:

The current study seeks to fill in the gap of examining the playwrights' portrayal of time-place frame in the light of the concept of sustainable development to address a number of questions:

1. Is there a sense of urgency in analyzing the time and places that circulate about environmental conditions or relationships?
2. How does the time-place frame of the plays demonstrate a unification of humanity with nature which empowers both entities in regard to sustainable development?
3. Do the sustainable time and place have the potential to foster the audience's both awareness and emotional engagement with different environmental experiences?
4. How can representation of time and place invite the audience's care and empathy for human and nonhuman others subject to environmental injustice?

Methodology:

The critical methodology of the research adopts the Ecocriticism literary theory in the comparative analysis of the plays under examination. Cheryl Glotfelty, the founder of Ecocriticism, defines ecocriticism as "the study of the relationship between literature and the physical environment" (xviii). The aim of ecocriticism movement is to focus on raising the ecological consciousness, how ecological concepts can be applied to the study of literature and how the environmental crisis affects the contemporary literary texts. "Public discussion of global environmental problems such as biodiversity loss and climate change made obvious the need for ecocritical discourse to develop new



ways of addressing global interconnectedness" (Buell, Heise and Thornber, 2011: 421).

Unlike the theories of literary criticism, which adopt anthropocentric (human-centered) attitudes, ecocriticism gives importance to the ecosystem and shifts the focus from human-centered to the eco-centered view. Moreover, in ecocritical reading, the setting of the literary work is brought in from the critical margins to the critical center. In the sense that, while the reader accesses the character's environment in a dramatic work, ecocriticism gives importance to the character's feelings towards his/her environment.

The critical methodology of the study follows Lawrence Buell's vision of ecocriticism as a call for a cultural change toward sustainable development in the world. In his opinion, ecocriticism is not only a critical study to analyze literature, but also an approach committed to a particular subject of how literature can have a public environmental consciousness-raising effect. In his book, *Writing for an Endangered World: Literature, Culture, and Environment in the United States and Beyond* (2001), Buell expresses his belief that "an awakened sense of physical location and of belonging to some sort of place-based community have a great deal to do with activating environmental concern" (56). He, furthermore, remarks:

It remains that the acts of environmental imagination ...potentially register and energize at least four kinds of engagement with the world. They may connect readers vicariously with others' experience, suffering, pain: that of nonhumans as well as humans. They may reconnect readers with places they have been and send them where they would otherwise never physically go. They may direct thought toward alternative futures. And they may



affect one's caring for the physical world:
make it feel more or less precious or
endangered or disposal (2).

A current Green Theatre approach sheds light on the representation of nature, the treatment of ecological values, the setting of environment, and human perception towards nature in the dramatic texts. This research, therefore, examines, in details, the set and the metaphors or the symbolic representation of nature in the two selected plays and how time and place are played out in them. Moreover, the current Green practice which seeks to break down the barriers between human social behavior and the natural world aims at encouraging change in socio-environmental behavior.

Theoretical Part

Sustainability Theory

Sustainability may be defined as the ability to exist constantly. The theory of sustainability, emphasizing the long-term viability and maintenance of natural resources and societal practices, describes a form of economy and society that is lasting and can be lived on a global scale. It is the study of how natural systems function and remain diverse for the ecology to remain in equilibrium, as the study of ecology believes that sustainability is achieved through the balance of species and their natural environment. Hence, sustainability takes into account balancing that fine line between our competing needs to move forward technologically and economically, and the needs to protect the environments in which we live from destruction or degradation. The theory of sustainability is divided into "strong" and "weak" approaches, each giving its own priority of what should be sustained. The strong sustainability model gives priority to the preservation of ecosystem (ecocentric), whereas the weak model considers human interests (anthropocentric).



Sustainable Development Theory

The theory of sustainable development, on the other hand, supports stimulating economic growth to guarantee the well-being of all human beings, while still preserving the quality of natural resources for future generations. Its most often quoted definition is the development that "meets the needs of the present without compromising the ability of future generations to meet their own needs" (WCED, 1987: 43). In that sense, sustainable development focuses on human well-being, whereas sustainability focuses on an ecosystem including the human system.

Ecopsychology Theory

Ecopsychology theory was developed by Theodore Roszak in 1992. It focuses on the promotion of sustainability as well as studying the emotional connection between humans and nature. The theory treats people psychologically by bringing them spiritually closer to nature. It also examines why people continue environmentally damaging behavior, and motivates them to adopt sustainability. Its goal is to awaken the inherent sense of environmental reciprocity that lies within the ecological unconscious.

Environmental psychology Theory

The theory of environmental psychology was developed by Harold Proshansky and William Ittelson in 1980. It emphasizes how humans affect the environment and how the environment affects the human's behaviors and experiences. The theory introduced the concepts of place identity, place attachment and sense of place, environmental consciousness and behavior settings. Place identity means that through good or bad experiences with a place, a person is able to reflect and define their personal values, attitudes, memories, feelings and beliefs about the physical world, whereas place attachment is defined as one's emotional ties to a place, and is generally thought to be the result of a



long-term connection with a certain environment. The theory aims at examining people's environmental consciousness which is to recognize how the physical place is significant, and look at the people-place relationship. In addition, the concept of behavior settings focuses on how social settings influence the individual behavior, as connectedness to nature predicts the individuals' ecological and social behaviors. The challenges of this theory are to understand the impact of human behavior on climate change and determine the necessary requirements to engage people in making sustainable change.

The Representation of Time and Place Frame in *Forward*

In *Forward* (2018), Chantal Bilodeau informs the audience, at the beginning of the play, about the setting: "Nansen's story takes place in his home in Lysaker, Norway, and in the European Arctic between 1893 and 1896. The other scenes are set in various locations in Norway between 1896 and 2013. Ice exists in her own reality outside of time" (31). Balestrini (2020) explains: "the stage directions in some scenes specify a reality beyond human conceptualizations and perceptions...This stipulation undermines the idea that human time suffices as a framework for non-human contexts" (71).

Set in Norway, the play follows the story of the Norwegian explorer Fridtjof Nansen in two temporalities: a story moving forward from 1893 to 1896 through Nansen's story line and a counter narrative moving backward from 2013 to 1896. Tale Naess (2018), in the introduction of the play, states: "the story of Nansen's expedition is told in a direct line from the moment he leaves his home...until he returns many years later. This story is intercut with small glimpses of everyday Norwegian life, starting in 2013 and then all the way through history, back to where the two paths meet" (20).

Spanning a hundred and thirty years, the scenes of everyday life as well as the dramatic story of Nansen's expedition not only take the audience on a journey through time, but they also present a history of



energy development in Norway examining different generations. Balestrini (2019) states that the "narrative of Nansen's polar expedition...evolves alongside a narrative consisting of historical highlights within Norway's struggle for political independence and for economic stability through developing a fossil fuel industry" (298). Additionally, in the play's Foreword, Una Chaudhuri (2018) states: "The frame upon which the play weaves this account is time itself: the 130 years between the start of Nansen's voyage and our present time of catastrophic polar consciousness...the play moves back and forth—though in time rather than space—propelled by the mysterious ties of memory, history, betrayal, and hope" (14-5).

The play takes its name from Nansen's *Fram*, meaning "forward" in Norwegian, which is specially designed to withstand the pressure of the Arctic ice hoping that it would carry the ship forward to the North Pole. "Fram" or "Forward" is also the symbol of this specific period in the Norwegian history because the focus was to move forward to the future and build a strong and rich independent country. Bilodeau (2020) comments that the play's "structure allows for witnessing of decision-making processes and their long-term consequences" (223). Balestrini (2019) analyzes that the strands of time in the play "indicate that the history of Norway as a nation gaining independence from Sweden, as a nation that overcame abject poverty, as an oil-producing nation, and as a nation that relocated certain populations for the sake of realizing economic policies is tightly interwoven with the history of Arctic exploration during the 1890s" (300).

According to Chaudhuri (2018), "*Forward* shapes the Nansen story not as an individual adventure but rather as a collective trauma, not merely as one exceptional human being's experience but our species' far-reaching intervention in the more-than-human world" (15). Therefore, the play skillfully expresses the human experiences in the natural world which are full of many triumphs, like the discovery of oil in the North Sea waters and the political and economic development, as well as many failures, like the loss of natural resources and the break



out of climate change phenomenon. Balestrini (2019) asserts that the play represents "climate change as a current condition to be contemplated on an extensive scale of space and time within the history of human exploration and exploitation" (295). In his article, Gauthier (2018) states: "although Bilodeau tells Nansen's story chronologically, she tells Norway's story by starting from a recent point in time and going backwards. The past and the present are in dialogue, showing that human kind's determination to dominate nature is at the origin of its downfall" (119).

Beside the main dramatic line of Nansen's story life in the late nineteenth century, Bilodeau inserts twentieth and twenty-first century scenes that depict characters that belong to various cultural backgrounds and different times. She (2020) explains: "the modern storyline follows over forty characters whose choices have unintended consequences that ripple through the generations. This structure allows for a witnessing of decision-making processes and their long-term consequences" (222-3). Balestrini (2019) further underlines: "Bilodeau places the heroic collective memory of Nansen as a genius-explorer alongside twentieth and twenty-first-century characters who express opinions and emotional responses that range from chagrin at not being able to understand...to shrugging off climate change as something that individuals cannot help any way" (305).

Through following this narrative technique of using a unique time-place frame, Bilodeau provides various perspectives regarding climate change crisis, its causes and its effects not only through scientific and political views, but also through economic and social voices. For Naess (2018), "*Forward* is not only a multistory play. It is also multilayered and polyphonic. It's a vessel. Its composition functions as a container of stories, one after the other bringing us deeper and deeper into history and deeper and deeper into the ice" (21). Each scene, which is tied to specific time and place, marks a certain significant incident in the history of Norway in particular and the natural world in general.



In the scene between the two whalers, which is set in 1905 at the ocean, they are "chewing tobacco" and "looking out at the ocean" discussing the phenomenon of the disappearance of whales (*Forward*: 146). Obviously, the loss of biodiversity is considered as the first negative impact to be noticed after nine years of Nansen's exploration of the North Pole. The first whaler, who is older and more experienced than the second one, is surprised of the shortage of whales in this particular area of the ocean which "used to teem with whales" (*Forward*: 146). In this scene, Bilodeau presents two opposed points of view regarding the role of political institutions in controlling the animal lives. As an experienced whaler, Whaler 1 does not trust the government whose decisions are responsible of the extinction of whales and other animal species, as he says: "I don't believe what the government say" (146). On the other hand, Whaler 2 is a naïve who believes what the government says to people, as he asserts: "they're working on it/I'm sure they'll figure it out" (147). Through this scene, Bilodeau reveals that from 1905 till the present time, the political institutions could not fulfill their promises towards people and have failed to figure out any environmental disaster.

In the scene between the two nameless sibling farmers, which occurs in 1907 in a potato field, the Boy's and the Girl's dreams symbolize the dreams of every boy and girl in their age in Norway at the beginning of the twentieth century. They dream of having a nice future not only for themselves, but also for their country which is not able to offer its children educational services and its women their political rights. Hence, the political attitude of Norway, at that time, seeks two pillars of sustainable development, namely the economic development and the social equity, ignoring the third pillar that is the environmental protection. This explains the reason behind all the global ecological problems that face both Norway and the whole world. Naess (2018) comments: "at the core of this scene is a truth. Life would become better. For generations. The way was forward: development,



equality, a thirst for knowledge that could lead to great achievements when it comes to preservation of the natural world" (25).

The Boy and the Girl represent the generation of the first decade of the twentieth century who are influenced by Nansen, the national hero, as the Girl addresses her brother: "I'm sure you would be a good doctor...Or a good explorer like Fridtjof Nansen...And walk through blizzards...And you'll make Norway famous!" (142-3). The Boy's answer illustrates how he is obsessed with bringing the glory to Norway sacrificing nature and the non-human lives: "May be I can go to the North Pole...And kill polar bears with my bare hands" (143).

The scene of Kaja, Ingvar and Laila, their daughter in 1956, marks the beginning of social mobility in Norway in the mid-fifties and through the sixties, as a result of the Norwegian polar exploration and the development of a fossil fuel industry. Balestrini (2019) comments: "It seems ironic that Nansen's scientific work eventually triggered the uprooting of Norwegians as part of the exploitation of natural resources and that these people experienced involuntary relocation within their own country" "for national economic gain" (305).

This scene shows how much Kaja, symbolizing many people at that time, is attached to her life, her land and her roots. She criticizes their dislocation from coast to city in spite of the governmental promises of higher standard of living. This resulted in the loss of coastal occupations that were replaced by factory laborers, road and bridge builders. "This was a politically willed process, stimulated by economic incentives, leading to a wave of inland migration that fed expanding Norwegian industry with workers" (Naess, 2018: 18). In addressing Ingvar, Kaja doubts that their relocation is for the good of Norway, as she feels that she is uprooted from her life and her place: "the government is telling us/that we have to go live someone else's life/...that we have to work in factories/build roads/bridges/...that we have to get educated/ and earn money/so Norway can become a better



country/But how is it going to be a better country/If we're all ripped from the land/That gave birth to us?" (121-2).

The scene between two bored workers, Jan and Erik, on an oil rig, stages the discovery of oil in North Sea waters in 1969. While they have been passing the time by playing cards, the two workers are astonished of the oil "gushing all over the place" (*Forward*: 110). "Not only are they gambling, but the exploitation of fossil fuels comes across as a matter of luck, as a source of greed and aggression, and as an invitation to become addicted to the thrill of exploration and personal gain" (Balestrini, 2019: 301). The time of oil discovery in 1969 is coincident with the event of moon landing which means that man insists on the exploration of both the outer space and the deep earth. So, Bilodeau, through this scene, asks a remarkable question: "Is it hope or stubbornness?" (108). Jan reveals how fossil fuels shaped his future which is now our present: "I'm going to spend the rest of my life on this rig" (111).

The scene between the two female farmers takes place at the field in 1970. While they are "smoking cigarettes and looking out at the field," the two farmers talk about the phenomenon of the agricultural crops failure (*Forward*: 97). Farmer 1 notices the negative impact of global warming and climate change on the agricultural crops which "used to be much taller" (*Forward*: 97). In this scene, Bilodeau introduces two opposed opinions about the role of forecast in warning the people of the steady rising of temperature. Farmer 1 does not trust the forecast institution which states: "summers are getting warmer," as she says: "I don't believe what the forecast says" (97-8). Farmer 2, on the contrary, believes whatever the forecast declares, as she says: "They're working on it/I'm sure they'll figure it out" (98). Ironically, the forecast could not deal with global warming since 1970.

The scene of the Father, who talks to his baby daughter, Tonje, set in 1972 and partially in 1894, reveals the social and economic changes in Norway in the seventies as a result of oil discovery. In other



words, it "illustrate[s] the removal of Norwegians from shores and villages into urban areas, promising to exchange the hand-to-mouth life of fishermen for material comfort and cultural as well as educational benefits in the city" (Balestrini, 2019: 301). In the twentieth-century setting, while he is rocking her wooden crib, the father informs his daughter that he will move to work in a city for a big fixed salary, as he says: "you give them two months of hard work/and they give you a cheque" (92). Then, he draws a comparison between his work as a fisherman and working as an employee in a company. He believes that working in a big company will secure him and his family financially regardless the disturbance of weather. In his words to Tonje, the Father expresses his plans of moving from the village to a big city: "It is not like fishing.../Not with the big company/No matter what the weather is like/or what mood Mother Nature is in/there is always a cheque/ Always a roof over your head/Always food on the table.../we'll move to a big city/Get a nice house/On weekends we'll go to the theatre.../Or we'll go to the opera" (93-4).

In this crucial scene, the Father imagines that the oil discovery will help Norway achieve a promising luxurious life for its people. Accordingly, this will lead to proper education and an increase in the economic growth by ending poverty and hunger in a way of creating a sustainable future. The Father promises Tonje of a better life in the future showing no awareness of climate change: "So beautiful/Life will be good/...Not just for us/for everyone/Because they say.../this is the first rig/but there's a lot more oil out there.../It's just a matter of time/until Norway becomes rich!/And you'll go to university.../you'll get a job in an office/and every month/or may be every week/you'll get a cheque" (95).

The Father's point of view, which symbolizes the majority of people's points of views in the seventies, in fact, has been proved lately to be wrong. This is because the global warming problem was firstly declared, at that time, as a negative impact of natural resources consumption and their carbon emissions. Thus, Bilodeau, through this



scene, underlines the fact that the Norwegians' motivations behind the pursuit of oil discovery and the high rate of its consumption have been considered as destructive human activities that eventually lead to the unsustainability of humanity and nature.

Switching to 1894, after the Father's expression of his dreams, Eva enters from the past and approaches the crib of her crying baby, saying; "Pappa is not worth crying for," as the Father promises while he exits: "I will be back soon" (96). Hence, through this shift of time, Bilodeau draws a comparison between Nansen and the Father. Balestrini (2020) compares: "In contrast to Faustian Nansen, this husband/father experiences pressure from outside forces to conform to social expectations as a male provider. Like Nansen, he shows no ability to imagine the environmentally detrimental effects of his ostensibly lucrative work" (76).

The scene of the family that consists of an old mother, her son and her daughter in 1975 denotes the break out of the global warming phenomenon as a global crisis. Although the mother informs them: "a scientist in America/just published an article/that says that we're on the brink/of pronounced global warming" and started to warn the public of the dangers of this global problem, her children are surprised to hear about the newly emerged expression of global warming (84). Then, she explains that the rising of sea temperatures at the North Pole causes the Arctic Ocean or the conveyor belt to stop working and collapse. This results in the human and animal deaths, as it is the ocean conveyor that controls the well-being of the entire planet, as the old mother says: "All because of a conveyor belt malfunction" (85). Then, the son starts to discuss the effects of global warming: "No more winters/The Arctic will disappear/and be replaced by kilometers of palm trees" (85).

The scene between Tonje and her husband, Vegard, which occurs in 1987, signifies the raise of the economic status of Norway. After the passage of fifteen years, Tonje's father dream comes true and "the country is rich," so she echoes his words that he formerly told her when



she was a baby (*Forward: 73*). Tonje says: "This is what my father always dreamed of/A job in an office/two weeks of work/and a cheque/Two weeks/and a cheque/No matter what the weather is like" (72). Tonje symbolizes the materialistic over-consumption of people in the eighties. She agrees to borrow a loan from the bank to live a luxurious life which is to have two cars and owe a big house that contains a "brand new stove and refrigerator/built-in dishwasher/microwave/garbage disposal/stacked washer and dryer/dimmer lights/heated floors/...food processor" (*Forward: 73-4*). Tonje, moreover, attempts at convincing Vegard of the new characteristics of the modern age where the political, industrial, economic and social conditions are developed and so that their ancestors' dreams have been successfully fulfilled: "Things are different now/This is what our parents and grandparents fought for/The Independence/The Labour Movement/This is the life they wanted" (76).

In the scene which is set in 1995, the two male skiers, who are "smoking a joint" and "looking out at the ice," argue about the melting of the Arctic ice phenomenon (*Forward: 68*). The glacial melt and then the sea level rise are the negative consequences of global warming which affect the human and the non-human lives. In this scene, Skier 1 is astonished of the melting of ice in this area which "used to be frozen" and that "the ice has always extended to the end of the bay" (*Forward: 68*). This is why he doubts the role of the scientific institutions in preserving the natural world, as he says: "I don't believe what scientists say" (68). However, Skier 2 believes the scientists' statements, as he says: "They're working on it/I'm sure they'll figure it out" (69). Bilodeau, through this scene, attempts to prove that the scientific institutions have been unable to put strategies that could restore or even stop the loss of ice since 1995.

The scene between the two policy experts, Dr. Brown and Dr. Andersen, which takes place in Nansen's office inside his house in 2000, "address[es] the theme of long-term consequences of individual behavior" (Balestrini, 2019: 300). When Dr. Brown is informed that



Nansen's grave lies in the garden of his house, he realizes that Nansen symbolizes man who is unable to see his final destiny and is misguided by his unsustainable behavior although it will bring his downfall. He contemplates: "Ironic/Nansen spent years sitting in this tower/ staring his own death in the face/But maybe that's what we all do/May be our own demise is right here in front of us/and we're too busy to see it" (63). Accordingly, Dr. Andersen assumes that the role of policy experts is that if they perceive the unsustainability of man's activities, they should immediately take decisions that help to stop them for the well-being of man. She states: "Because if we saw those things/We would make sure to take action/before Norwegian policy experts/stomp out of the room/and go back to their government reports" (64).

The scene between the two scientists, a Blind man and a woman, which occurs in the *Fram* Museum in Oslo in 2007, tackles the state of carelessness of people towards nature, as a life partner. As a scientist, the Blind man appears to be frustrated to the extent that he abandoned his scientific researches which seem to him to be non-effective. This is because people insist on carbon emissions ignoring the sustainability of their future and so, they do not care about the slowdown of the "Great Ocean Conveyor Belt" (*Forward*: 58). The Blind man desperately expresses to the woman that man does not care about the natural world and considers the factor of time as meaningless: "Ten years ago I thought we had a chance/With more observations/more facts/the world would understand/But here we are ten years later/and we're still emitting like there's no tomorrow/What's the point/of worrying about global ocean currents/if no one cares?" (58).

By identifying the Blind man with Nansen, the woman puts her hand on Nansen's fault which symbolizes the Blind man's fault in dealing with her in particular and the human beings' fault in dealing with nature in general. From her point of view, the problem is that like Nansen, man misunderstands and underestimates nature and this is why he is in a continuous surprise of the unexpected consequences of his behavior towards it. The woman addresses the Blind man: "Nansen



underestimated /the depth of what he was dealing with/...Had he realized/that the Arctic Ocean was not shallow/he would have known/that the drift couldn't take him to the Pole fast enough/And had you figured out/that something you took for a passing fancy/was actually very profound" (59).

The scene between the lesbian couple, Hanne and Kristina, which happens in 2013, focuses on the growing crisis of climate change which may lead to the end of the world. While watching the elements of the natural world on television, Kristina, who is pregnant, has a panic attack and sobs dramatically when she knows that climate change becomes out of control and we cannot restore what we have already lost, but we can only preserve what remains. So, she does not want to be passive, as she scarily informs Hanne: "It's over/We passed the threshold/We can't stabilize the climate anymore/The planet is going to DIE/And what do I do?/I sit here and watch TV" (44). Gauthier (2018) comments: "*Forward* is not moralizing or apocalyptic. There is hope. Even if change is inevitable and global warming a real issue, *Forward* suggests that we could use the same determination and will power not to dominate nature, but to dominate ourselves and, by making the appropriate changes, to gain control" (119).

More fundamentally, Kristina criticizes Nansen's Polar exploration which was considered as a glorified event that aims at the increase of the scientific knowledge, the natural resources and the economic level in the late nineteenth century. Unfortunately, at the beginning of the twenty-first century, it has been discovered that this is what leads to the destruction of the whole world. She exclaims: "When Nansen went to the Arctic/all those years ago/it was a happy event/It was supposed to be a happy event/Knowledge/Resources/We were going to pull ourselves out of poverty/and show what we're capable of/But look at what we're doing/We're destroying everything!" (47).

Bilodeau, through the characters of Kristina and Hanne, introduces two opposed opinions in how to deal with the ecological



problems. Kristina thinks of the well-being of the future generation and that one day they will blame us of not seriously acting upon climate change crisis. So, from her perspective, man should fix the environmental degradation at the present time, otherwise it will be passed on to our descendants. She tells Hanne: "One day our daughter will ask us.../It's inevitable.../"Did you think about me?"/And what are we going to answer?" (48). Hanne, however, is fully satisfied and convinced "that we did our best" during all the past years and that there is nothing else to be done at the current time, as "all we did/all we ever do/is our flawed best" which "is not enough anymore" from Kristina's view (*Forward*: 48).

The Representation of Time and Place Frame in *When the Rain Stops Falling*

Andrew Bovell's *When the Rain Stops Falling* (2010) takes place in various time-place frames moving from 2039 to 1959 back and forth over a period of eighty years between London and different places in Australia, namely Alice Springs, Adelaide, the Coorong and Uluru. "The play's continuous movements back and forth in time and place heighten the ecological uncertainty and the environmental instability that result in melancholy and dark ecology" (Ahmadi, 2015: 52). In his interview with Scrivano, Bovell (2009) explains that the "melancholy described not so much a state of sadness but a state of deep reflection from which change could occur. In history melancholia has often preceded change and this gave me a sense of hope" (online).

The time shifts, throughout the play, also serve as metaphors for the impossibility of escaping the past and that the unresolved past problems definitely shape our present and our future. Bovell declares: "one of the ideas of the play is that we carry the baggage of our family history whether we acknowledge it or not" (in Benedict, 2009: 46). "While each generation belongs to a specific local place and time, the play explores the material implications between territorial and



ecological connections in a complex 'eco-global' network shaped by the legacy that each generation leaves to the next" (Ahmadi, 2015: 52).

The play opens to the sound of background falling rain in the desert region of Alice Springs in 2039 where Gabriel York is wandering in the flooding roads, waiting for a visit from his estranged son, Andrew, having neither money nor food to serve him. Suddenly, a fish falls from the sky, landing at his feet. Hence, a picturesque apocalyptic ecological catastrophe in the future is introduced in the opening scene.

Gabriel York firstly pretends to be interested in the past, as he says: "I am fascinated by the past" (8). This is why he usually reads historical books before he goes to bed. When his son calls him demanding a visit, Gabriel was reading a historical book entitled *The Decline and Fall of the American Empire 1975-2015*. Then, he analyses the reason behind his son's visit which is the rediscovery of his cultural and self-identity. Gabriel acknowledges: "I know why he is coming. My son. I know what he wants. He wants what all young men want from their fathers. He wants to know who he is. Where he comes from. Where he belongs" (10). He ironically is uncertain of what he can tell his son about his past life. In spite of learning a great deal of information about the American history, Gabriel does not know much about his family history. Through his monologue, Gabriel expresses his doubts about his mysterious past: "And for the life of me I don't know what I will tell him...my own past escapes me. All I have are a few fragments, a few bits and pieces I found in a suitcase after my mother's death. I don't know what they mean. I don't know how to make sense of them. I stopped trying to years ago. The past is a mystery" (10).

Bovell before the beginning of every scene sets the tone of the nonstop falling rain through the stage directions. In 1959, in London, "Henry shakes the water from his umbrella and hangs it on a hook, removes his raincoat and hangs it beside the umbrella" (*Rain*: 15). Also, in 1968, in London, "Henry shakes the water from his umbrella and hangs it on a hook. He removes his raincoat and hangs it beside the



umbrella" (*Rain*: 43). Then, in 1988, in London, "Gabriel Law...shakes the water from his umbrella. He closes it and hangs it on a hook. He removes his raincoat and hangs it beside the umbrella" and "the storm breaks...Wind. Rain. The waves pounding on the shore" (*Rain*: 12-35). Coincidentally, in the same year, On the Coorong, Australia, "The younger Gabrielle York enters and shakes the water from her umbrella. She hangs it on a hook and removes her raincoat and hangs it on the hook beside it" and there are "waves on the shore. A storm on the horizon" (*Rain*: 20-32). Later, in 2013, in Adelaide, Australia, "Joe Ryan enters. He shakes the water from his umbrella and hangs it on a hook. He removes his raincoat and hangs it on a hook beside the umbrella" and also "The older Gabrielle York enters and shakes the water from her umbrella...She closes it and hangs it on the hook...She removes her raincoat and hangs it on a hook beside the umbrella" (*Rain*: 17-19).

It is obvious that the same action is recurred by different characters regardless their times and their places. This symbolizes that the inherited legacies shape the future and so, the problem of climate change is sustained over the years and in different environments all over the world. Ahmadi (2015) claims: "The indistinguishable boundaries between different times and places represented through coincidences and the repetition of many expressions, events and experiences shared by people from different generations, bring about an environment of intimacy and a connection between the characters," as "[t]his intimacy is also due to the representational impact of the environment and the extreme weathers" (57).

Bovell follows the technique of the shift of time and place in the scene which is set in "A park" in Adelaide, Australia in 2013. The stage directions, before the beginning of this scene, state that "it's raining" and then, Joe Ryan, Gabrielle's husband, starts his long monologue (31). While he is reading a letter he sends to Gabrielle's son, Gabriel York, at the present, Joe suddenly travels back in his thoughts through time and place. The stage directions state: "the younger Gabrielle York



enters. She stares out over the waters of the Coorong. She holds an unlit cigarette in her hand. Joe sees her or a memory of her" (31). Hence, Bovell employs this shift in time and place as a symbol of the possibility of correcting the ecological mistakes of the past in the present.

In the park scene, moreover, Joe remembers the day he was driving on the Hay Plain where he first met younger Gabrielle dying during a car accident in 1988 and how he saved her. Joe narrates to the audience: "It's 1988. I'm twenty four years old...I'm crossing the Hay Plain half way between Sydney and Adelaide...I move toward the car. I don't want to look...The driver's mincemeat. But there's a girl in there. She's moaning" (31). Then, he recalls his emotional feelings towards his local place. Joe fails to accommodate to the city life preferring the Coorong which represents his cultural roots. In his monologue, Joe says: "I'm heading back to my parents' farm on the Coorong. I tried the city. It didn't work. It's not for me. Too fast. Too sharp. The Coorong's where I belong" (31).

The characters of Gabrielle York and Gabriel Law represent two different places where they belong as well as two different cultural identities. Gabrielle was born and spends all her life on the Coorong, Australia, whereas Gabriel belongs to London, England. Both of them are dissatisfied with their local environments which have provided them with bad experiences. When they first meet on the Coorong, Gabrielle expresses to Gabriel her view point that there is an innate relationship between the human beings and their surrounding environments which definitely has a great influence on their psyche and behaviors. Ahmadi (2015) states: "considering the importance of the play's geographical context, the Coorong and Uluru are viewed as critical environmental spaces," as they "are seriously influenced by ecological crises to do with agriculture and climate change...Thus the landscape of the play does not represent a utopian vision of capital-N 'Nature' in a traditional understanding of ecology, but something dark, obscure and weird" (53).



Because they are subjected to environmental injustice, the kidnap of their young son from the beach, his murder and finding his clothes and bones buried in the sand hills, Gabrielle's parents reach their tragic death. Gabrielle explains referring to the Coorong: "Mum drowned herself in the ocean when I was seven and Dad put a bullet through his head three years ago. It's the place. Things like that happen here. That's why I have to get away" (23-4). In his article, Rooney (2010) states: "Bovell encompasses Australia's convict history in his depiction of the enduring scars of past crimes, as well as the harshness and solitude of the country's landscape in such settings as...monolithic Ayers Rock, or the Coorong, a watery wilderness on the southern coast" (3-8).

In addition, both Gabrielle and Gabriel compete to prove that their own local place "is the ugliest place in the world" (*Rain*: 22). Gabrielle complains of the Coorong's terrible weather and rough nature. She tells Gabriel: "The weather...I think it's the ugliest place in the world...It's still just sand hills and water and bird shit on your car...You can walk along the beach here for five days and not see anyone...It's killing me...I want to meet people" (22-3). However, Gabriel tries to convince her that the Coorong is "beautiful," "brilliant" and a much better place than London where he is lonely deprived of a normal familial life, as he says: "I come from London. I think that's the ugliest place in the world. Or if not the ugliest it's certainly the loneliest" (22-3).

Not only the Coorong is a gloomy place, but it is also "a dangerous" one, as Gabriel's father states in one of his postcards: "the Coorong is a dangerous place. Caught between the land and the sea it belongs to neither" (34). Gabriel decides to go "on the Coorong, in the middle of winter...a long way from London" (*Rain*: 33). This is because he attempts to see the places his father visited, undergo his ecological experiences and deduce his own thoughts to be able to understand what happened in the past and why his father left London years ago. Gabrielle, furthermore, emphasizes the fact that the Coorong is not a safe place that may threaten one's life. She warns Gabriel: "Your father's



right about the Coorong...You can be standing on solid ground then without even noticing, it turns to water beneath you. And if you don't move, you'll drown" (35).

The next place Gabriel Law aims to visit in Australia is Ayers Rock which is recently called Uluru. From his father's postcard, he envisages that Ayers Rock is an extraordinary dreadful place full of contradictions. It is a desert place including a rock with red purple clouds loaded with rain ready to fall heavily on it. Gabriel tells Gabrielle: "The last postcard he wrote was sent from Ayers Rock. It has a picture of the rock with storm clouds gathering. It is bright red. Unbelievably red. With these great purple clouds ready to burst above it" (34). Besides, his father, in his postcard, oddly states: "There's snow falling on the rock tonight" (35). When he actually sees the place, Gabriel changes his opinion about it completely to the extent that he intends to climb the rock as his father once did. This is because he decides to search for the truth of his mysterious past and present to be able to live the future. Thus, Gabriel goes a journey from ignorance to knowledge, from innocence to experience, from solitude to companionship and from melancholy to happiness "wondering what happened to the man and whether somehow he was still up there, as though he had slipped into some kind of parallel time frame" (*Rain*: 27). Gabriel sends a letter to his mother in London reassuring her: "I'm writing this from Ayers Rock or Uluru...I'm standing beneath a carpet of stars. It is more beautiful than I ever imagined. This southern sky...There has been so much that I have wanted to know. And so much that you have been unable to tell me. My father remains a mystery to me...But...I am happy" (41-2).

In the scene which is set on the top of the Uluru rock, Bovell manages an overlap in time between the year 1970 and 1988. Both Henry Law and his son, Gabriel Law, first come to Australia and climb Uluru in 1970 and 1988 respectively. Hence, Bovell gathers Henry's and Gabriel's characters together across time, but in the same place. At the beginning of the scene, Henry reads to the audience all the postcards



he sent to Gabriel in 1970. In his postcards, Henry states the names of the different places he visits in Australia, describes briefly how they look like, comments on their nature and records his impressions towards these places. Henry utters the following words: "on the Nullabor the desert holds back the sea. The waves smash against the cliffs with relentless power. And with each onslaught the earth gives way another inch...in the desert I saw a vision of the end. A fish fell from the sky and the earth became sea" (46). These postcards reflect Henry's pessimistic view and global ecological predictions of what will happen in the future. He "is a creature whose habitat has been destroyed," so he "has lost his sense of place—a loss that is both psychological and ecological...leaving a legacy of placelessness and homelessness" (May, 2005: 90).

In one of his postcards to his son, Henry says: "In the desert, on a clear night, if you know where to look, you can see the planet Saturn. The word planet derives from the Greek and means wanderer. Saturn is named after the Roman god who devoured his own son. Forgive me. Your loving Father, Henry Law" (46-7). From what he previously mentions, Henry compares himself to the planet Saturn, the wanderer Roman god, who attacks his son. Henry feels guilty and that he is responsible of Gabriel's future and that is why he asks his forgiveness. Bovell (2009), in his interview with Scrivano, comments: "it seemed to me a powerful metaphor for our relationship to the future, if we accept that the future is embodied by our children" (online). Ahmadi (2015), in addition, comments: "In the light of Earth's revenge on humans, through climate change and extinction, we are forced to think about Henry's abnormal treatment of children and his son as linked to the changing weather and to see human-nonhuman interconnection materially rather than figuratively or metaphorically" (51-2).

When he meets Gabriel, Henry draws another comparison between the world in the past and its reconfiguration in the future. He predicts that a great flood will cover the earth's surface completely ending man's life on earth so that a rock in the desert will be transformed to an island in the



sea. Bovell, through Henry's character, mentions different time expressions to show that the environmental conditions do not change suddenly, but gradually across time. Henry aims at convincing Gabriel to step from the edge of the rock and commit suicide to escape the coming global ecological crisis: "You think you're standing upon a rock that rises from solid ground only to discover that you're standing on an island in the middle of the ocean...you don't know if you're looking back into the past or into the future...the days that man walked here will prove just a moment in time...And time will go on without us" (47). Henry also believes that man with all his power will be unable to confront the climate change catastrophe because time will be up to mend what is corrupted in the past. He echoes his previous words with Elizabeth: "all our knowledge, all our science, all our money and all our will won't stop it. It's too late. All our magnificent endeavor will come to nothing" (47).

Bovell utilizes the technique of the overlapping of both time and place in the scene which is set in "Four Rooms" located in two different countries, England and Australia and in "1968, 1988, 1988, 2013," as "each superimposed upon the other" (*Rain*: 52). Both the events and the characters of the younger and the older Elizabeth, the younger and the older Gabrielle, and Joe Ryan move in three parallel time-place frames. In London, in 1988, "the older Elizabeth sits at the table with a bottle of wine and a glass before her as," in 1968, "the younger Elizabeth enters and proceeds to set the table for two as," in 1988, "the older Elizabeth rises and moves forward to answer the phone" of younger Gabrielle calling from Australia (*Rain*: 52). Obviously, older Elizabeth's state of loneliness and drinking wine despairingly in 1988 is the result of her separation of her husband, Henry Law, in 1968.

While older Elizabeth, in a phone call, arranges her son's funeral with younger Gabrielle suggesting a cremation of his body in 1988, "the older Gabrielle enters carrying the urn containing Gabriel's ashes...she places it on the table and takes a bowl of soup and takes a place at the table...She takes the ashes and slowly pours them into the soup. She stirs them into the liquid and then slowly and deliberately she proceeds to eat the mixture" in 2013 (*Rain*: 53-4). Similarly, older Gabrielle's



frustration and attempt to commit suicide in 2013 comes as a result of her loss of her lover, Gabriel Law, two decades and half ago. This symbolizes that man's actions concerning nature in the past is what lead to the environmental degradation and climate change in the present and the decisions that man takes in the present will definitely form his future, as the past, the present and the future are intertwined and depend upon one another.

The scene finally ends with Joe Ryan, older Gabrielle's husband, reading a letter to the audience that he writes to Gabriel York, her son, informing him of his mother's death and legacy. He addresses Gabriel York in the letter saying: "If you should choose to return you will find some things she wanted you to have in a small suitcase" (54). Here, the small suitcase signifies the heavy ecological heritage that Gabriel York, who represents the present generation, inherits from his mother, who represents the past one.

The play ends when and where it begins, in 2039 in Alice Springs. Unlike all the previous fragmented relationships in the play, the tensioned relationship between Gabriel York and his son, Andrew, is finally eased. Gabriel admits to Andrew: "I wanted to give you something...I have spent my life running from my past and yet I have carried fragments of it around in this old suitcase...And I don't know if these few things will make much sense to you...they hardly make sense to me but it's all I have to give you" (57). Gabriel's old suitcase that he gives to Andrew symbolizes his heritage of climate change from his ancestors. Bovell, throughout the play, shows how the inherited legacies shape our future. In other words, if we do not resolve the inherited environmental problems from our ancestors, we will pass them on to our descendants.

Gabriel regrets his escape from the past and advises Andrew to be attached to his roots and his past by facing its problems to be able to live a better future. He repents his past sins and comments on the objects in the suitcase, as he addresses Andrew: "I have let people go all my life. I have run away from love...I don't know what all these things



mean. It's not much. It's hardly anything at all. I can only tell you that somewhere at the end of this mess is where you belong... (*The ancestors all look at Andrew as he wrestles with the weight of his mysterious past.*) (58-9). At the end of the day, Gabriel has the capability of guiding his son to his cultural identity. Andrew's acceptance of his ancestors' inheritance symbolizes that the present generation has failed to face the problem of climate change and the future generation, however, will have the courage to face what they could not. Andrew, unlike his father, is able to confront all the problems, as Gabriel confesses: "I wish I had more courage, Andrew. I wish I had your courage" (58).

One of the consequences of climate change that Bovell discusses is the shortage of food and especially fish. Fish, in 2039, will be nearly extinct and so, it will be very expensive that no one will be able to afford it. In the last scene, Gabriel unusually serves to Andrew a fish for lunch which Andrew has never eaten in his life. Eating the fish, just before the end of the play, signifies the possibility of the end of hunger which will probably help in the prevention of people's starvation and the end of the world. Gabriel recommends fish for Andrew to improve his health: "Are you hungry? Lunch is almost ready...It's fish ...I hope you eat it. They say it's very good for you. Good for the brain...If it is the end of the world though, then I can't think of anything I'd rather eat than fish" (56).

Instead of suffering from the sorrow of deprivation of food throughout the past years, all the characters, at the end of the play, celebrate the joy of food abundance and their harmonious existence. Finally, all the four generations meet together, sit around the same table and eat fish when the rain stops falling. "When generations join silently at the same table, finally revealing to each other and passing silently to the present generation memories long held unshared" (Reynolds, 2016: online). Sitting together at the same table and looking at the fish convey that Gabriel York, Andrew and their ancestors are gathered together for redemption and reconciliation. This symbolizes that the old generations co-operate and unite in a successful attempt to resolve the



environmental challenges for the sake of the new generation. Therefore, "that fish turns out to be a symbol of hope for our ability to heal, as a species or family, if not always as individuals" (Nestruck, 2011: online). The play ends when Gabriel York addresses Andrew: "And now it's time to eat that fish...before the world ends...Listen...The rain has stopped" (59). Then, the stage directions state: "And for this one moment they [the ancestors] are joined across time and continents. As Gabriel York enters with the splendid fish on a platter. He lays it on the table and all the ancestors look at it with hunger in their eyes...They all look up...hearing the same thing in their own time and place" (59).

Eating a fish instead of fish soup during the past years and the fact that the rain has finally stopped which is steadily falling from the beginning of the play signify that man decides to promote the transformation towards the sustainability of nature and humanity. David Rooney (2010) states: "Bovell masterfully ties all the strands together on a note of unexpected tenderness, atonement and optimism" (8). By putting an optimistic end to the play, Bovell wants to give hope to the audience that the problem of climate change will be resolved in the future and that it will be better than the past and the present. "Although the world has come to its end, the world of the play is enveloped in a melancholic state as the rain stops falling, leaving the audience to think about ecological interconnectedness" (Ahmadi, 2015: 60-1). In this way, he enhances his audience to be more hopeful and possess the will that will enable them to create a sustainable future. Bovell (2009) comments: "The pattern that the play depicts of passing on unresolved damage from generation to generation acts as a metaphor for the damage to the planet that was passed onto us by past generations and that we are now passing onto our children...The play concludes...that human beings are capable of change and that our destruction is not inevitable" (14).

Conclusion



To conclude, there is a sense of urgency in analyzing the specific times and places of the two selected dramatic texts under examination that circulate about environmental conditions or relationships. The highly symbolic time-place frame demonstrates a unification of humanity with nature which empowers both entities in regard to sustainable development. Hence, the sustainable time and place have the potential to foster the audience's both awareness and emotional engagement with different environmental experiences. This is opposed to the domination of modernity which "empties human life of the significance it had derived from living in and with nature and alienates individuals and communities from their rootedness in place" (Heise, 2006: 507). The place-based plays not only draw attention to certain ethics and values, but also shift the scale of concern from the local place to the global one.

Fundamentally, the representation of time and place has the ability to invite the audience's care and empathy for human and non-human others subject to environmental injustice. Most strikingly, Chantal Bilodeau and Andrew Bovell, through the manipulation of time-place frame, unmask how the inherited ecological problems shape our present as well as our future. They also prove that man has the capacity to correct the environmental degradation of the past in the present and will not allow the diseases, poverty and hunger to be passed on to our descendants. In that sense, the two contemporary dramatists, belonging to two different continents and cultural backgrounds, analyze specific times and local places in an attempt to demonstrate the universality of the ecological deterioration, as well as refocus the scale of concern from the local to the global.



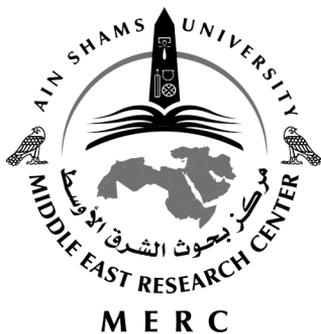
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مجلة بحوث الشرق الأوسط

مجلة علمية مُدكَّمة
(مُعتمدة) شهرياً

العدد الثامن والتسعون
(أبريل 2024)

السنة الخمسون
تأسست عام 1974

الترقيم الدولي: (2536-9504)
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والدراسات المستقبلية - جامعة عين شمس

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الرؤية

السعي لتحقيق الريادة في النشر العلمي المتميز في المحتوى والمضمون والتأثير والمرجعية في مجالات منطقة الشرق الأوسط وأقطاره .

الرسالة

نشر البحوث العلمية الأصيلة والرصينة والمبتكرة في مجالات الشرق الأوسط وأقطاره في مجالات اختصاص المجلة وفق المعايير والقواعد المهنية العالمية المعمول بها في المجالات المُحكَّمة دولياً.

الأهداف

- نشر البحوث العلمية الأصيلة والرصينة والمبتكرة .
- إتاحة المجال أمام العلماء والباحثين في مجالات اختصاص المجلة في التاريخ والجغرافيا والسياسة والاقتصاد والاجتماع والقانون وعلم النفس واللغة العربية وآدابها واللغة الانجليزية وآدابها ، على المستوى المحلى والإقليمي والعالمي لنشر بحوثهم وإنتاجهم العلمي .
- نشر أبحاث كبار الأساتذة وأبحاث الترقية للسادة الأساتذة المساعدين والسادة المدرسين بمختلف الجامعات المصرية والعربية والأجنبية .
- تشجيع ونشر مختلف البحوث المتعلقة بالدراسات المستقبلية والشرق الأوسط وأقطاره .
- الإسهام في تنمية مجتمع المعرفة في مجالات اختصاص المجلة من خلال نشر البحوث العلمية الرصينة والتميزة .



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شروط النشر بالمجلة

- تُعنى المجلة بنشر البحوث المهمة بمجالات العلوم الإنسانية والأدبية ؛
- يعتمد النشر على رأي اثنين من المحكمين المتخصصين ويتم التحكيم إلكترونياً ؛
- تقبل البحوث باللغة العربية أو بإحدى اللغات الأجنبية، وترسل إلى موقع المجلة على بنك المعرفة المصري ويرفق مع البحث ملف بيانات الباحث يحتوي على عنوان البحث باللغتين العربية والإنجليزية واسم الباحث والتايتل والانتماء المؤسسي باللغتين العربية والإنجليزية، ورقم واتساب، وإيميل الباحث الذي تم التسجيل به على موقع المجلة ؛
- يشار إلى أن الهوامش والمراجع في نهاية البحث وليست أسفل الصفحة ؛
- يكتب الباحث ملخص باللغة العربية واللغة الإنجليزية للبحث صفحة واحدة فقط لكل ملخص ؛
- بالنسبة للبحث باللغة العربية يكتب على برنامج "word" ونمط الخط باللغة العربية "Simplified Arabic" وحجم الخط 14 ولا يزيد عدد الأسطر في الصفحة الواحدة عن 25 سطر والهوامش والمراجع خط Simplified Arabic حجم الخط 12 ؛
- بالنسبة للبحث باللغة الإنجليزية يكتب على برنامج word ونمط الخط Times New Roman وحجم الخط 13 ولا يزيد عدد الأسطر عن 25 سطر في الصفحة الواحدة والهوامش والمراجع خط Times New Roman حجم الخط 11 ؛
- (Paper) مقياس الورق (B5) 17.6 × 25 سم، (Margins) الهوامش 2.3 سم يمينًا ويسارًا، 2 سم أعلى وأسفل الصفحة، ليصبح مقياس البحث فعلي (الكلام) 13×21 سم. (Layout) والنسق: (Header) الرأس 1.25 سم، (Footer) تذييل 2.5 سم ؛
- مواصفات الفقرة للبحث: بداية الفقرة First Line = 1.27 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 6pt (تباع بعد الفقرة = 0pt)، تباعد الفقرات (مفرد single) ؛
- مواصفات الفقرة للهوامش والمراجع: يوضع الرقم بين قوسين هلاكي مثل: (1)، بداية الفقرة Hanging = 0.6 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 0.00، تباعد بعد الفقرة = 0.00، تباعد الفقرات (مفرد single) ؛
- الجداول والأشكال: يتم وضع الجداول والأشكال إما في صفحات منفصلة أو وسط النص وفقًا لرؤية الباحث، على أن يكون عرض الجدول أو الشكل لا يزيد عن 13.5 سم بأي حال من الأحوال ؛
- يتم التحقق من صحة الإملاء على مسئولية الباحث لتفادي الأخطاء في المصطلحات الفنية ؛
- مدة التحكيم 15 يوم على الأكثر، مدة تعديل البحث بعد التحكيم 15 يوم على الأكثر ؛
- يخضع تسلسل نشر البحوث في أعداد المجلة حسب ما تراه هيئة التحرير من ضرورات علمية وفنية ؛
- المجلة غير ملزمة بإعادة البحوث إلى أصحابها سواء نشرت أم لم تنشر ؛
- تعتبر البحوث عن آراء أصحابها وليس عن رأي رئيس التحرير وهيئة التحرير ؛
- رسوم التحكيم للمصريين 650 جنيه، ولغير المصريين 155 دولار ؛
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يسر مركز بحوث الشرق الأوسط والدراسات المستقبلية صدور العدد (98 - س 2024) من مجلة المركز «مجلة بحوث الشرق الأوسط». هذه المجلة العريقة التي مر على صدورها حوالي 50 عامًا في خدمة البحث العلمي، ويصدر هذا العدد وهو يحمل بين دافتيه عدة دراسات متخصصة: (دراسات قانونية، دراسات اللغة العربية، الدراسات الاقتصادية، دراسات الدراما والنقد المسرحي، دراسات مناهج وطرق التدريس، دراسات لغوية) ويعد البحث العلمي **Scientific Research** حجر الزاوية والركيزة الأساسية في الارتقاء بالمجتمعات لكي تكون في مصاف الدول المتقدمة.

ولذا تُعتبر الجامعات أن البحث العلمي من أهم أولوياتها لكي تقود مسيرة التطوير والتحديث عن طريق البحث العلمي في المجالات كافة.

ولذا تهدف مجلة بحوث الشرق الأوسط إلى نشر البحوث العلمية الرصينة والمبتكرة في مختلف مجالات الآداب والعلوم الإنسانية واللغات التي تخدم المعرفة الإنسانية. والمجلة تطبق معايير النشر العلمي المعتمدة من بنك المعرفة المصري وأكاديمية البحث العلمي، مما جعل الباحثين يتسابقون من كافة الجامعات المصرية ومن الجامعات العربية للنشر في المجلة.

وتحرص المجلة على انتقاء الأبحاث العلمية الجادة والرصينة والمبتكرة للنشر في المجلة كإضافة للمكتبة العلمية وتكون دائمًا في مقدمة المجالات العلمية المماثلة. ولذا نعد بالاستمرارية من أجل مزيد من الإبداع والتميز العلمي.

والله من وراء القصد

رئيس التحرير

د. حاتم العبد

