

A Photo works Naked in theatrical weather

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Research problem

The abstract visual image in the theater is based on plastic contexts and documentary relationships through which the concept of significance and symbol is determined without entering the material and huge forms. A semantic abstraction to convey a clear and clear meaning. Thus, abstraction becomes an effective part of the image formations in the theatrical performance. Perhaps light and color are two essential elements of abstraction to highlight the concept of chance, illusion, strangeness, and perhaps a dream as well. Therefore, the presentation discourse becomes enigmatic from several combinations, indications and signs, all of which serve to create the visual image. Contemporary theater always desires renewal and experimentation through abstraction in order to break the norm and introduce new visual features that give the image more value and beauty. For the philosophy of abstraction in an attempt to change the modes of reading for the recipient and to call different aesthetics in the production of theatrical performance and based on the foregoing, the researcher puts the problem of her research by the following question: (Does abstraction have its interactions and mechanisms by the Iraqi director an aesthetic impact on the formation of the abstract image of contemporary Iraqi theater performances). That is why the researcher took the title of her research tagged as follows: (Works of the abstract image in theatrical weather)

Research Importance

1. It benefits all scholars and researchers in other theatrical fields, including theater critics, who need such studies in theatrical arts.
2. The theatrical library in colleges of fine arts and institutes of fine arts is supplemented by a study on the philosophy of abstraction in theater at the level of contemporary Iraqi theater performance.

Search Objective

Identify the works of the abstract image in theatrical weather.

Research limits

- Spatial boundary: the theaters of the capital, Baghdad
- Time limit: 2008-2018
- Objective limit: search for abstract image operations in theatrical weather

Define Terms

Abstraction

First: Linguistic definition: Abstraction comes from the verb “jam, ra and signifier of one origin, and it is without the apparent meaning of the thing where it is not covered by a cover, then something else is carried on it that shares its meaning.” Zaid got up) / According to the morphologists, the word is free of appendages towards (Zayd got up)

Second: Philosophical Definition: The word abstraction comes from “isolating an attribute or relationship mentally and limiting consideration to it. Mind is like abstraction because it does not encompass the whole of reality and only sees certain parts of it at one time, and experience also leads it to abstraction because it presents to it the reality as fragmented or It shows it in a certain way.” In “Formal Logic: A mental process in which the mind moves from particles and individuals to wholes and categories (...) and abstraction from the technical point of view is a modern trend based on depicting the artist’s idea or feeling in an image that does not depend on a simulation of a specific subject, with the use of colors, geometric shapes, or melodies.” Musical "

Thirdly in psychology: the abstraction that comes in accordance with mental psychological formulations is: “A term used as a metaphor for a mental process that aims to elicit results and extract abstract meanings of things and relationships by means of symbol, generalization, and universal concepts, instead of adopting concrete facts and sensory data

As for the procedural definition of abstraction, the researcher sees it as

It is a concept that strips the image from the apparent and familiar relations of the form and places it in a formative framework that reduces these relations and carries implicit connotations that raise the mind of the recipient, and abstraction is a mental process if the process is related to the abstraction of things in the mind of the recipient, and it is a formative process if it is linked to the formation of the formality of things outside

Naked Picture

First: the linguistic definition of the image: “The image by inclusion: the form C: images and images, as grapes, and sour, and the sair, like a bag: the good one, and he made it and visualized it, and the image is used in the sense of type and adjective ”

Second: In philosophy: the image means “perception and not content representation, meaning that imagination is the position of man and conceptual perception presents its purpose as pure non-existence. The person who imagines knows that the subject of his perception does not exist ”

The image is what is called the specific form, and it is said that the image of the thing is what by which the form actually takes place, and it is seen that it comes with several meanings of them (the inner image, the physical image, the essential image, the personal image, the accidental image, the artistic image, the physical image, the immaterial image, The metaphysical image, the logical image, and the qualitative image.

As for the formal, it is: “a tendency to express oneself in a logical and abstract way, and to collect all philosophical issues in a unified formula ”

Third: In psychology: the image means “that which occurs through communication with all the other senses and it is the images that are described as a feeling that is aroused by excitation” from an external stimulus.

As for the concept of formation that complements the concept of sori, it is: “The images are successive on a thing until it reaches a certain stage of its development” Likewise, the word comes on the issue of “the format on which the artistic or literary work is based, so that it has a distinct form, and the issue (form - content) is one of the issues of the philosophy of arts ”

As for the procedural definition of the abstract image, the researcher believes: it is what images are formed on in a specific field related to art in general and theater in particular, upon which the aesthetic pattern of the issue of external formation and the internal content is expressed by those in charge of the artwork in a logical and abstract way of their selves in the artistic field, especially in the presentation Theatrical as it enters the field of figurative formation in this area.

The first topic

Abstract visual formation in the theater

The production of theatrical presentation form is specific to the abstract intellectual content, through which the director seeks to penetrate the mental abstract and present it in an aesthetic framework carrying with it all the abstract features of the mental content. Through the use of “all these elements of theatrical directing form in the image, it can be said that we obtained the theatrical content, as well as thus, we have obtained the theatrical form and content. i.e. what happens in the theatrical directing of the director through the use of theatrical elements, that the On the abstract content and the abstract form, that is, the transformation of the abstract form in which the abstract content is obtained, which produces another abstract content on the stage of the stage, and the process is based on the following:

- The content of my mind is just the first in the theatrical director's mind.
- An abstract form formed on stage, is the product of the abstract content.
- The content of a mere second is a product of the abstract form in the theatrical performance, which is broadcast by the theatrical performance to the recipient.

The researcher believes that with this, the production of the final abstract content that reaches the recipient is based on the amalgamation of theatrical elements until they lose their privacy and their individual activities in favor of the collective work of the elements. The theater is a physical and visual work, that is, it must lose its literary life in order to gain another theatrical life. The primary stage to the stage of installation concerning the numbers of everything that is abstract and transforming it within the theatrical performance into pictures, and the picture here does not lose its abstraction, but adds to it what makes it have a material effect, but with an abstract concept. One of the important visual theatrical elements in the abstract work and its aesthetic transformations is the actor through whom the director forms the abstract idea and its material transformations through the body. It is originally still in the process of formation on the grounds that the representative act is the one who creates the movement of communication between the abstract and material transformers that also bears abstract features, that is, he who contributes to the production and creation of the abstract act after he takes the abstract conception of ideas and artistic contents that he works on. The director has to embody them through the actor's body and his acting tools, and through the physical formations that give the theatrical performance kinetic images in which there are many abstract areas, and “theatrical images produce within the time of the show at all its levels infinite meanings of the cognitive patterns that are reflected in the kinetic formations that interact through the artistic content that In turn, he revives the embodied structure and injects it with sensual and mental pleasure which comes from the difference in what is prevalent and expected in the field of action. For my kinetic representation of the actor, or the physical formations of the actors participating in the formation of the pictures of the theatrical performance.

The researcher believes that the work of the body in the concept of representation, which presents abstract images through pictorial formations, does not come from the fact that these physical formations with an aesthetic dimension are restricted or fixed, that is, the recording of abstraction on stage in theatrical performance space does not come from the fact that these forms are more like fixed sculptural forms, rather it is a component of the abstract action through the movements that come through these moving picture formations of the bodies of the actors, whether they are individual through the performance of the actor and the delivery of his dialogues associated with the movement, or through the kinetic formations of the group of actors on the stage, meaning that " The actor is represented in the tripartite space, that is, it is figurative, so it occupies a part of the space and imposes its shape on it. It is not the shape that is found in a statue, but rather it is alive and expressive of the life of the action that takes place through movement, so it is not the size that only occupies the space but the movement as well. Integrated representation that produces theatrical images through individual or collective action in the formation of theatrical performance abstracts.

The actor gives the theatrical performance a transformative ability that the director needs in transforming the abstract mental into a mere physical garment, which is the actor's body. Also, the actor helps the other elements of the show by their embodied appearance on the stage by working on them, and therefore any embodiment of the abstract idea, or the abstract mental aspect on stage Theater produces theatrical images that come through the transformations that the actor works on in the theatrical performance. The actor "through his transformative power in coloring from one character to another, in which he embodies ideas and words with his expressive and semantic ability to make everything that is invisible to visible on the stage" It carries with it everything that is invisible to embody it through the transformative ability into a visible substance through the act of transformation. The visible is merely, the visible is material, and abstract ideas are transformed into images and aesthetic formations characterized by the contents that the director wants through the theatrical performance. The actor in the theater is also able to present another type of abstraction in which he transforms from the realistic to the artistic, i.e. from the actor with a realistic dimension as a person who lives a normal life similar to the rest of society, to transform through artistic work into another person embodied on the stage, meaning that the abstraction The one who falls on the real actor's personality to transform it into an artistic character embodied on the stage, that is, in order for "the body to be used well in the theatre, it must be stripped of the real body in order to be liberated from all that refers to the members of the body, i.e. the liberation of the actor from the surface of his body, and in order to achieve this He has to expel all features Realistic embodiments "(), and here comes the concept of expulsion in the sense of abstraction from all the features and embodiments that indicate the real life of the actor. Thus, this type of abstraction is specific to the elements of the theatrical performance when they go on stage, in addition to the actor, also other elements of the performance are subject to this The type of artistic abstraction that removes all the features of real life outside the theater from the visual elements of the show that are employed on the stage, including decoration, costumes and their accessories, such as fashion accessories and others, as well as theatrical lighting and how these elements appear on the stage through the theatrical performance space. It is very complex because it contains:

- A tangible physical place, which is the location of the actors and their relationship with the audience.
- The abstract sum is the real and virtual relationships of view. This means that the theatrical space is alive and filled with a variety of elements:
 1. The actor's body.
 2. Decoration Elements
 3. Accessories

These elements that make up the sum of abstract relations are visual elements that the director uses to build his theatrical performance according to what he wants and what it contains of matters that make the transformation exist and existing, in addition to finding another type of abstraction formed by the visual elements, which is called (abstract sum) existing. On the structure of the visual relations of theatrical performance, and this abstract group is also what gives space its aesthetic implications, given that the space according to this concept "contains all formations, constructions and formations and includes the totality of spatial, temporal and visual relations that include the textual and play space, and the display space with an aesthetic dialectical artistic unit that fuses All the elements of the show as a single block through which the aesthetic transformations appear according to what is transformed from abstraction to materialism, and according to what is an abstract sum in the visual relations formed for the theatrical performance, and according to what is another abstract formation of the content of the presentation presented in the presentation space into space. Receiving. But the most important one who establishes the form of theatrical space according to the aesthetic formations is the actor whose pioneer and component is the actor through "disclosure of the space in the performance through the actor's body, when he presents his invisible personal images that represent the feeling, giving them a visual image in addition to the feeling of the actor himself. What is given to the theatrical character in an act of abstraction in which the actor waives his feelings and feelings in favor of the theatrical character.

As for the other elements of the show that contribute to the production of the aesthetic transformation from mental abstraction and ideas to the club that carries these abstract ideas through the graphic composition that contributes to the decoration effectively, since "theatrical decoration is the plastic framework in which the dramatic text lives, and helps the actor to coexist in the atmosphere." It is appropriate and provided that the plastic doctrine does not conflict with the doctrine of theatrical text, and the method of directing constitutes an integrated artistic unit." Through the formation of relations with the abstract total, as well as the decor strips its real existence in favor of its dramatic presence in the theatrical performance, as well as being a carrier of the abstract images that the director wants to present in the theatrical performance, so the decor as a carrier of the abstract given in the image of the past three is an important and complementary part of the image The show, that is, the decoration is not only what appears on the stage in a realistic and life-like manner, that is, "the literal appearances and formality of the decoration represent only half of its meaning, and the Describe the other in the imaginary public space that surrounds it and which the spectators imagine with the decor as the venue for the events "

The researcher considers that one of the advantages of decoration in the abstract field is what it bears of an aesthetic given that is characterized by displaying a set of abstract cases in the theatrical performance, which have different and varied references that the researcher mentioned in the past, and these abstract spaces contribute to creating a kind of aesthetic transformations that the theater director can To benefit from it in his directive thought of abstraction in presenting the value of the show through the visual elements,

including the decoration, and the creative energy it carries in the production of the direct image and its accompanying abstract images that come through “line, color and mass, and the suggestions it provokes that do not represent an intrinsic value in themselves.” Rather, its value depends on its association with the creative energy that prepared the emergence of its influence in the artwork that responded to the artist’s imagination so that this effect appears in an unusual way, mixed with the artist’s spirit, passion and thought.” In the theatrical performance through the visual elements of the show, including the decoration.

Among the other visual elements associated with the actor’s work are the costumes and their accessories and other accessories in the theatrical performance, and this visual element has a role in producing an abstract pictorial form within the presentation system, given that this visual element highlights its visual embodiments through the following:

1. It fills and forms the space of the theatrical performance as it is a sign of this space and gives its aesthetic image through color and historical references and others.
2. It gives the theatrical content the spirit of the era to which it belongs by stripping the clothing from the current era and suggesting the era to which it belongs.
3. He participates in the theatrical event through stability and movement, the first through the costume itself, and the second through the work of the costume on the actor's body.
4. It is included within the system of attraction that promotes the abstract idea through the content of the theatrical performance

Through these four points, it is possible for the researcher to determine the possibility of fashion and its visual accessories working in the presentation to present the abstract aspect that is similar to other visual elements in that fashion comes with the idea of Abstract and become a medium for the transformation into the physical image bearing the abstract idea, just as fashion strips itself of its realistic nature to transform through its theatrical applications into another costume that indicates a historical era, a social class, a certain age, or a psychological state, and so on. Likewise, fashion enters into the formation of a group Just by working on the body of the actor and the linking relationships in this field, and all of these activities help fashion to be a mere visual that enters the visual display system.

Lighting enters its visual dimension in the formation of the image of the abstract used according to the display system on the grounds that the optical work gives the visual field a more influential picture in the receiving space that receives the abstract visual content, and here the light work helps in this field, “The scene formations and formations in the display space express the The beauty that emerges through the total expressions of the theatrical form that is reinforced by lighting and through which expressive aesthetic values are produced”.

The researcher believes that lighting is one of the most important visual elements that contribute to finding the abstract dimension in the theatrical performance. Contrasting with what is realistic on stage, through which the theater director helps to produce a special abstract language in the theatrical performance by “focusing the light on an area without another, or on a group of actors without others, to confirm the plastic formations and the individual or collective movement that the director designs and implements for the actors.” on the stage The operation of the visual elements that make up the show with its visual system contributes seriously to finding the abstract field that the director seeks, whether it is in the production of an abstract theatrical show, or in the production of an atmosphere of the show bearing the abstract features that he wants to make there is an artistic field different from what is prevalent in theatrical audience.

The second topic

Abstract works in metaphysical theatre

The idea of employing the concept of abstraction in theatrical performance was not the result of adopting Islamic art, that is, the period that parallels Islamic art theatrical, or the period that parallels abstract art in formation. Rather, theater implicitly was the first to adopt the idea of employing the concept of abstraction directly by working on it. Presenting them through some theatrical frameworks, or through indirect ways by adopting some abstract references in theatrical art.

The idea of abstraction in the theater was taken from the early beginnings of the rituals in which some dances and signs were performed in these rituals, which “the channels of theatrical experience in the countries of the East are characterized by a specificity stemming from the relationship of theatrical expression with the origins of religious upbringing first and the reliance of the show on the creation of visual means and vocabulary to formulate images The show the first primitive theatrical in these peoples, especially in the East, and presenting what is cosmic in an abstract form in public arenas, indicating that this ritual in its primitive form simulates, and suggests what is religious in its total framework and in an abstract and simple way in the ritual performance of that absolute dimension. Which developed this ritual act by its nature, which tends towards drama with its first foundational title among the Greeks who gave theatrical art many beginnings in which the abstract aspect, by presenting the idea of the gods and the idea of man and his struggle with the cosmic forces represented by the power of the gods controlling human life and what they believed that the This unseen power appears to them in an abstract form through its control over nature and its various forces, and this appearance corresponds to a way of communicating with the period of forces through the totem in its primitive form first, and then by abstracting this power and presenting it in a ceremonial ritual dramatic manner that resulted in a dramatic act that abstracts the image of this (The forces / deities) controlling man and this first abstract image produced a drama that is the first whose creators worked to exploit this ritual factor in the abstraction, given that “this theater has been associated since its inception with a religious mythological metaphysical view of the world, as it constituted in its origin an act of redevelopment and development. For a festive scene, it was called by the Greeks the dithrum, which is a ritual, chants and dances that celebrate and glorify the god (Dionysos). And in which the

dramatic acts developed until the presentation method accompanying them became the chorus in its narration of mythical tales of a metaphysical dimension and turned from a purely religious ritual into a dramatic religious ritual, which led to the emergence of the theatrical act in which these ritual practices turned into a purely dramatic act that discusses human issues and the fate he faces in The way to produce another picture of this conflict is by stripping the mythical environment and transforming it from its religious dimension to the human dimension subject to the will of man himself, through the gradation of themes from the gods and their will, to man and his will, but in a total and not partial, that is, in a way that discusses his total destiny in front of the unseen forces on the path of tragic construction In the presentation presented in the arenas designated for this dramatic act, "And so, if the tragic poet transcends the partial to the total, the particular to the world, the reality to the possible, his creativity is not devoid of reasonableness and truth, because the subject of simulation in tragic art is not real things or events that exist." Indeed, or personalities and natures, but rather more abstract beings are the verbs" (), which was summarizing the actual situations through which the Absolute is recorded in these actions in favor of Giving the abstract construction its action in persuading the perceptions that occur about the ongoing conflict between man as a being who has the will to control these forces, and between the forces whose tyranny appears in the nature that surrounds this human being. The human will is based on intellectual mechanisms that enter into making this total perception of the wrath of nature and the souls beyond it, into abstract images of this cosmic action in order to convince apprehensive souls and desire to get rid of these mental images based in the collective memory of individuals, the religious ritual was first and work The drama in it secondly helped to abstract this total drama in the Greek theater, "Perhaps the man of the ancient Greeks would be the most human in his world, he worked hard in order to discover the essence of the universe and its secrets (...) The group's interest is what inspired many scholars to the birth of theater in the bosom of religion." What is embodied and illustrated so that the Greek person feels the reality of what he is looking for, or in finding answers to the questions that man is looking for in ancient societies, including the Greek society. The theater is a tool for decoding the hidden and the abstract in the Greek religious ritual, and at the same time it is able to depict the abstract in a embodied way, but it still carries the abstract frameworks by which ancient Greek thought was transformed from the invisible metaphysics in its reality controlling human minds to the embodied, tangible and tangible idea through Acts of theatrical embodiment and viewing by the audience, but it maintains its abstraction through a theatrical formation that suggests this sacred detachment, as it is in the embodiment of gods on the one hand through some theatrical images and on the other hand, it still maintains its control over them and their destinies even in dramatic appearances. The mask is to imitate the gods in the dramatic appearance, it is nothing but the abstraction of the role of the gods in the theatrical appearance, and "The worship of Dionysus takes a form of the masked dance, where the god is represented with a mask similar to the head of a bull and it is strange that man makes the mask and he is the one who wears it to match with the deity during the ritual and this identification is in itself the work of the Greek performer in the celebration of God For their religious occasion in order to embody the role of the gods, and this embodiment has an abstract dimension by showing the shape of the god Dionysus in the form of an animal head carried by the performer to match the abstract image in Greek thought and their religious ritual.

The tragic rise of Greece was accompanied by the abstract movement that gave this emergence its embodied presence through the transformations that were presented in the Greek drama in terms of working with what is merely and presenting it in an embodiment form on the stage. These theatrical experiences were presented in ancient Greece by three interested and working in The field of theater (Aeschylus, Sophocles and Euripides) and their experiences varied in presenting the abstract framework in their theatrical performances, which they supervised in presenting an abstract metaphysical experience. The kinetic embodiment has given birth to a kind of religious ritual performances, and from this cognitive kinetic activity tragicism arose. The employment of human action in presenting what is abstract on the stage made the Greek playwrights employ many complementary abilities for theatrical performances that enter into the feature of transformation, which was one of its most prominent features, transforming the abstract into tangible, as well as building the second aspect of abstraction, that is, the performances themselves were carrying The character of abstraction in ideas and their embodiment in their abstract form, the presence of some character who represents their goddess, or some Western animals, or even the embodiment of dreams and others, all enter into the construction of theatrical performances characterized by the spit of abstraction as a method in this field. This required the playwrights to make important additions in the field of acting, decoration, costumes and music to be a catalyst in this to embody the abstract. Therefore, the addition of the first, second and third actors by the three playwrights, the employment of masks, the creation and drawing of scenes, and the doubling of the number of choir members to fifteen individuals, and these additions It is the one who made the theatrical embodiment of the abstract more amenable to a theatrical performance after the religious and chanting ritual that sings of the gods, or laments them is the prominent feature in the ritual presentation. .

As for the amusement field, Aristophanes worked on using the same means to give the abstract side its embodied presence in the theater, by working on the applications of costumes and painted decorations and some abstract references to what revolves around the image that he wants to criticize by bringing it to the stage. Tragedy was through its writers trying to apply the abstract act in order to display what is sacred on the stage, the Greek comedian was also working to bring the sacred on the stage in order to criticize it, and this criticism is done through the embodiment of the abstract on the stage in this subject, so "Aristophanes He associates the role of the actor with the appropriate clothing for him, whether he is representing human persons or other birds or animals, or even abstractions (such as clouds) or (correct inference), (and wrong inference) and establishes a sarcastic dialogue between these two inferences" in order to make them more effective in Giving the abstract side its actual and embodied presence on the stage.

Indications

1. The concept of abstraction in the theater stems from the fact that the theater is capable of achieving this feature through the theater itself as a place capable of employing abstraction within it by researching topics that can work on formulating the concept of the theatrical subject in general, or by employing some The elements in the production of this concept within the theatrical performance on the one hand, and within the general vision of the theater on the other.
2. The theatrical director in particular tries to extract from the sensible the abstract idea, and present it through an abstract visual achievement of what is hoped to be presented in the field of abstraction in art in general and theater in particular. Thus, nature with its sensible becomes the main source of this artistic abstraction.
3. The theatrical director is working on the formation of the abstract within the awareness that produces abstract beauty and here aesthetic abstraction is of two types: the abstraction of the artwork aesthetically within the structure of the artwork itself through the act of viewing and interaction. Artwork.
4. The theatrical director makes the visual preoccupations in the theatrical abstract performance through a visual language, the backbone of which consists of: the elements that consist of the surface of the image itself, its color, and its visual value. As well as the composite structures of the point, the line, and the aesthetic framework of visual formations.
5. The aesthetic transformation consists of the transformation of theatrical formation marks from abstraction to depiction within the theatrical performance. These are the mechanics of the pictorial composition that guarantees within it the mechanics of which the transformed figurative verbs are composed as a result of the theatrical installation act, as this theatrical installation is based on a group of artistic structures that transmit The abstract and its transformation into a formal formation in the installation.

Research Procedures Sample Analysis

First, the research community

The research community included a theatrical performance in advance in Baghdad, and this play was shown in the time period between (2008-2018) as shown in Appendix No. (1)

Second: the research sample

The researcher chose her research sample in an intentional way for the following justifications:

1. She bears in her speech abstraction and its fictitious formations in the theatrical performance.
2. It is the closest to the subject of abstraction and figurative formation. The rest of the offers were also close, but with a lesser reality than the research sample.
3. Availability of its optical sources (laser discs)

The sample presentation consisted of:

Presentation Name Author Director Year of Presentation

1. Mad Doves Prepared / AwatifNaem 2011

Third: the search tool

The researcher adopted the indicators of the theoretical framework as a tool Research approved in sample selection and analysis.

Fourth: Research Methodology

The researcher adopted the descriptive analytical approach in terms of describing the abstract presentation discourses and their pictorial formations and analyzing them through the indicators of the theoretical framework.

Fifth: Sample analysis:

Play: Mad Doves

Prepared and directed by: AwatifNaim

Presentation year: 2011

The presentation of the play Crazy Doves starts from the title of the play, which expresses an abstraction in the show space, starting from the title itself as the first abstraction sample that the author and director of the show works on at the same time, the director (AwatefNaim), given that the madness that the play aims at deals with the life of a family Composed of a mother, father, daughter and son, this play is a preparation on the play (Misunderstanding) by the French writer (Albert Camus)

The significance of the madness associated with doves is the product of the madness of the mother who witnessed the killing of her absent son after twenty years, and who dies in the temptation of the family by killing strangers who cross a road that the family considers the way of death for everyone who enters them, and this family represents the homeland in stripping the meaning of death inside the house. Inhabited by the family, and the killing is done by watering the tea for each visitor to this house. The process of abstraction in the text that transformed in the awareness of the director and the team of designers into figurative formations expressing the second line of abstract ideas to give the aesthetic aspect in his own abstract perceptions in the elements consisting of the symptoms of the conceptual formations in themselves, and in the colors or the color environment indicating these abstract properties and their value The visual, in which many lines and formations are involved in giving the abstract side its applications in these conceptual formations of the display.

The show begins with the release of his music through anticipation and the sounds of gongs and his funeral music with the murmurs of the figure of the father (the burial), which indicates the nature of what will be presented through music and murmurs, and these murmurs are a method that usually accompany the dead in the scenes of lamentation for burial of the dead.

The show also begins after dark blue lights turn on, indicating the appearance of a bleak house through the use of some decorative pieces as if they were tombstones, with the use of white steam abstracted to condition the shrouds, and the entry of the father (burial) carrying a shrouded corpse as he searched in the grounds of the house for a place to bury the corpse. He carries it in the usual monotonous movement of the father, as if he had practiced this process dozens of times until it became boring for him.

The second scene of the show begins, which carries the transformation of the idea of the chair into a pictorial formation with the evidence that turns into seats in the hall of the house. The chair turns from a cart to carry the dead, to a chair of authority on which the mother of the house sits after the father pushes him towards her, and the mother of the house appears in a dress that indicates the A woman exhausted by sadness, but she is strong and solid by standing upright and moving towards the chair and standing in the middle of the stage until the father comes to her with the chair to sit on, and shines white lights on her while she is sitting on the chair, and all the other places in the theater are of a dim color, as if the radiation of the place is emanating from her to The rest of the house, and this radiation is the controlling authority over every place in the house.

The process of appearing in the formal formation of the mother of the house comes within an abstract framework for her sitting on a chair of judgment through which orders are issued that come within the framework of satisfying the family's desires with revenge for every passerby who passes and rests at home. In this scene, the abstract process appears in this presentation through the following:

1. Transforming the idea of the cemetery into a hall of government in which he insists on revenge orders against those who violate the family laws, which will become clear in the context of the theatrical performance.
2. Employing the vocabulary of decoration in giving the pictorial composition abstract indications of what the director wants to say in the presentation speech, by transforming the chair into the carriage of the dead, and then into the chair of power inside the house.
3. The lighting on the mother of the house and the chair on which she sits comes within the framework of the abstraction of her appearance within the center of the decision that controls the house.
4. Another abstraction stems from the first abstraction, which is that the seat of power in the home is another indication of the abstraction of the scene from power in the homeland and what are the mechanisms of killing its children.

In the next scene, the father begins to search for safety and lost dreams that he is afraid to sleep and does not find, and here begins the process of disclosing between the mother and father as if time did not give them a chance to atone for the actions they had committed that could not have stemmed from normal people. After the mother begins to get off the chair and forms with the father a pictorial formation around the chair by searching for salvation in the shadow of the darkness that surrounds the place. The chair turned into their selves, which beckons evil, and what is around the chair is complete darkness. It is not possible to escape from this problem, because returning the chair means continuing the killing process, and going towards the dark means towards the unknown, since the corpses surround the place in every direction. The director tried to employ this vision in the figurative discourse in the theatrical performance in order to find an abstract approach that philosophizes the show with his discourse of a high abstract dimension, which stems in this scene from the following:

- The idea of the chair referred to in the theatrical discourse is an abstract idea with both sides:
- Authoritarian who represents control, but this control reverts to its owners by not allowing them to escape from its grip.
- And psychological: on the grounds that the chair represents the soul that commands evil and that pushes its owners to repeated mistakes, and this is what the father refers to with dreams and loss of hope.
- The darkness that surrounds the place, which expresses the darkness of the soul, and the darkness of power in making the wrong decisions, if the vision is wrong in making decisions, and then this darkness is negatively reflected in the way of salvation, and this other abstract idea presented by the speech in the theatrical performance.

Then a scene of the father searching for death after the mother left him alone in the search process in which they did not reach a conclusion, and the figurative formation turns into an abstract philosophy complementing the above with the transformation of the courtyard of the house x The cemetery oasis, but this time with the chair, in which the theatrical discourse refers to a large grave, or a large tombstone that strips the death of authority inside the cemetery, this authority that no matter how tyrannical it continues, it must eventually be destined to disappear, and the father begins to search for death To meet him, and he refers in his conversations seeking him to this abstract idea and confronting it after he practiced it a lot, and at the same time he is looking for another burial to take his place in burying people, and he does not care if they are innocent, or hired killers, if they are pedestrians, or they are from The bandits, and this speech in which the actor's body moves everywhere on the stage, and then rolls on the ground in different directions, is cleaning the ground with his body after he filled it with corpses and graves.

The theatrical performance moves to the scene of the father and the daughter, and the moment of appearance turns from the grave to a court arena between the girl who is calling for the payment of the debt as if the father is part of her tragedy, and the father who is trying to justify his actions in front of her, until she reaches that he is not the father she was dreaming of, and he is not the example that she It was in her dreams. The girl begins by abstracting the situation when she tries to portray the issue of the debt that grows when the father tries to pay, and the payment here means death to every silent person, or someone who passes away to rest in the middle of the house, and in this case it refers to the homeland in stripping it again, because the debt grows when someone is killed Sons of the homeland, under the pretext of paying the debt, as if the director wanted to riddle the presentation speech in this scene, between two issues:

The first is the issue of murder for every walker who wants to rest in the house, and the house is a formal abstraction of the issue of the homeland, and this debt is required of everyone who enters this house.

The second: is her belief that what happened to her in itself is a violation of her femininity, and the girl in her conceptual abstraction is the land that is not irrigated with blood as long as she is alive and demands revenge.

In the figurative construction in this scene in which the chair is centered and the dialogue begins about the debt that is not repaid even if the father's work is to fulfill it for the sake of the girl who saw that he will follow all the sons of her tribe, and in this case she follows the steps of the father around the chair as if the fulfillment is for the chair, and the father He works to get rid of her reprimanding him by all means by means of her river, or getting close to her in hope, and she describes him in terms of cowardice, arrogance and others, and she imagines the father she wants is the man who died, and she tries to strip all the cowardly tyrants of the homeland in their losing wars, and he repeats the ball after the other. To silence her in vain, the girl's screaming begins to escalate until the father calls the mother to silence her, so that the wound that caused all this blood and the killing of everyone who enters the house does not wake up in them.

In this scene, the director seeks to build the kinetic formation through the process of pictorial formation in the presentation and what matters to the discourse in the presentation to several levels, some of which are direct and some that are indirect, the direct that is formed from the pictorial structure in the presentation through the vocabulary of honor and masculinity and what It is countered by cowardice and loss of honor, and justification that the one who stands in front of the girl through her actions is not the father, but rather he reminds her of the likeness of men, so that her direct actions continue to the point of spitting, which the father tries to reject forcefully, but what he sees is the truth in which he put himself. As for the indirect and abstract from the formal formation, it is the call to claim that the honor of the land has been lost, and what attempts by those who demonstrate his authority in this field are actions that made the land permissible by others, and from here comes revenge by all means by the girl and trying to resist it by all means before The father, until the scene reaches the use of physical conflict in a figurative formation that embodies abstraction and his perceptions through the director's perceptions in the speech of the theatrical performance, which is represented between the land / girl, and the tyrant / father, who is described as one of the semi-men and lost the land and the show.

Results and conclusions

Results

1. The abstraction that the director worked on lies in constructing a process in which the girl describes how to neutralize the senses, and make her outside the system of working and relying on feelings and what memory filled with him in delivering the speech about the extent of the destruction that she sustained in conceiving the situation in which she fell as a result of rape.
2. He revealed that the use in the formation of aesthetic perceptions in constructing the discourse of abstract presentation is based on floating the idea of the place in which it refers to several assumptions being the chair of power, the bed of rape, or the memory of the scene in which things happened, and all of these things come out of the scene from its realism to its abstraction.
3. He revealed that the time of the events and their compatibility with reality, the discourse entered into another abstract time inspired by the actions of the father and the daughter, and the extent to which this time was wasted in proving the spectacle of the event in the discourse of theatrical performance.
4. The multiplicity of appearances in characters and things at the same time, such as: the girl / land, father / authority, chair / control, place (home / homeland), and time (the story of the show rape of the girl / the story of rape of the earth), all of these make the abstraction of theatrical discourse It is built on fictitious formations capable of diversifying the understanding through the discourse itself and not through the external form of theatrical discourse.
5. The director's talent worked to break the fourth wall through the father's search among the audience for the new victim whose voice comes from outside the stage as if she wants to integrate other worlds to strip her of her nature in reality and include her in her artistic world
6. The process of breaking the fourth wall comes from outside the theater to inside the theater in order to create a link in it that makes the neighboring places available and available in the sound and visual construction in the formation of the speech of the theatrical performance.

Conclusions

1. The direct rulings, their confirmation by the mother and their implementation by the father, were confirmed by the director that this is the context of the direct theatrical discourse in the show.
2. The identity of the theatrical performance is formed abstractly through the use of geometric shapes that have several appearances It took a way out of its direct nature and transformed it to another dimension, which is the abstract dimension.
3. The transformations in the construction of pictorial formations in the formation and implementation of the main ideas that indicate abstraction through the transition process, and this shows between the manifestations of abstract connotations that take another direction in the field of theatrical presentation discourse.
4. The figurative formations in their abstract dimension indicative of the director's vision in implementing the idea of death and life on the one hand and the idea of reward and reward on the other hand for what humans do, and this family is represented in the human dimension of this human tragedy.

5. Reality and imagination overlap in the formation of the directing vision for the various possibilities of creativity such as the philosophical idea, symbol, image, form and content, through ideas and material through forms and images in the aesthetic structure of theatrical performance.

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