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## Representations of Scenography in the Contemporary Theatrical Discourse in the "Imagine That " Play

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### ABSTRACT

There is no doubt that each of the arts has a material from which the aesthetic achievement is built, so the researcher found that theater art, especially the presentation, whose artistic achievement is based on the scenography discourse, so the researcher studied these representations in the scenography of theatrical discourse and divided them into four chapters, In the first chapter the research problem included in the following question: (What did the scenography shaped through its representations of the contemporary theatrical discourse "Imagine that"), so this is of cognitive importance as it provides an objective study for researchers in theatrical sciences at the level of directing design, as well as the goal of the research (getting to know the Scenography and its meaning in contemporary theatrical discourse ((imagine that))). And the first chapter ended with defining the terms. In the second chapter, the theoretical framework, as it included two sections. In the first topic, the researcher dealt with (the concept of scenography) from a general standpoint, and the second topic (the scenography of modern theater (pioneers - experiments)) and how these technical-physical representations were associated with theatrical art, and the chapter concluded with the most important indicators that resulted from the framework Theoretical, and then the third chapter, which included the procedures and consisted of the research community, the research sample and the research tool, the sample analysis, and finally the fourth chapter: it included the results, conclusions, recommendations and suggestions, and then the sources, references and summary in Arabic and English).

### Keywords:

representations, scenography, discourse

### Research problem:

The scenography is the most transmitted package of signs and symbols in the show in order to generate the discourse, and it is associated with the actor as the second is one of its elements and the dynamic generator of the discourse codes, to transfer the event through time to the recipient from one situation to another, to create language and communicative meanings with what is associated in the theatrical scene, In addition to

its formation of images that refer the recipient to intellectual, historical and artistic references through movements and visual and visual formations, especially audio, as it is an energy and ability to move the parts of the presentation in a manner consistent with the nature, form and objectives of the influential image.

In our theatrical sciences, scenography is one of the secondary performance supplements and its chromatic and optical semantic systems

that focus on the emotional feeling of the recipient, and what it possesses of presence and effective discourse is an artistic and theatrical phenomenon as it is the result of modern techniques, and what it achieves from the creativity and from the researcher's point of view there is a connection between it and the Theatrical art applications for some designers and directors, in particular, so the researcher formulated the problem of his research by asking the following question (What did the scenography shaped through its representations of contemporary theatrical discourse "Imagine that")?

### **Research importance:**

The importance of the research was manifested as it sheds light on the latest arts (scenography), It is of interest to the designer and director. It is an important and objective study in theatrical art and is useful to those interested in theatrical specialization, as well as students of fine arts colleges and institutes, and cultural and artistic institutions.

### **Research goal:**

Identifying scenography and its meaning in contemporary theatrical discourse ((Imagine that))?

search limits:

- 1- Time limit: 2019
- 2- Spatial Limit: Kirkuk Theatre.
- 3- The objective limit: a study of the representations of scenography in the discourse of the contemporary theatrical performance (imagine that) as a model

### **Define terms:**

#### **representations-**

Singular - represent

Linguistically: The word "represents" appears in (the ocean) "to represent the thing: to strike it as an example, and the like of it is to represent it" (Abadi, (b, c), pg. 49)

Idiomatically: defined by (Al-Tawhidi) "it is the form that is present in the external" (Al-Tawhidi, 1373, p. 342)

And (Siba) defined it: "The representation of a thing is the visualization of its example, and from it is the representation, which is the

occurrence of the image of the thing in the mind" (Saliba, 1982, p. 342)  
Procedural definition: The vocal-kinesthetic behavior of the actor, as they express expressions and suggestions that try to have meaning.

### **Stenography:**

Idiomatically:

(Mahmoud) defines it as "a creative activity that requires knowledge of drawing, architecture and dramatic techniques. It is concerned with organizing the dramatic space from architecture to influencing the spectator, with everything

It requires him to act in light and other theatrical elements".

Scenography is defined as: "a technique based on drawing and dyeing a piece of cloth that is attached at the bottom of the stage as an extension of the same perspective".

At (Ali) it means: "The artistic formation of the visual image in the theatrical performance through decoration, clothing, lighting and other techniques".

And Marcel Fred von defines it as: "The art of coordinating space and controlling its shape for the purpose of achieving the goals of theatrical performance, lyricism, or dance, which forms the framework in which events take place".

And (Pamela Howard) defines it by saying: "The joint statement of the director and artist that expresses their point of view in the play, opera or dance presented to the audience as a uniting work".

It is also defined as: "the space that includes mass, light, color, space and movement, and they are the elements that affect and are affected by the dramatic action that contributes to the formulation of spatial connotations in the general visual formation".

**Procedural definition:** The art of forming theatrical space in an intellectual and aesthetic way that ensures the achievement of a state of interaction between the frequencies of the discourse and the recipient.

### **Discourse**

Linguistically:

"The speech, the message, and the separation of the discourse is what the matter has

entailed" (), and it is also in the sense of: "the understanding, that is, the understanding of one who is worthy of understanding" ()

Idiomatically:

Discourse is defined as "the way in which the sentences of the linguistic text are formed, and make of it a sequential text so that there is a significant set of verbal performance problems produced by a set of relations". It includes here the meaning of the whole, that is, the group of systems that constitute an entity united in features. Discourse is also defined as "the act of verbal production and its tangible, audible and visual result, so the subject embodied before us as a verb".

**Procedural Definition:** Organizing a pattern of specific points of view and ideas that are enacted through language or through visible or invisible elements that produce forms to produce meaning for the recipient.

## The second chapter

### the first topic: the concept of scenography

The term scenography is one of the modern and prominent terms at the beginning of the twentieth century, and this does not mean that the term has not been known since the beginnings of the theater. And It exists under other names, as the components of the term go back to the age of the play, so the literal translation of the term means "drawing the scene, and despite the clarity of the term and its mission, some of the playwrights when they misinterpret it and think that scenography goes beyond designing the theatrical scene to treating the entire theatrical space with all the visual elements, including The actor's body, the uniform he is wearing, and the lighting directed over the acting area." The scenography is one of the basic elements that control the success of the theatrical performance, as it includes all the elements presented on the stage, as well as the audio element. The theater workers differed about the definition of the concept, some of them see that it stands at the borders of the scene (decoration) and another stands at the light (illumination). Proceeding from the importance of the concept, especially in contemporary

theatrical performances, and some see it as lighting, music, effects and costume, and the other defines it as theatrical scenery (decoration), but it is everything that is visible on the stage, including the actor, as his body is a scenographic element, as the director (Grotovsky) pointed out.

Scenography aims to create a specific framework, framing a space, give character to a place for certain people, or a story, and formulate one or more points of view. Therefore, it is "the art that draws perceptions in order to give meaning to space, The scenographer that produces this art combines the technique of decoration, lighting and fashion. It forms from its data, according to a unified vision, visual-scenic formations that involve spatial and temporal signs that have the ability to generate semantics, or that indicates what is behind the real significance of an additional suggestive cultural significance. The concept is the same in all arts, whether it is in theatre, opera, cinema or architecture. The difference between them is only technical and functional, but the theater is what paved the way for this art, so the scenographers did not leave the theater, and some of them branched out in their directions in the fields of cinema and opera until they were able - scenography -

To be the art that draws perceptions in order to give meaning to space, and its mission is no longer to decorate or decorate the place, or to impart a charge of dazzle that is practiced on the spectator.

(Jendrik Hounzel) was interested in theatrical space through his study of (the dynamism of signal in the theater), as he emphasized that there are no fixed representational signs in the absolute, for example, the decoration is not often depicted analogously by means of space, architecture or pictorial, but is referred to by a gesture As it happens in mime and pantomime or verbal signs or other audio means, where the stage of the stage does not need to be spatial, because the sound can be the stage and the music can be the dramatic event and the scene to be the text.

In this sense, "the scenographic space is characterized by (synthetic) because a group of artistic elements participate in its formation

and express it aesthetically and semantically, and these elements can be divided into two main groups, the first of which includes visual elements, which are color, light, decoration, costumes and theatrical accessories (accessory), The second is audio and includes musical and sound effects, as well as the voices of the actors as they work within the determinants of time and space open towards the theatrical atmosphere".

Space is an important element in scenography as it is formed to create a sensory extension, and although the presentation within the theater space is what creates the theatrical space and works to emphasize it and the role of the actor in shaping the space is very important because through it the performing space is determined through word, movement and reference and with the help of Theatrical scene tool , lighting and audio effects, and thus the researcher finds that scenography is closely related to the concept of theatrical space, considering scenography to reshape theatrical space, and to hide the boundaries between (theater) and the audience.

### **The second topic: scenography of modern theater (pioneers - experiments)** **Joseph Zvoboda:**

The sixties of the twentieth century represented the height of development in the Czechoslovak theater. About four hundred artists working in the field of scene design, and thanks to concerted efforts for creative artistic attempts, the theater was able for them to be part of the general international scene, and the traditions of their theater go back to the stage architects, Architectural art left its mark on the development of theater after the war, and the three-dimensional artistic image disintegrated into a stage with a complex composition and distributed things expressing an idea, and this situation continued until Zvoboda developed the theater (Latrena Magica - the magic lamp) using technology to Maximum, achieving a shift no less important than its predecessor in the artistic development of scene design in the Czech theater. He became the artistic director of the (Latrena Magica) theater, in addition to adopting the works of the (magic circus) estimated at five thousand shows, as well as

benefiting from being an architect, as "Zvoboda chose to be one of those interested in graphic arts more than being a designer reflecting his architectural art." and his unnatural proximity to design".

Zvoboda is a figurative artist and a creator of light, shadow and presentation. He was one of the most prominent stage designers of the twentieth century - although he preferred the name (a figurative artist) - he is a creative in space and light, as he re-creates the empty theater, through reflections and the rapid transformation of sakurama, and its uses to film and animation, he presented classic texts and operas with amazing scenes.

His designs have contributed to increasing the dramatic effect through the comprehensive use of lighting, as he says: "Light is the material that I love. You cannot create a theatrical space without light". His fondness for light led him to design the so-called "lighting" flares that are used around the world now, and imitated by many theater designers in the world, in the use of film material in the show and in "the timing between the dynamics of the film image and the theatrical movement". For Zvoboda music complements the action through the composition of cinematic models, and the reason for this is that Zvoboda was not documentary - as is Piscatore - but rather emotional, as it displayed the fixed image on the back screen, and on a front curtain through which light passes through, Through this, the viewer experienced the presentation of a complex theatrical act, the image on the curtain and the action behind it occurring simultaneously, and the projection on the moving screens and the multiple screens.

Cinema shows dominated the stage to the extent that the scene designer no longer satisfied him with being involved in creating the atmosphere of the dramatic text, but began to analyze the entire dramatic work, comment on its details, derive sub-notations from his basic idea, and create for himself a special presence at the expense of other elements in the theater.

In the (Polycrane) show, he displayed eight screens of different sizes on the stage, at different angles, and wrapped them from the

back with a black cloth. What he wants to accomplish is a visual collage, influenced by surrealism, with a different combination of realistic elements, constantly changing with the accompaniment of music, along with His performances in (Laternamagica), which employed the compatibility between actors, singers, dancers and the film shown in continuous interaction and linking all to one environment, the actor performs an act, on the stage at the same time it is shown there and with a magnified shot on the screens of the models(), as well as the aim of the multi-screen display and the complex system of cinematic performances "to create previously unknown possibilities for building space on the stage, Zvoboda once again dealt with the design of the theatrical scene in all its aspects, by expanding and narrowing the space as a three-dimensional art".

He contributed to many experiments, as he was unique in the uses of his advantage in the Czech theater, as "his technical revolution was in lighting that used a mixture of slide displays, cinema displays, laser lighting, and holograms - three-dimensional lighting".

Zvoboda sought to achieve an active theater room, always moving towards the viewer's eye, embodying and reflecting the change of rhythm and dramatic situations, and he called it (the psychological formation room), and he made progress in meanings and the technique of diversifying colors continuously, as well as employing the light superimposed with the flashes, and the display screens placed in Different places and angles, to give the theater room a mixture of fragments of reality, to be watched from different angles.

He was unique in some plastic uses, radiation devices, frequencies, and effects such as the three-dimensional lighting column, moving the platform up and down and using mirrors in more than one display of distinctive uses that add beauty to the shape and contribute to the reversal of shapes for the viewer. His works also focused on the use of light as a dual means, that is, a means of light and scenery at the same time, using light beams as part of the pictorial composition elements in the theatrical scene, or using colored slides to

display their effect on the sikorama to take the place of the scene. Zvoboda invented the light curtain that blocks the vision instead of the cloth curtain, as well as employing some materials in making the scene such as plastic, aluminum, mirrors, and others.

Many doors of the arts had to be opened, to be free inspiration, and the "global development of theatrical came with a comprehensive change in the aesthetics of art, and in the rules that govern artistic work, as tactile or visual poetry removed the barriers separating between plastic art, literature and music".

Zvoboda formulated his aesthetic goal through movement and its effect on the image, saying: "I do not want a stable image, but I want something that elicits, which has movement, not necessarily physical movement, of course, but the distribution of decoration distinguished by a continuous activity or continuous change, That is able to change the impression in relationships, feelings, perhaps by means of lighting only, during the context of the action."

So we see him in some of his theatrical performances using lighting technology by various means and inventing special devices for this purpose. Sometimes he accomplishes a colorful space supported by sheets of different shapes and at different levels, and at other times he tries a complex technique of mirrors or a show that includes many screens, the basis of his presentations is a collage. And a fantasy compilation of colors and shapes.

#### **Joseph Shayna:**

Shayna is one of the pioneers of the Polish and international experimental theatre. He dealt with scenography through his creation (Studio Theatre), and through it he presented his works, as he "took dealing with theatrical performance as a (plastic vision).

The scenography is the dominant feature in his works, in which he highlights the horizon formations with different elements of pendants, stereoscopic background, types of fabrics and spatial formations.

Shayna's art relied primarily on the art of plastic coordination and the consistency of the visual relationship between all the elements of the theatrical performance, and the effects of his arrest and the death sentence against him

remained the general feature of his performances.

The most important features of his art are "exposing the civilization of the twentieth century, which was replete with the experiences of human furnaces during World War II, and that the theatrical world of this artist is full of theatrical missions and pieces of accessories that ultimately symbolize those catastrophes and horrific nightmares. The theories used in the spread of drama prompted the theater to exercise its role using aesthetic frameworks, as it is required to have a contemporary alternative to inherited traditions. On this principle, shayna worked and came up with the alternative, which is the field of theatrical discovery.

Shayna came with surreal spatial formations and expressive style, to represent important elements in his theatrical performance, as they share in the state of change that occurred in contemporary arts, as he used expressiveness in his performances by collecting and intensifying feelings in order to accustom the viewer to participate in the issue at hand while he was in the theater. Its theater is an image theatre, a theater "dense with the superimposed actions of the actor, and equipment on the stage, and the image theater becomes an artistic result of the total integration of the elements of the play and the pictorial groups. It is the theater that uses totalitarianism in representation, a theater that accomplishes diversities in artistic forms and places them within their supposed circumstances, a theater that indicates the idea through artistic signals and feelings, a theater that represents life and its complex ideas in form and feeling.

The actor loses his relationship with his old traditional roots, as he is closer to (marionette), which is closer to the playing tool or a machine, and that what controls the presence of the actor, his entity and his representative performance is the relationship of formation (photographing) to matter and its existence.

We discover a new relationship between matter and its formation, so (reification) is characterized by its formation, and theatrical performances include new aesthetic values, which are characterized by their new artistic precedence and contain the shades of moral values, so they become an expression of the new relationship created by theatrical performances and their attitude towards matter, the spirit of the actor has changed and changed His skin in something else alternative, something close to his discovery of himself, the discovery of the idea of (reification) itself.

The actor in shayna's shows is also the most difficult dilemma of the dilemmas of his technical tools used, although in most cases he becomes at the level of (marionette) or less, but he asks him to give him the perfect time for his creative work, he stole the actor's face, but in return he gave him a personality, that Retain the character and movement of the actor (). He stole his face to have a new face, and isolated his soul to resurrect in it a life that continues with the confusion of his other characters on the stage, He embellishes his outer ugliness, in an attempt to reveal the hidden secrets of his insight, he is convinced that the world has bequeathed us the ugly values of destruction, leaving us distorted from within.

Shayna, consider the actor as a single element, such as a scene, an accessory, or part of a painting, characterized by its formal beauty and inner ugliness(), and shayna's shows included the characteristics of formal beauty and inner ugliness, in formation and form through the collage process that he performed in his shows, which is (montage) for the various angles of the new reality that he adopted, and the collage in the interrelationship of the various materials, to provoke some tension in the scenes, so he makes the collage first on the stage, kills him, as a source of the strength of the actor's character, and then finally gives him the word. Shayna gave special importance to the elements of the form in his theater, from scenes and the atmosphere that supports them, created by lighting, to stand on the environment that China creates, for the viewer to live and interact with, and derives it from

the atmosphere of prisons burdened with the nightmarish climate, to fuse with the work of the actor supported by the rest of the elements of the show.

"The effect of the theater on the plastic composition of the scenes on the stage, determines to the audience the meaning of the play, and what makes this effect effective, is the sincere practice of the productive artist in his dramatic field of thought Shayna wanted to create a theater that adheres to contemporary ideas, a theater that unleashes the imagination of the spectator is not a formal aesthetic theater, nor a theater that combines the form only, but rather it is a theater that achieves creative values to convey the dramatic content, as it accommodates the entire complex formations of theatrical groups. The director's role is the pivotal role, as he described him as an author of the theatrical performance, which gathers the threads of the elements and creates the fabric of the show. Shayna emphasized that "the theatrical director is the author of the main show, while the playwright represents his theatrical text as one of the multiple elements of the theatrical performance, as he represents the actor with his body and his expression. The silent and its movement are the real connection to all these different elements (scenes) close to the symbol, the accessories, the theatrical lighting, the theatrical space itself, the word.

The theatrical event for the viewer is what he needs and frees him from his spiritual feelings and obsessions, and this is achieved for him through the author, who creates his own world, while the director expresses with his own fingerprints this world, it is a world that is not defined by place or time historically, but it is a cosmic expanse, a world embodied through characters.

For shayna, the space is an elective place and an open space that emerges with the action or through the implicit value of the presentation. The space here is the place of the action and its space is not a purely construction.

The space has a kind of innovation for a changing climate in the presentation. This climate is established by two basic elements, namely, the view and its accessories,

accessories and lighting, and what it establishes of mysterious and exotic worlds, and a secret atmosphere. Light says his final word in this field, as it establishes the space in which the actor practices His role, the aesthetics of light and its colors, are mixed with the ugliness of the inner world, and the destruction, chaos, isolation and distortion we inherited. Shading, blurring and a feeling of suffocation are situations created by light to support the imprints left by the director on the author's foundation. In presenting the era of movement, image, and receiving the imagination of the creative painter.

And in his presentation of the play (Replica), which did not include any word "Shayna proved that he is the most capable of the largest dramatic formative formulation. Shayna presented the play (Replica) as one of his plastic paintings, which he brought from the personal exhibition of painting, as it is a special composition called ( Memory) was presented as a moving plastic painting that was well received by (the viewer), and thus (Replica) would be the experience of coming up with a plastic painting from an exhibition of painting to the theatre.

Since he took up his experimental theater (theater-studio), he showed his great hatred for the closed enclosure stage, as he "reconstructed the theater hall, connecting it to the front of the stage connected to the first floor by a bridge, To present his works in which we always find an objective equivalent to his philosophical visions through a prominent theatrical scenography visual framework.

### **Indicators of the theoretical framework**

1. The scenography represents a means of embodying the artistic image, intense and focused, and presenting the real world - sensual with the abstract world - suggestive.
2. In the discourse of scenography, there are several languages represented by scenery, color and music, and body language sometimes dominates the scene.
3. Scenography constituted a verbal and visible language for the recipient

through light, form, color, mass, and texture.

4. Scenography was combined with modern digital sciences such as screens, data show, computers, and cinema to create an effective aesthetic dimension for the recipient.
5. The scenography discourse presents the identity of the place with a sociological, ideological, anthropological, and psychological system.

### Chapter Three

#### Procedural Framework / The research sample:

The researcher chose to show a play (under above / above under) intentionally because it is compatible with the subject and objectives of the research.

Research tools: In his research, the researcher relied on the following tools:

1. The most important results of the theoretical framework indicators.
2. Documents: books, periodicals on the information network (the Internet).
3. The researcher's personal experience as a theater specialist in general.

Research Methodology: The researcher adopted the descriptive (analytical) approach, due to its consistency with the research objective.

Directing	composing	show place	Show Year	play name
Mohsen Khazal	Ali Abdul Nabi Al-Zaidi	Kirkuk Theater - Theatrical Festival for Tarbiyat Groups	2019	Imagine that

**Research methods:** The researcher adopted the documentary method in formulating the theoretical framework of the study, and the deductive method (induction and conclusion) in the theoretical framework, determining its indicators, determining the research results and conclusions, and using the (case study) method in analyzing the research sample.

#### Research sample analysis:

The show: The opening of the show was in one of the Iraqi heritage songs (jaljal ealayh alruman ), and darkness prevails in the theater hall to enable the viewer to access the atmosphere of the show, after the end of the song we hear the voices of the characters that the writer turned into numbers 1-2-3-4-5 exchanging shouts Among them, the environment of the characters (the place) is revealed. It is a double-decker bed, topped by man No. 2 and No. 3 and below, man No. 1, through the characters' body language and their dynamic composite performance. The events start from the top and move to the bottom and vice versa by switching between dream and reality, The one-act show carried a set of paintings.

In painting No. (1):

The characters at the top - the bed - use the manual lighting (light) installed at the top to turn this sign into a microphone, while the bottom is the lighting falling on the actor, the characters exchange regularly from top to bottom and vice versa (linguistic ado) accompanied by hand movements, while they are sitting rhythmically and effectively It replaces standing, and thus the character No. (1) falls from the top of the bed when exchanging the clamor of characters, and with a comic performance not more than once, It indicates the demand for the (dictator or president) to fall from power, and the act is repeated by ascending the figure No. (2), (3) and (4) in the place of (1) and wearing her uniform after she was wearing underwear and climbing the characters and starting to collide between them until they fall as well It follows all the characters, then the characters chant some sarcastic words (in the general dialect) and the regular movements of the body through the movement of the hands, as the director processed the first painting in order



for the recipient to participate in the show and make him laugh.

In Painting No. (2):

With the same effectiveness and enthusiasm for body language with the rapid pace of movements and suggestions, the characters imagine that they are in a meeting to plan and overthrow the character No. (1) the dictator, as the characters perform this scene with silent movements while reeling and performing sound effects indicating the banging of mugs while sipping wine, as the director focused on the unity of Teamwork through body language through the performative dialogue of the actor being the bearer of the idea and embodying it in the language of movements and gestures, and attracting the attention of the recipient.

In Panel No. (3):

The characters celebrate their victory over the dictator, by turning the bed into a car from which the alarm sounds (horn) and the scene was in the street, and the characters express their joy with dances, applause and shouts, as the painting is filled with movements and music, then the bed returns to its previous position, and the characters return to their previous dream as they interact In a compositional setting accompanied by performative flexibility with symbolic connotations, that drew kinetic poses reduced even to accessories by imitating objects such as a chair and a table with a high expression that attracted the attention of the spectator through that body language.

In Painting No. (4):

The bed is transformed into a meeting room, topped by the characters by means of circus movements (acrobatics) to draw a plan. Then the characters appear standing in one row at the front of the stage. And they tie their plastic bodies from the middle with a piece of cloth in a regular and quick performance, and they put covers on their noses that formed the shapes of clowns and in a unified and coordinated collective performance they present an integrated comic dance that ends with the characters sleeping, then the characters return to the bed that turned into a television, while they wait for the speech of the dictator character, then A music break invites the

characters to dance comically, then cut and then the characters return to their dream to plan and overthrow the dictator in a kinetic performance by drawing aesthetic formations through body language.

In painting No. (5):

As the director focused on distributing the mezzanine on a regular basis, when the character (4) appears from the bottom of the bed, which was late in the collective participation in the revolution, and another character appears with it (5), and the characters 1, 2 and 3 at the top of the bed, and their movements varied by performing and presenting that a kinetic formation . The director presented the work here based on showing the psychological aspect through quiet individual dances accompanied by symbolic lighting with significance in terms of his use of blue colors general lighting, and light spots - yellow, green and white, in addition to red light signals entering the general atmosphere, and the director also used the shadow and light technique Which adds aesthetics to the physical performance as well as enhances the expression of the psychological aspect. The speech of body language from the first scene carried a preparation through its compatibility and familiarity with the musical rhythm and the sounds of groans, embodied by a group of representatives 1-2-3-4, and all the movement of semantics in a polished body qualified to own its movements and rhythms to express the interactions and internal conflicts, thus giving space an absolute power In expressing and visual forms with intellectual and aesthetic connotations that attract the spectator.

## Results

1. The scenography of the body and with the help of visual elements became a verbal language to be read by the recipient.
2. The speech of the body formed a scenographic and emotional space for events and situations by creating a pictorial impression expressing the psychological state in which the characters live.
3. The visual discourse in the selected performances generated a technical

transformation in the form of the scene, considering that the actor is an essential part of it.

4. The visual aspect was blended with the audio aspect to create a theatrical image full of connotations and intense images with multiple readings.

5. The director contributed by adding an indicative dimension to the scenographic elements, based on his knowledge of the show.

### Conclusions

1. The scenography of the show, the product of an interaction between techniques and the performance of the actor, is a picture of successive formats that allow in giving adequate support to the show.

2. Attracting the viewer as much as possible to the place of the show, in order to increase the sensory tension and escalate the dramatic atmosphere

3. The closed space is more capable of accommodating the scenography spatially within the limits of the display area due to the extent of the field taken by the display space.

### Recommendations and Suggestions

The researcher recommends:

1. Establishing specialized theater workshops to keep pace with technical development in the global theater.

2. Issuing an introductory quarterly pamphlet for theatrical performances presented in Iraq.

**Accordingly, the researcher proposes the following study:**

**A study of the aesthetics of scenography in digital theater performances.**

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16. Josef Zvoboda: (1920-2002) Professor Zvoboda studied architecture and later studied it for more than twenty years. He worked as a prominent artist and director of the workshop for the National Theater in Prague. He designed more than (700) scenography in multiple theaters around the world. The scenography became An integral part of his dramatic action, in addition to what was rumored all over the world about his use of the so-called Zvoboda ladder, which is a wattage lighting ladder. He is the author of multiple visions and multiple schemes, and has won a huge number of awards, and since 1973 he has been a theater director (Laterna Magica). - The Magic Lamp.
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