



Synthesis of meaning between reading and expectation in contemporary Iraqi theatrical discourse

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ABSTRACT

Theatrical discourse is a reflection of reality and its variables and the meaning comes and is shaped by visions and fictional composition in order to shape a communication relationship with the recipient and find the meaning within its interpretation and reading with expectative abilities. Contemporary theatrical experience has been geared towards the observance of contemporary consciousness systems based on the prospects of reading, exemplary expectation and the fusion of the whole range of experiences within this space, constituting and resulting in clear experiences in the levels of text, presentation and receipt at the local, Arab and international levels.

This study addresses the synthesis of meaning between reading and expectation in contemporary Iraqi theatrical discourse as a typical reader. In four themes and chapters dealing with chapter I, the methodological framework is the problem, relevance and objectives of research and the definition of certain terminology, and the research limitations of the year 1999, chapter II dealt with the researchers of the first meaning of mobility and operation and the second dual reading and expectation, with a set of indicators for the theoretical framework. Chapter III included research procedures representing the methodology for research and the intentional selection of a sample of a single model titled "Sidra" by Khazal Al-majdi and directed by Fadel Khalil. The researcher used the descriptive approach to sample analysis. In chapter four ,the researcher drew a set of conclusions and conclusions, the most important of which are:

1- Extracurricular literacy has formed a kind of argument for the installation of myth as a cultural act that accepts reading and expectation by describing myth as having its reach and presence in the times and in the successive and subsequent places.

2- The text opened to dissolve a set of texts that generated a set of connotations and meanings that ranged in their reading, expectation and interpretive dimensions in contemporary theatrical discourse

Keywords:

Meaning - Reading and Expectation - Speech - Theatre

Search Problem :

Human beings have been preoccupied in the crystallization of the relationship between self and existence that results in meaning for every

human act. and every material component has its function and its moral and intellectual role in existence, This is reflected in the attempt to describe the components of the living reality in

expressions of how the misunderstanding and the anonymity of the reality that arose from the will to research and explore the existence while at the same time asserting the specificity of the human being as a meditative entity seeking through his sensory tools to graduate in his subjective and mental development in his mentality was formed and the character of growth and continuity extended to various stages.

Human cognitive proximity varies from its interpretation of the meaning of phenomena:

- Sensory: with all its material components, which are the pensionable reality.
- Mentality: With all the concepts and thoughts of a descriptive gloss sometimes and interpretation sometimes others.

The problem with research is a range of questions regarding the concurrent meaning of the recipient's expectation, how does the meaning engage in dramatic-theatrical presentation? What are the limits of the recipient's expectations? Research assumes meaning as a formative primary constant and relates to the overall readership assumed by the reader and thus exceeds the limits of vertical physical reading in the meaning industry of the text. At the same time, research assumes the director, actor and the overall meaning of the theatrical discourse as both a virtual model reader of an anticipatory space industry and sharing those expectations with each other.

Which is most influential in the breadth of meaning and the openness of the recipient's expectation, is it the written text, or the theatrical presentation? What is the role of contemporary monetary curricula, particularly reading and receiving theory? All these questions the researcher found deserving of study and analysis in the contemporary Iraqi theatrical experience.

The importance and need of research:

The importance of research as an attempt to reveal the meaning comes from a high-expectancy premise that mediates the dimensions of receiving contemporary theatre

experiences, benefiting the Arab Library, researchers and practitioners of literature, criticism and theatrical composition.

Research Objectives:

- 1- Recognize the dimensions of meaning and its functions within the parameters of contemporary theatrical experience.
- 2- Identifying the operationalization of meaning within the horizon of expectation and reading as the objective intermediary between the two systems of speech and receipt.

Search Limits:

Objective limits: To study the meaning according to the hypothesis of expectation and reading.

Time limits: Includes 1999 theatrical output.

Spatial boundaries: Research with theatrical performances in Iraq is limited to the search time limits.

Terminology:

Prediction in stoics and Epicureanism, is the automatic transition of mind from a partial perception to a holistic perception of accelerating the perception of the general meaning following the realization of the special meaning⁽¹⁾.

Immanuel Kant believes that the expectations of cognition are the principles of pure reason that belong to the term "adaptation", in the sense that the sense of something and the true existence of that sense correspond to one degree of intensity⁽²⁾.

Hans Robert knew the expectation as "the set of moral and cultural expectations that the reader consciously or unconsciously armed in his handling and reading of the text"⁽³⁾.

The expectation of Kerr ilam is that "recognizing the cognitive scenes of the theatrical framework and its knowledge of texts, textual laws and agreements, as well as its general cultural preparation, the influence of critics, friends and others known in the science of beauty of receipt in accordance with expectations by which the aesthetic distance generated by the show is measured in its

innovations and adjusted for future expectations⁽⁴⁾.

Procedural definition of expectation horizon:

The researcher agrees with the last definition because it is in line with the foundations from which the research on the dialectic of meaning agrees with the expectation and its relationship to the theory of receiving and measuring the aesthetic distance that mediates the meaning agrees with the expectation of the recipient.

Theoretical Framework

First Research:

Meaning: Movement and operation:

The concept of meaning is a controversial concept over the ages as it is characterized by highlighting content and differentiating connotations. A series of arguments has defined the concept of meaning and its composition the essence of holistic and coordinated systems in the fields of literature, arts and discourse in its multiple and colourful forms, and an attempt to reveal the controversial relationship to synthesize the concept of meaning and establish its existence, verification and production in the philosophical, cognitive and aesthetic fields, requires the researcher to follow different and transformative paths to the movement and functioning of the concept of meaning as a composite concept of the essence of many sensory images. He is also the central factor and head of linguistic communication and the true representative of the basic function of language in exchange for being fully aware of things. And the concepts are the holistic meanings of the things that it has acquired with its evolution and its expansion through its differentiation between the fundamental elements and sub-elements of a set of melting and synthesized relationships contained in the controversial position of meaning and its interpretations within the environment and human cultures, So attention to the concept of meaning is highlighted in its philosophical, cognitive, aesthetic and artistic field and is subject to environmental, social and cultural frameworks as well as synthetic contexts and

functional formulas according to their respective proportions of the meaning's levels, layers, composition and production.

At the earliest stage, human beings moved to the detection of a primary system or rule (language) in an attempt to describe the components of the living reality in images, shapes and symbols that took on the character of growth, continuity and evolution, extended to various stages that formed the first seed in the search for meanings in their partial and total ills.

He created shapes, symbols and images as a system and a kind of formal reductions of the body's graphic or graphic structure as well as writing in its early stages. A language system is an intermediary of understanding, interaction and expression that one seeks to accommodate both sides of a perceived and abstract asset by simulating reality and being present with graphic forms and symbols, or by launching a specific designation of objects and coming up with a preliminary view of the meaning of the phenomenon of the vocabulary of daily life as a picture of the overall measurement of existence.

Trying to explore the arguable relationship between meaning and existence and man requires tracking the different and transformative paths that were painted with the earliest preliminary thinking, the meaning takes over in (Mythos) is the feature of the absolute acceptance of the truth in its symbolic form, which expresses man's attachment to reality and life, considering man to live in a certain system. "Both myth, philosophy and science respond in their way to the demand of order, that is, to the demand of man to live in a conceptual or arranged world and to overcome the external chaos manifested in his first confrontation with nature."⁽⁹⁾ as opposed to this requirement or system of concepts and the installation of meaning The myth depends on the installation of its own system and its own concepts, through its base system, its gods and its hidden and Maori forces, in which religion is blended with history, dream of reality and knowledge of imagination. And it adds meaning and is installed through the magical shadows of words associated with the direct meanings of

objects of a magical character colored in shades between invisibility and clarity of the nature of the installation of controversy between visual nature and absentee metaphysics. "The myth's meanings do not resemble accurate facts or information, it is a suggestion of no dictates, no indication and inclusion of no teaching, explanation and indoctrination."⁽⁵⁾

Myth is a kind of intuition of colleges as a self-contained, fictional language. "It is a form derived from the human spirit that has a stand-alone structure, function, expression and unity of feeling."⁽⁶⁾ The myth is a form of symbolic, spontaneous and primitive expression intended to confirm spiritual meanings and interpret them intuitively and imaginatively.

The legend has moved from generation to generation with successive and accumulated oral narrative to convey many meanings and explore many incidents while retaining the original idea and meaning of itself before inventing blogging and writing. In other words, it is transmitted by oral narrative, which makes it the memory of the group. The function of legend retains the values, customs and rituals of peoples "and is transmitted by successive generations and earned by the dominant power of the souls. Writing comes at an advanced stage to play the role of preserving the myth from the distortion of transmission."⁽⁷⁾ We therefore see meaning as a form of symbolic expression and a dialogue in which intuitive fiction plays an essential role in addressing partial and macro data related to the world of feeling and without feeling in man's initial or primitive phase of existence and reality.

All that exists in the world of sense is only (simulation) of the world of pure images and ideas. within the realizers. (Sensory or mental) Aristotle's rules and analogies were to make the creative artistic process not merely a copy and a literal tradition but an interactive creative vision. "Simulation here acquires a new Aristotle meaning that makes the poetry process not just a copy and a literal tradition. It is a creative vision. By virtue of which the poet is able to create a new act of life in accordance with what it is, what it is, what it is, or what it thinks it is"⁽⁸⁾.

In this sense, the concept of simulation is not a literal tradition of natural phenomena, but is embedded in the intellectual and fictional internal practices of thought in a way that emanates from the multiplication of its proposals, reflecting conceptual situations. They are the processes of extracting images from natural phenomena by thought, which justifies the link between the whole, the pure concept, and the partial one actually referred to"⁽⁹⁾. Launched by Aristotle as an intermediary among the audience and the tragic hero to emulate the perfect reality.

An artist emulates the ideal or should be by sensory and intellectual perceptions of the likelihood and imperative of getting to the whole truth and acquiring a new meaning in his movement in existence"⁽¹⁰⁾.

After superstition, perceptions and the Church's dominance in the sphere of spiritual and aesthetic power, the aesthetic contents of the Middle Ages were absent and were also absent because they were framed by a metaphysical framework that derived from it a religious consciousness in which human beings and artists were restricted in the exercise of freedom of thought because it diminished in the dissemination of the ideological spirit and the enshrinement of divine and ecclesiastical mandates, it identified art and beauty only in its favor as a sole source of defence of predetermined suggestiveness As social reality evolved, rationality was resolved by the emergence of experimental science, industry discovery and printing, which led to the emergence of capitalism and the resurgence of the critical spirit that transcended (Dark Ages) Using the mind against metaphysical thinking from the mind as a source of logical knowledge by devoting a scientific perspective and establishing a relationship with reality to address outstanding problems by describing humanity as a thoughtful and productive element of the whole material asset represented by self-conscious mental perception to gain value by obtaining the trust of thought within the factual truths recognized by the mind .

The search for the phenomenon has been launched in an effort to gain a deeper

understanding of the existence of the human being and the world, through the moment of detection or brightness, (phenomenology), due to the consciousness of the fundamental things that have become obscure or disappeared due to the immaterial accumulations and the perception of reality as a pure phenomenon that appears within the collective human consciousness, It is an objective subjective point, at the same time steadily moving (intrusive subjectivity).

Second Research:

Dual Reading & Prediction

As an intuitive entity, human beings have sought unforeseen developments in nature's endurance and events. to deal with the surrounding environment in an attempt to acquire skills based on everyday accumulations that in turn create their own sensory experiences. (Audiovisual), adopting the method of analysis and inferring information, considering that primitive expectations are conducted by virtue of human sense, thus preceding the codified scientific discovery of the cosmic phenomenon and its return to its causes and its diagnosed results. For example, smoke is the result of (fire) and overcast sky, a forecast of precipitation (rain), and animal migration in anticipation of danger and disasters. Thus, the phenomena of human expectation and their correlation with modern reality sometimes and objectively sometimes take shape.

Thus, intellectual, aesthetic and critical trends have emerged, focusing on the spaces of human thinking, its shaping and working within the space of argument between consciousness and existence, based on the interrelationship between the creative achievement of all its portfolios and references and its meanings on the one hand, and with all its knowledge of the existence of opinions and judgments confirms its relationship with the creative achievement as an objective representation of the structure of existence on the other hand.

Since understanding is linked to the historical horizon of both the author and the recipient, there is an extraordinary fusion of the reader

that agrees with experience or designation, or (synthesis of prospects) as an extended integrative process to understand the text and the artistic achievement.

The theory of receipt emerged at the most prominent of its founders. (Hans Robert Jauss). And Wolfgang Iser. Who formed the foundations that defined the reader's relationship and the receipt of the text that was adopted by the (University of Constanta) in the mid-20th century, to arrive at a new concept in the theory of reading and receiving. Thus, in her 1967 lecture, Jauss suggested, in two titles (Why the history of literature is studied), that "literature should be studied as a process of controversy between production and receipt. Literature and art have a contextual history only when succession is achieved, not through the productive self, but through the consumed self, i.e. through interaction between the author and the public."⁽¹¹⁾

He enlisted, (Jauss) and borrowed from these, (Gadamer) philosophy, within the interpretive curriculum, a concept. (Historical horizon) or (horizon cohesion), which became the fundamental pillar of a Jauss theory a new formulation, by (forecasting), which became the central pillar of the formation of his theory. Jauss defines the expectation as "**a system of calibrations and references for a reader audience at a humiliating moment, from which a work is read and aesthetically evaluated, and this work itself possesses its own horizon.**"⁽¹²⁾" it is clear that the receipt reconstructs the horizon and then the measurement of the impact or meaning of the works is based on the horizon that has been extracted from these works, so confirm (Jauss) On good moral effects, which fill the waiting of the public, unwind the prospect of waiting for him and produce new, predictable and unexpected content and meaning, every literary work carries a set of expectations and possibilities that constitute the prevailing horizon in the moral sex to which the work belongs by virtue of the course of previous work, and the breadth of the (Horizon of expectation) is associated with the audience whose expectation conformed with the expectation.

Robert Jauss has developed a set of reference systems through the concept of "Horizon of expectation", which determine the evolution of literature in the historical chain of receipt, which is:

1- The previous experience gained by the public about the literary sex to which the text belongs, and requires knowledge and examination of the experience in terms of artistic aesthetic values compared to the predominant inheritance of the literary and artistic sex.

2- The form and (themes) of previous works that are supposed to be known.

Thus, the process of building and producing the meaning within the concept of (Waiting Horizon) with the interaction of literature and aesthetic experience, is done by the understanding of the recipient. The moment of disappointment by reading is the paradox of the text of the tenets carried by the recipient (Waiting Horizon and expect), which are moments to establish the "new horizon."

"The evolution of the moral type is constantly precluded by the exclusion of that horizon and the establishment of another horizon. If we know that this establishment does not take place without prejudice to the date of receipt of the species, the issue of exclusion and incorporation is caused by receipt"⁽¹³⁾. The recipient must be familiar with the work prior to the emergence of the new work in order to see what changes those works have made to old artistic traditions, resulting in a change in the concept of responding to receipt in front of the new text. **"The compatibility of expectations that comes from the reader's old experience of past acts does not meet the new text that he reads, at which time his expectations may be diversified, corrected, completely changed or merely old expectations emanating from the above"**⁽¹⁴⁾.

The concept of the horizon of expectation at Jauss came as a term to break the expectation or alienation that laid its foundations of form and its presentation within its historical framework because of the importance of the appearance of the work in its historical period to the reader's expectations, which made the

concept of (Expectation) An open and extended concept, expanding by its dues to include literary and artistic work. Accordingly, as the knowledge and aesthetic fields of different kinds and forms are oriented towards reading, understanding and interpretation, critical curricula have become a means of studying, evaluating and examining the above activities, and the meaning in the creative literary achievement mediates between critical curricula. (reader, proponent and critic), with its potential and intolerable reading potential that can be embodied by a predictive reading of the meaning.

Chapter III. Research procedures

Research society: Iraqi texts and theatrical performances for 1999.

Research curriculum: descriptive curriculum.

Sample Search: Play Name: Sidra

Sample Research Analysis:

Sidra Play

Author: Khazal Al-majdi(*)

Director: Fadel Khalil (* *)

The text blog proposes the myth (Demozzi Sidra), a Sumerian myth that means the long-lived central personality of the deluge legend to whom immortality is written in the ephemeral tune of the writer (Al-Majdi) killed after his property was divided between his sons.

(al-Majdi) formed a dialectic synthesis of meaning in the text based on the idea of the Sumerian deluge story and cut off part of the biography The legendary Sidra after the water recedes and stabilizes on land the Earth's surface with a group of drowning survivors who show vulnerability to their cohesion and unity, the deluge ends and a new day emerges. Sidra held a large ceremony at which the sacrifices and offerings of the gods were grateful and rewarded for the Sidra gave him immortality and established a home and residence in Delmon by the sea. The theme and idea of flood water form a synthetic argument for the meaning of vulnerability of Sidra's three children (Ham, Ham Yaffth) who survived the drowning as well as their father's brother (Umra) as well as the feminist character (Lilith) who is Sidra's wife. She formed a dumb-water

argument as unable to wash and treat his children's, uncle's and wife's minds. The text code builds and advocates the formation of a synthetic argument for the meaning and idea of the clock and emphasizes the flood of blood and the manifestations of injustice and corruption that pervades the world by borrowing the author's mythical connotations to an abominable human conflict in the corners of history in a conflict in which the weakness of unity in human relations represented in the characters of the three boys (Ham, Ham, Yaffth) along with the evil and surety element of uncle (Umra) and (Lilith) and the demon woman or demon gods wife of (Sidra) who practised many kinds of gossip, deception, camouflage, seduction, magic and cunning in satisfaction with her illicit aspirations, aggressive wishes, revenge and acquisition based on the weakness of the souls opposite the children (Sidra). This conflict crystallized a set of gross human criminality of murder resulting from ignorance and blindness, which in turn drives insanity.

Legendary treatments contributed to the structure of the text, highlighting symbolic meanings and connotations that opened up to a range of inherited customs, traditions and rituals associated with the past, present and durability of generations. The legendary structure is used as a synthetic argument between the two sides of the language in synchronization and sequencing levels and overcome inconsistency. The language is embodied as a synchronized structure and element through dialogue in the language and the redundancy and reversal between the historical aspect of humanity and its chronologically and casually interrelated conflict. This is a system described in conjunction with the meaning and its myth according to a meditative and dynamic aspect assumed by the textual draft based on the relay element of legend which remains unfilled and is willing to take and install any meaning whatever that combines immersive, authentic and modern by analysing social structures and their stability and installing a meaning for the text (Sidra) according to the methodological dialects of the vision Describing the elements of myth represents the mind that produced it

and its knees and does not represent an external reality.

The text and the draft in the nature of the dialogue and the polemical language set up a meaningful composition according to the principle of replacing the horizontal axis of the text's manifestation (Sidra) The immersive myth and history to the vertical axis of the subscriber text to reveal a set of opposing interviews and duets reveal the openness of the text (Sidra) On a set of complex and transformative meanings of interviews constitutes an expansive world spread around legendary, historical and social to achieve an imagined vision in the face of the vacuum actually occurring in its past and present levels and the search for the vision of the shortcomings occurring in today's reality. The writer (Al-Majdi) drew inspiration for the myth as a comprehensive and cosmic system and employed it with simultaneous and sequential elements to ride the controversy and myth of the meaning system within the functions of the language of dialogue and its poetry in the text speech (Sidra). You ride the meaning through magic and through words and discreet dialogue and inclusion as a kind of intuition in colleges as a text (Sidra) Structurally coordinated form of human spirit within the unity of sentiment and expression of my tongue, created by symbolic forms of expression to confirm spiritual meanings and interpret them intuitively, with the aim of conveying and synthesizing absentee metaphysical meanings of a magical and natural nature, current and contemporary, and addressing the data related to the world of feeling and no collective sense of existence and reality.

The author (Al-Majdi) was inspired by the concept of pain and its association with the concept of nihilism that prevailed in the world and formed a moment of collapse of the prevailing meaning and values is an action to reproduce the meaning through the salvation of the Earth from the denial of meaning to the proof of meaning in the field of its free existence without limitations to be accompanied by the return to life and the metaphorical metaphor of independent symbolic spiritual moments as knowledge,

interpretation and understanding of the world of pure in exchange for the world. (Al-Majdi) The installation of the applied side as a mythical structure with a familiar breaking function in the relationship of the theatrical text, which in turn defines mythical features that lead the reader to a plural reading of a set of interpretations, interpretations and treatments, especially as the idea of (Sidra) associated with man and his legendary reality gave the text an extended and interpretive identity and caught glowing moments and detonated them contemporary through symbolic and semantic levels that practiced functional action to synthesize meaning in the climate of multiple environments of the legendary ritual-shaped theatrical image.

Al-Majdi has been able to dissolve and create a ritual structure as a single method of synthesis of the text, which means employing the legendary heritage with its ability and spiritual energy, the fertility of its philosophical and intellectual connotations, and its presence in various times and places. (Al-Majdi) by returning to the wall of beliefs, customs, rituals, concepts of death and immortality and their perpetuity in the memory of generations as well as their reflection on the reader of the text with a myth (Sidra) A meaningful sequence linking the manifestation of the text to its esoteric in accordance with methodological signals and symbols such as betrayal, love, murder, gratification, envy, pessimism, flying and punishment. Many of the dialogues were in the text.

In a sentimental and questionable dialogue with the children of Sidra, their father was put forward by the writer Al-Majdi.

We bury who? And cry who?

A strain of the unemployed,

We bury a decade of superstition...

We bury the whole alphabet bar. Has life dissipated like a bead and fallen into the well? No... Are we facing a burden that we don't know how to face? No... Although we got off our shoulders with bags filled with the first two remains. Like we got off the whole teeth. So we don't feel this siege that was put in the edges of the fish and he told her not to fly, the horizon dripping blood and the sun distressed lost..

This obvious meaning we go to disguised or healthy to get out what has been lost in the earth and to cultivate forces and desires.

Al-Majdi hired a series of appeals to the entity and presence through his father's interlocutor (ham) Sidra with a controversy to the psychological and behavioral with his complaint and the punishment for turning him into a miscarriage. Ham then interviewed his father as follows:

I wish you had completed your anger and removed me from existence...

...didn't my brother, (Yam), mistake him for the flood, why didn't you pay me with him?

Sidra: I let him sink into the flood storm...

So we say there are two degrees of punishment:

Death and the freak.

Ham : Death is better.

The concept of power, governance and the uncontrolled departure of objects also constitutes an explanation of the dream Sidra had given to his children after the flood of land had ended. The judgment was a prophecy for the supervision of events and attitudes instructing the concepts of greed in the judgment, which crystallized a series of problems about murder, guile and subtle in obtaining inheritance in subjective ways.

The controversy of the synthesis of meaning in the text blog (Sidra) centered the pillars and elements of myth as being about history as a gender and civilization as a language and giving it (AL-Majdi) in the formulation of its dramatic unity and its joke between the present and the past in the set of bets capable of producing and interpreting the meaning.

The text contains a series of compelling texts with the story of Noah's Prophet, his ship and the journey of Prophet Adam. It is also signed with a set of harmonies with the people and thoughts of Shakespeare plays such as Macbeth and his illicit ambition to coercively and bloody reception of the throne. These discrepancies constituted a reader's openness in the draft text (sidra) and an interpretive dimension that opens to many texts.

Screening text: Director Fadil Khalil inspired the legendary heritage in the first two starting points to give a revolutionary and creative aesthetic dimension. The second is an excuse to escape the issues of the present and its political and social problems and to dispose of the sergeant's authority.

The directorial treatment was a kind of polemical and mythological interlocutor culturally and built an aesthetic vision that woven into a set of intricate, miraculous and absentee mixes of mythological discourse with imaginative magic and realistic instruments of historical form-level features in the scenography space of the show's discourse.

The construction of the exhibition space was formed from the treatment of a classic and mythical text with timeless historical features and rich themes of the roots of cosmic human sources by installing a neutral ritual theatre show that seeks to detonate awareness and understanding in accordance with the examination of the concepts devised by this Kingdom for the world. (Sidra) who displaces the contemporary recipient as this myth is similar to the original patterns, its extension and its fluidity in times and multiple places. The power inherent in the tell-tense and dramatic display is neutralized and isolated from the varying distance between the authenticity of the old and contemporary issues and the creation and creation of a philosophical and magical, ritual treatment of the forms of myth and the installation of the spiritual (Khalil) set up an empty space and an empty space, frugal with decor and other supplies for stage and space timber. This is a deep secret call, as well as an imaginative neutral call in which the two mythical past worlds of language and current dramatic history blend into a continuum of proximity and discontinuity with conscious use of legend, represents a form of poetic relationship to dramatic space in the show's speech.

Text: The text opened up to dissolve a collection of texts inherent in the literary and historical heritage as well as a dramatic play of a realistic and symbolic nature that overwhelmed the surface of the fringe and dominant text, generating a set of connotations

and meanings that in its interpretive dimensions ranged from Them to ancient, intrinsic and contemporary ideas that tended towards current factual concepts.

Presentation: The formulation of a visual audiovisual space with expressive tools at the level of acting theatrical performance derived from the ritualistic atmosphere and enhanced by elements of light, musical influencer and lyrical segments of the grassroots, local and immersive legacy of the foot, as well as by the director Khalil couldn't get away with the text draft of AL-Majdi. It was a moral presence. The linguistic draft remained dominant in its hegemonic language, philosophical and intellectual dignity. Khalil escaped her semantic stock by establishing space and empty space at the form and space level in the process of communicating and receiving with the public. This, in turn, was further reflected in the selection of a group of professional elitist representatives and the reliance on their performance technique to describe the text language as composite, complex and high in its poetic dramatic direction in the presentation speech.

Chapter IV:

Results:

1. The text opened to dissolve a set of texts that generated a set of connotations and meanings that ranged in their reading, expectational and interpretive dimensions in contemporary theatrical discourse.
2. The construction of the exhibition space was formed from the treatment of a classic and mythical text with timeless historical features and rich themes of the roots of cosmic human sources by installing a neutral ritual theatrical display that seeks to detonate awareness and understanding in accordance with the examination of the Kingdom's concepts for the world (Sidra).

Conclusions:

1. Extracurricular literacy has formed a kind of argument for the installation of myth as a cultural act that accepts reading and expectation by describing myth as having its

reach and presence in the times and in the successive and subsequent places.

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(*) Khazal Almajadi: Born in Kirkuk (1951) an Iraqi scholar, poet and playwright specializing in the science and history of ancient religions and civilizations, has many books and publications in the fields of theatre, poetry and poetry. He wrote many theatrical texts: Isolation in Crystal 1990, Diamond Party 1991, Moon of Blood 1992, Hamlet Without Neglect 1992, Raven 1992, Very Short Plays 1993, Resurrection of Shahrazad 1994, Ishtar Descent to Amiriya Shelter 1994, Akito Nights 1995, Key Baghdad 1997, Anima 1997, Sidra 1999, Sidra 1999. Yellow music 2008, next 2008, and a set of five plays: Hamnet, Train 25, Mozaek, Mad Lilith, Saffron Prison 2014.

(* *) Fadil Khalil Rashid: born in 1946 in Maysan, Iraq, died in 2017. Actor, director and professor at the Faculty of Fine Arts, specializing in the production of theatrical directories, his most important directorial work was: Shari 'a 1988, game 1988, donkey knot 1993, hundred years of love 1996, Upper Love 1997, Herosterat 2000, Muwail Bab Agha 2002