



Contemporary and its Impact on the Performative Alienation of the Actor in Iraqi Theater Performances

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ABSTRACT

The subject of alienation is one of the philosophical, social and psychological problems that have been widely researched in human thought, especially contemporary, as a result of the interaction of several factors, including effects on the alienated soul, as the intellectual suffered from various alienations, and his reactions to different ages were characterized by various forms, and his reactions to different ages were characterized by forms. Various struggles between rejecting reality or withdrawing into the margins of life, or attempts to rebel against that reality. The individual's sense of instability or loss of balance and the need for change is one of the features of alienation.

Keywords: Contemporary, Impact, Alienation, Performance, Iraq.

INTRODUCTION

Research problem: The concept of alienation still suffers from a lot of ambiguity. Opinions and sayings conflicted about defining the basic concepts of alienation accurately. All the attempts that were made revolved around certain elements in the concept of alienation, such as isolation or seclusion, the inability to fit in and detachment from society, failure to adapt to society, apathy (lack of a sense of belonging), and also the lack of a sense of the meaning of life. The concepts of alienation - class struggle - nihilism - existentialism and absurdity are the result of the cognitive and psychological transformations witnessed by the industrial and technical centuries and their transformations. The field of literary and artistic creativity means the general meaning of the inability to communicate and integrate into the social fabric, belief in its basic values and self-realization within its suffocating framework. The question that arises here is what is complacency? What is its impact on the performative alienation of the actor in Iraqi theater performances?

The importance of research and the need for it:

1. The importance of the research comes by highlighting the concept of performative alienation in theatrical performance.
2. It is a cognitive achievement for scholars and specialists in the field of theater at the level of theatrical performance.
3. It serves students of colleges and institutes of fine arts throughout the country, as well as theater critics and those interested in theatrical art.

Research objectives

1. Identify the philosophical and aesthetic concepts that historically implied the concept of variance and performative alienation.
2. Detecting and identifying alienated genres in the Iraqi theatrical performance.

Research limits

1. Time: from 2019-2020.
2. Place: Theatrical performances presented on the national stage.



3. Subject: a study of the topic of performative alienation in the show and its historical and philosophical references.

Define terminology

1. Alienation.

a. Alienation is a language.

The word alienation was mentioned in the dictionary of Al-Munajjid with regard to distance and intentions as follows: west, west: gone and so-and-so, about us: step aside, and on a trip that went far and west - the man: after. It is said (go away from me), meaning his distancing, his alienation, and his alienation: "he fled from his homeland - a west after he was displaced from the homeland" and - he pushed him away and alienated him "caused him to alienation" "he expelled him from the country in which the betrayal took place" .. and he alienated, he was displaced from the homeland and he became alienated. Come From the West" (xxx, 1986, p. 547).

b. Alienation, by definition

Creswell defines alienation as: "a psychosocial condition that controls the individual and makes him alien and far from his social reality, and the term involves multiple concepts, the multiplicity of philosophers who insisted on its use, especially (Hegel, Freud, and Marx), who linked alienation to the division of labor and the unequal distribution of power and profits" (Edith 1985, p. 264).

The first Subject: alienation in philosophical thought

Alienation is a human concept that has received great attention from scholars, philosophers, and writers. It is an old concept, as we can see its beginnings in ancient religious books. The concept of alienation sometimes carries a double meaning. It expresses a sense of separation from society and detachment from the group. As for (reification), it is a philosophical saying that means that the individual is treated as something, and loses himself and strips of his personality. (Barakat, 1992, p. 135)

As it can be counted, a state of human non-interaction with the things around him and their objective and dynamic existence, as this interaction is the first sign of alienation generated by human, and then alienation from nature and from social existence in its entirety comes, after that "self-alienation" occurs as a result of the nature of the soul. human beings and the characteristics of their biopsychological structure" (Al-Khatib, 2005, p. 10).

The stages of the development of the content of alienation. The structure was the first to raise the term alienation to the rank of philosophical thought. Through our tracking of this term, it went through three stages, namely:

The first stage: the pre-structure stage, in which this term carries three contexts:

A - Legal context: that is, the transfer of something from one person to another.

B- The religious context: that is, the separation of man from God.

C- The psychological and social context: human alienation from himself and his society.

The second stage: the Hegelian stage. Hegel's concept of alienation is a dual concept that deals with the deprivation of freedom and the deprivation of knowledge. Hegel also discussed alienation from three aspects: first, personality, second, social systems, and third, culture.

The third stage: the post-Hegel stage In this stage, the phenomenon of alienation was dealt with from one negative perspective in a way that dominated the positive perspective until it was almost denied from this perspective, the most important of them is Sartre.



Although most philosophers and thinkers did not come to a single and comprehensive definition of the concept of alienation, they did come to the same dimensions and manifestations, which Malvin Seaman summarized in five dimensions.

First: Helplessness: This dimension revolves mainly around a single matter, which is expectation, as the individual puts himself in a set of prior expectations of the events around him, making him believe that he is unable to control and control the events that take place around him, claiming that there are external influences stronger than him capable of controlling the event, so he is unable. Then he stops controlling his behavior, actions, and words, so that his fate appears to him as if it were a stranger to him.

Second: meaninglessness: that is, a person finds that life has become meaningless and proceeds according to an unacceptable or acceptable pattern from his point of view, then he loses his ability to predict the course of events in the future, so the totality of his beliefs and perceptions becomes dull and unclear in his view, and he becomes a person who is indifferent to what is going on around him.

Third: Nonnormality (anemia): The term anemia was coined for the first time in 1591 AD, when it referred to the collapse of the standards governing social behavior and the sinking of these regulating values and rules in the sea of desires seeking self-satisfaction at any cost. Rightly and that the various forms of behavior that were rejected became acceptable in order to achieve any goal whatsoever. Non-normacy is often linked to the state of alienation of the individual from the values, customs and traditions of his society and his lack of confidence in what is popular and customary.

Fourth: Social isolation: in which the individual feels lonely and insecure in his relationships with others. The idea of isolation from society is often linked to one's sense of not adapting to this society and the lack of importance of glorification measures in it.

Fifth: Alienation from the self: the individual sees that his life is moving aimlessly, as if he is a dependent, changing, and responds to what life imposes on him without causing any change to achieve his goals. Speaking of the self, Fromm distinguished between two types of the self: the original self, which is characterized by love and feeling, and which has achieved its existence as integrated humanity and the self. The pseudo that lacks everything that is beautiful and effective and that is separated from its human existence as Torbi distinguished between two types of self-alienation, the actual self-alienation, i. Which means stopping life secrets in man.

The concept of alienation (alienation) moved its impact from the social, economic, political, religious and intellectual character, to enter the fields of literature and art, as this concept was linked to the human life. Self-actualization in its suffocating framework" (Khalil, D.T).

Rousseau, was one of the pioneers of the romantic doctrine, and his study of the phenomenon of alienation is one of the most mature studies, as his concept of alienation is that man has been separated from his benevolent nature from an artificial social milieu. Or renunciation, that is, "is the complete renunciation by each of all his rights to the group without reservation" (Hume, D.T., p. 91).

What is meant here is that the individual does not give up his natural rights only, but rather works to surrender himself completely to the group in which he is included, in order to achieve a collective authority in which complete equality prevails. But when alienation (in the sense of renunciation) is diverted to another meaning, that is, for an individual to relinquish his freedom to another person. Here, this concession becomes, in Rousseau's view, a process of degrading the existence of that individual, and this is what Rousseau rejects.



In addition, (Rousseau) was the first to use the expression (alienation) in its political sense, as he worked on criticizing society, the city, and the state. The alienated person from his political point of view is that person who abandons and surrenders to the other in all its forms in order to survive and continue life, at the very least.

The concept of alienation appeared for the first time in Hegel's philosophy when he used an explicit term in his writings. He linked the idea of alienation to the idea of absolute truth on the basis of the relationship between the self and the world, i.e. the conflict between them. The origin of alienation for (Hegel) is in the position of the self, so we find that the self for him at one time seeks to control its destiny, and at another time it becomes an entity affected by others and interacts with them.

This separation in the nature of the human subject, in its capacity as subject, subject and subject, is what Hegel investigates. Alienation for him is an ontological fact, as the individual here faces a problem inherent in his existence between being a creative force that seeks to achieve himself, and being an object affected and shaped by others.

This conflict between subject and object in (Hegel) is the basis of alienation in his philosophy. When a person does not recognize himself in this world, he becomes an alienated person, and this alienation can be overcome when "the world becomes a part of it when (the ego) turns into (the other)" (Al-Monem, 1985, p. 33), so alienation for (Hegel) is A stage for self-reconciliation with existence and overcoming the existing separation between self and things, and thus man becomes the master of his world.

Sartre's apparent psychology was based on the principles of imagination and emotion. Emotion is a type of human existence, which is an internal emotional state and this emotional state is linked to an external subject. Human existential psychology has dealt with its relationship to the outside world through (the controversy) that Sartre linked to man and made him A human argument is that man is a material existence living in a material medium. Alienation according to (Sartre) here is the separation of the individual from himself through his struggle with it, and not with others, that is, when a person's freedom is taken away from him and turned against him through the material world through the power that granted him The impact of this produces types of alienation in the psychological, social, economic, political, intellectual and religious fields.

The second Subject: Alienation in the theater

Alienation in the play of (Samuel Beckett) absurdity, the theater of absence and loss of communication and communication In the spirit of the play (Beckett) lies criticism of meaning, as meaning is considered one of the unique human activities, Western society in the Middle Ages before modernity was associated with a sacred view of the world as it assumed that the universe was created In the hand of the Lord. Accordingly, it interpreted the tangible physical reality according to the layout of the sacred. In modern times, reason and logic gave way, so he interpreted material phenomena in a rational manner and set general laws. Philosophers focused at the same time on the mind and on logical objective thinking. The model (divine planning) and the rational model (the laws of nature) "The truth is nothing but a series of random phenomena (Beckett 1965)" (Cullen, D.T., page 172)

- 1 -Suffering when Beckett calls it life and existence, because human existence has no purpose and no meaning.
- 2 -Science and religion have wonderful stories that have an epistemological answer that helps a person understand life in an organized and rational manner, despite the absence of any intellectual dimension to life.
- 3 -He has no creator and no rational system, so his theatrical performances lack an intellectual dimension.
- 4 -The (Beckett) theater is devoid of inherited meanings.



5 -The language is devoid of healthy rules, and the dialogue in the text and presentation is just words that form a conversation that does not achieve communication between the actors with each other and without communication and communication with the audience.
6- Objects in (Beckett's) theater do not go beyond being material objects devoid of any meaning added to their original meaning in reality, and the objects here are (decor, actor, and performance). Alienation in the theater (Samuel Beckett) is precisely the lack and loss of the elements of theatrical performance due to the emptiness of his theater of meaning, so the actor relies on active movements that lead to results, which is a sign of the absence of the goal, the failure to move forward, so the movement activity is the only way to the performative solution in Bridging the gaps of the space of time, in other words, the absence of meaning is in itself a meaning, and it is the conceptual awareness that explains the scene.

(Antoine Artaud) published an important book (*The Play and its Consort*) in 1938 in which he talks about the theater of cruelty. The secrecy that gives the plot a form of madness and absurdity. It is difficult to surround all aspects of the theater of cruelty. It destroys the principle of simulation and destroys all traditions that say action. The theater of cruelty announces the death of theology and builds its text on this death. A space that is not theological, or rather, produced by it" (Duraidah, D.T., p. 83), and it was not possible to reach alienation in the theater without going through theatrical experiences, schools and currents that took from the many theatrical works and devoted many magazines and theories to them and wrote plays from these experiences. the mission.

Westernization in the theater is an artistic technique by the well-known German playwright (Bertolt Brecht) in order to break the concept of Aristotelian illusion in the theater and the goal of the epic theater in its depth. Or the alienation between the theater hall and the stage is the reality of the critical position.

Alienation or alienation is the technique invented by (Brecht) as a method of representation through which the actor confirms in his play denying any kind of illusion that he is the represented character. Alienation seeks to confirm the separation of the performer's personality through a series of obstacles or pauses that arouse the spectator's astonishment and excite his mind instead of arousing his fear and imprisoning his conscience, hence Brecht's call against the Aristotelian and delusional fusion theater. (Saad, 2001, pg. 175_174)

The history of the epic theater goes back to Piscator 1893_ 1970 who wrote an important book called (*The Political Theater*) 1930 and then Brecht 1956_ 1898 who wrote an important book more mature than Piscator called (*The Little Purple of the Theater*) 1949 The two theories were applied in the Brecht Theater, the post- World War II, that stage began to change the world, exploiting the achievements of science and philosophy, methods of modernization and building socialism as a dream. The work of the actor, and we have seen a lot of opacities in which there is a choice in the directing. This means that the epic theater is in harmony with the spirit of change. The directing of Brecht relies on showing the truth through the actor's movements on the stage, and because the truth is a group of actions and movements, the actor must discover it and present it to the audience, not to repeat it or It revolves and revolves around it because "acting is the point of transformation and abandonment of the traditional language and theater. Therefore, we find that the actor is left to perform his role in the local language, and thus the representation in the epic theater is free." He adds to the play and does not take away from it" (Al-Ammari, 2004, p. 121).

The goal of the epic theater is to make the person (the viewer) think about the complete construction of the artwork and ask him to have a critical vision. Part of the play makes it effective in the vast and changing world.



The text in the epic theater is a preserved oral text that can be expanded and contracted according to the actor's improvisation, who plays roles that are not the protagonists. They narrate them as questions about people's lives. The actor is a narrator, not an embodiment. Its aim is to kindle the viewers' feelings of love, peace, hatred of war, standing against alienation, and moving away from self-alienation and alienation of society to compose a human text. Free to absorb the sum of the movements and actions in which the actors perform movements in which the audience enjoys without tears.

The distinction between the role and its performer was a definite distinction. Brecht drew attention to the difference between acting what he says and acting what he said, that is, between the actor and his performing role. The actor (Peter Lorre) excelled in his main role in the play (*The Man is Brecht's Man*). It is considered a model for this type of performance. In order to express the extreme terror of the impending execution, he turns his back on the audience, veils his face, covers his face with chalk dust, then faces the audience again, and his face is very white. This theatrical gesture indicates the feelings of the character and her ability to imagine in that One. Thus, it becomes clear that there is a difference between the character who feels fear and the actor who expresses fear, and from this fear we can separate the two characters" (Colin, D.T., p. 150).

Brecht's concept of the performer's alienation from the character in a nutshell saw that the psychologically empathic actor the audience tends to sympathize with the character and emotional outburst is a vague, inaccurate concept. Therefore, Brecht went to work on a pantomime that could take different steps in presenting the character and put the emotions to us. In a context very far from sympathizing with it, only then can we take a critical position on the character, agree with it or disagree with it, that is, the theatrical show presents concepts that have a connection to society. And the gesture is divided into two parts of expression signals, the first from within, which are the signs elicited from the personality, and the second from the outside, i.e. from the external world, and these two signs are necessarily contradictory and do not accept compatibility, so the viewer is forced to search for separate tools and means to understand them.

Brecht's destruction of the emotional bond between the performer and the viewer's home on the one hand, and the inconsistency that it creates between the materiality of the concrete actions of the actor and the morality of the abstract personality, is seen to be together part of the controversial area in the concept of his theory known as dissociation, or alienation, i.e. the separation of the actor. And his exclusion from the personality, and alienation here is the concept of the viewer's liberation, and (Brecht) made this goal clear that the exclusionary goal or alienation is in order to push the viewer to have a critical position, and alienation allows the use of the special characteristic of duality available in ideology, in order to destroy the sovereignty of ideas Ideology, that is, alienation in the theater (Brashti) is an essential element in his theatrical theory.

What resulted from the theoretical framework

- 1- A kind of positive alienation is characterized by (Jean-Jacques Rousseau) in the acceptable waiver of part of the wealth to the group on a voluntary basis without losing the freedom of the person, or the feeling of alienation with an emphasis on the alienation of the individual at the expense of achieving (his security and safety).
- 2- Alienation according to (Hegel) is the alienation of the individual with himself, and the alienation of the self with society, meaning that alienation is a real state in man.
- 3- The characteristics of alienation in Freud's psychology as a mental illness.
- 4- Alienation in the theater Alienation in the theater is a skill, and this is what Brecht came up with in the epic theater, and his image was in alienation through pauses, the narrator, the performer's separation from the personality.
- 5- The alienation of (Bekt) in (*Theatre of the Unreasonable*) casts a shadow over the performer as a skill, as the (Bakt) theater relied on absurdity, the absurdity of life and the futility.
- 6- Alienation and communication are in an inverse relationship in the case of positive alienation, that is, separating the performer from the personality in order to achieve



personal communication with the recipient, while negative alienation is the relationship of the performer's self-continuity with the personality achieving alienation in the sense of (disconnection, lack of communication, boredom) between the personality and the recipient.

RESEARCH PROCEDURE

First: Research Community:

The research community contained a selected show that was presented at the National Theater in Baghdad in 2020.

Second: Research Methodology:

The researcher adopted the descriptive analytical method .

Third: Research Sample:

One show has been selected (Ophelia's Window) was deliberately directed by Moendel Daoud.

Fourth: Research Tool:

The researcher's watch to the theatrical show.

Fifth: Analysis of the sample form:

The play of (Ophelia's Window), Writer: Jawad Al-Asadi, Director: Munadel Daoud, The Actors: Zahra Badan, Iyad Al-Taie, Alaa Najm, Hassan Hadi, Jassem Muhammad, Amir Hassan, Ahmed Shawky, Nazir Jawad

The play of (Ophelia's window) from the first moment of the title, and the brightness of (Ophelia) on the title, that beautiful girl, Hamlet's lover, if carved in front of reading the text of Shakespeare's play (Hamlet), and from the first moment, a logical question comes to mind, where is Hamlet? Because the play was recorded with (Ophelia and Her Nets) in advance and before the theatrical performance, we are in the process of searching for (Hamlet) in (Ophelia's Window) and searching for (Shakespeare) in (Hamlet and Ophelia). I am ready to make a comparison between the presentation and our questions in order to search for answers to these questions. We enter the presentation in:

The first scene, the introductory scene, everyone is present, in a scene that contains historical indications of the development of this society and the family, and they are in complete harmony, drawn artistically on two levels, the first level (the king, the queen, and the ruling family), the second level (the level of the servants and the common people), and the first level was (The high stigma is approximately (30 cm)) on which the throne chair is placed. It has a clear indication of the caste level of the first level over the second level, and the second indication of the existing harmony is that everyone is in a state of joy and dancing until the entry of the stranger in the form of a ghost walking in front of the dancers in a (slow motion) manner Among those present, as if invisible, violating the place without anyone realizing it, he enters quietly and stealthily, and from that moment we feel from the start of the show. After the first opening scene, the brother (Ophelia) (Laertes), the blind young man, enters and says (while drinking) Hamlet, you have to flirt with my sister In a loud voice (laughs), the blind young man ends the first scene with the words, "I smell treason." The first scene ended with a blind young man named (Laertes), and this blind young man represents the generation of revolutionary youth with whom all regimes tried to make him blind, but despite the pressures on him, the insight of this young revolutionary who represents (the October revolutionaries) did not yield to the pressure of the council and polemics, who have a limited vision to understand life and society And the family, as this young man, despite his intimate relationship with his sister (Ophelia), lives in a state of alienation with his family and with the political power.



Scene Two: The scene of betrayal: the king's betrayal of the wife (Grotrude) to the king's wife, Abu (Hamlet), represented by physical betrayal with the king's brother (Claudius), and the agreement and participation in the killing of the king. Why the betrayal? Install the murderer of King (Claudius), Hamlet's uncle, and take away the rule from Hamlet, the rightful heir. What is the reason for the betrayal? The scene ends with a struggle between the new king and the blind youth, and the king (Claudius) says: Let the coronation take place militarily with marriage, which opposes. The guillotine will be here, actively, and the blind youth He strongly objects to the threat and accuses the king of killing the former king, so the king orders him to be imprisoned in a mental institution.

The third scene: the alienation of (Hamlet) the scene of the conflict between (Horatio) and (Hamlet), O Hamlet, your father was killed and your uncle is the killer, and your mother is the betrayer (Hamlet) says what happened happened, would the world be more beautiful if he killed my uncle and took the throne and killed my mother ... that is Ruler I shall be on a throne of all blood, my friend (Horatio) Let me contemplate nature (takes the position of the yucca). The scene ended. Hamlet lives in this moment, the existential gap as a result of the shock, the killing of his father and the betrayal of his mother. He tries to escape from everything around him so that he does not think of anything related to his father and mother. He even forgot the love of (Ophelia). He does not have the ability to resist anything. An escape from his sorrows (Hamlet) with us is only a body but without a soul (from here we know that the show is called (Ophelia's window) because the show is without (Hamlet) from here we get out of the coat of (Shakespeare) to an Iraqi show from authoring to directing)

Scene 4: Madness of a Mother (Hamlet) (Grutrude) Alienation as a mental illness. The scene of Hamlet's mother with her husband, the new king, uncle (Hamlet) (Claudius). , and revealing the soul and feeling strange and alienated with its general surroundings) and feeling afraid of the appearance of the ghost of her murdered king husband, and here is an indication that the ghost in the text (Shakespearean) appears to Hamlet for you in the presentation. For her, there is a disease in the mirror's soul, broken, she does not feel comfortable, she feels the breath of the murdered king and his blood on the bed, starting to enter the world of madness.

Scene Five: The scene between the people and the servant of power The scene between (Ophelia the people) and (Abu Avila Polonius) whose father is the servant of power is (the militias, the official media, the third party and the security and intelligence services of the king) He is the playmaker in the show and he is the tools in which all is implemented The king's special orders in the family and those close to them, even if it is his son or daughter. This father is happy because he desires violence. Power must not pardon. It must be dealt with harshly. This is how the father talks to his daughter (Ophelia) and she asks for forgiveness for her blind young brother (Laertes). Your son, father, father. He holds the gun to his daughter's face (the gun) You must marry (Hamlet) (the gun) to the head of (Ophelia). The scene is over.

Scene Six: Confrontation (Hamlet with Ophelia)

1- (Ophelia) pardon my brother (Laertes), the king agrees on the condition that we have sex (fertilization of the people)

2- The recurrence of the appearance of the ghost to the mother of (Hamlet) I want my kingdom delirious mad,

Scene Seven: The marriage scene (Hamlet) is the scene of his murder (Hamlet) I am dead, I am dead, this distorted world on the tiles of death, I hear nothing but death, my mother, run away, I hear nothing but death (Ophelia) run away, I hear nothing but death (Horatio, flee from death, my friend, the stage of his collapse almost completely, my friend Laertes died, the servant of power enters, the show-maker Polonius enters the bath of blood, and Hamlet sleeps in it in a scenographic scene, the servant of power He



kills (Hamlet) in the swimming pool while screaming (Ophelia's window). The play is over.

Ophelia, is the center of the show, (Ophelia) the sister, the friend, the lover, the lover, the crazy, the rebel, the first scene (Ophelia) with her brother, the family represented by the father (Polonius), who represents the servant of the authority who believes that the authority is always right and must To be obeyed in all matters. The relationship between (Ophelia) and her father is the title of the relationship of authority and society. That father desires and believes that life should proceed within the given conditions and not within human logic and that authority must be obeyed even if it is unjust and brutal. Ophelia) is the playmaker in the show. It is the link between the authority's orders and the way it imposes orders on society, and it can be described as (militias, state security agencies, or state flags),

Ophelia, between Abdel Salat as (her father) and the young rebel as (her brother) that the epilepsy in the first scene between the father (Polonius) and the son (Laertes), was (Ophelia) the society or the wise men in the society who are trying to calm the clash between the two parties , (Ophelia) is trying to calm the enthusiasm of the young man who is driven by his sensitive instinct and his sense of loss, and that the horizon is closed due to the catastrophic size of failure and corruption in all aspects of their daily lives, and there is isolation and estrangement experienced by an entire generation of young people with all that is imposed on them without any right. Therefore, the young man was loaded with all kinds of desire to revolt against injustice and corruption. Within this conflict, Ophelia was trying to be or constitute the link between the struggle of society and the aspirations of young people to have a role in making life or their lives at least. Therefore, Ophelia) Represented in this scene the mentality that is clearly trying to turn the conflict into a dialogue, clearly and simply without projecting one for the other because the loss of one means the loss of all. Theatrical analysis is over.

RESULTS AND CONCLUSIONS

Results:

- 1- The personality of the blind young man is a model of intellectual alienation between the family as a society and his father as power and explained this protest and separation and the alienation of this character with his tools (wine, disobedience and blindness, laughter with irony).
- 2- Hamlet's alienation, which is a type called (the existential gap), which is his alienation from everything surrounding him and escaping books and meditation because Hamlet cannot accept the truth because it is very violent.
- 3- The madness of Umm Hamlet (Groetrod) is alienated as a mental illness.
- 4- Political alienation is experienced by all the people of the Kingdom due to the oppression and dictatorship of the deadly king, uncle of Hamlet.

Conclusions:

That Hamlet's character was separate from her surroundings, because Hamlett is dissolved in Hamlet, that is, the actor (Iyad Taie) separated from himself to show us the character in a boiling state inside and calm abroad to give my performance impression of Hamlet's abandonment of reality and escape to him in reading and meditation That the first alienation that was achieved for us in Hamlet's character is the separation of the person who performs the character to form that character in the presentation, and with Hamlet's separation not to communicate with other actors to constitute for us the second alienation (artistic or positive alienation).

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