



Brand Simplification for the Mask in children's theater performances

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ABSTRACT

The current research aims at the concept of the simplified Brand, its performance, and its activities in children's theater performances.

Included:

- 1 .The Brand attached to the Mask gives an added cognitive value through simplification.
- 2 .Using the Brand in children's theater achieves an important goal that activates and strengthens the perceptions of the audience.
- 3 .As for the third chapter, the research community consisted of plays that were presented according to the availability of simple Brand in the performances of children's plays, and the research sample was chosen (intended) because it contained (simple Brands) - the play (The World of Vitamins) directed by Hussein Ali Harf.

Keywords: Simplification, Brand, Mask, Children's Theatre.

INTRODUCTION

The Research Problem and The Need For It: Theatrical art, with its exciting artistic techniques, is the most effective means or tool for accommodating multiple visual elements that have the ability to dazzle in its complex and simple forms. It is undoubtedly the most art that is close to children's emotions and what they love to watch in-kind and directly. In addition, theater in general is the expressive tool that is capable of conveying, transforming and framing ideas. And social and educational contents in simplified ways that achieve the actual impact on the hearts of the recipient children. What theater can offer through theatrical presentation of actors performing their roles live in front of their eyes has the appropriate characteristic to deal educationally, educationally, and entertainingly with children. Children towards a prosperous future, not only in terms of advancing the artistic taste and aesthetic sense only, but also to build the personality intellectually and socially. This confirms the need to prove the importance of this genre (children's theater), and based on this, the problem of the current research revolves around the following question: (How does Brand Simplification occur in the Mask of children's theater performances?)

The Importance Of Research:

The importance of the research is evident in the detection of simple Brands in the performances of children's plays for the benefit of all those interested in theatrical performance techniques, especially ,Masks, specialists in Iraqi children's theater and related technical and educational institutions.

Research objective: The research aims to identify and reveal:

The concept of the simplified Brand, its performance, and its functions in children's theater performances

Research Limits:

Temporal boundaries: 2005



Spatial Boundaries: A Festival on the National Stage.

Objective boundaries: a theatrical performance for children that bears simple descriptive features.

Definition of terms:

1- **Simplicity:** Linguistically: (extending) in the names of God Almighty, which is unlike composition and complexity. Simplicity of style, its ease and clarity, simply: with clarity, made it simple and uncomplicated. (Ahmed, 2004, p99)

Idiomatically:

"Modifying content to attract those with little education or intelligence " (Cairo, 1998, p90)

Procedural Definition to Simplify:

It is the totality of omissions, subtractions, and abbreviations that occur on the appearance of a form and its branches without prejudice to the expression, meanings, and connotations that it conveys mentally without reaching the transformation of the form into another form that differs semantically.

2- The Brand:

Saussure defines it as:

A dual-structured unit, consisting of two sides that resemble the two sides of a piece of paper, and one cannot be separated from the other. The first is the signifier, which according to Saussure is a psychological fact or an auditory image produced in the listener's brain by the series of sounds that his ear picks up and calls to the listener's mind a mental image or a concept that is The Significant (Barret, 2009pp.192-210) (significant).

(Pierre Giraud) defined it as "a stimulus – that is, a tangible substance – whose moral image is linked in our perception to another stimulus whose task is confined to suggesting in preparation for communication," or "that signal indicating a desire to communicate a meaning" (Qasim, 1986, p. 11).

The procedural definition of the mark is: -

A set of stimulating tools that create in the child's mind a psychological reality used by the theatrical Mask designer whose task is limited to suggesting that the mental meanings reach the recipient child).

The procedural Brand Simplification is:

(Simplifying the elements involved in the design process by deleting the inactive units in the design to create in the child's mind a psychological reality consisting of suggestions with mental meanings).

3- **Mask (Semantically)**It is a pseudonym that is placed on the face to hide the original character of the actor and to emotions of the character played by this actor (Sirwan, 1990 p.66)

Mask (Idiomatically)

- 1- It is a shaped cover drawn on the player's face to hide his basic features in order to give a sense of other features or appearance of a human or an animal (wahab, 1987p.41)
- 2- The mask is face covering with openings for the eyes and mouth .It was originally made of dyed wood,cork,or reinforced cloth (Hamada, 1994p.212)
- 3- The Mask is worn by the actor in the ages to take off the garment of the role that he represents to appear in front of people with a specific appearance and a special meaning (Reda, 1999p.352)



Procedural definition of the Mask:

(Aphysical cover plced on the face of the actor intended to hide the actor main personality and suggest asecond personality , It either carries that are either distorted or intact with the intent of dramatizing the state that the actor impersonates during his role on stage the function of the mask varies from one theatrical show to another)

The first Subject: the concept of simplifying the Brand of Mask.

The simplification preceded by the aesthetic and artistic intent is subject to the thought of modernity and is more attached to art specifically in the nineteenth century, as it indicated that (in art, we must move away from representing everything that is sterile and unreal by following the method of artistic design. Let us assume that the given subject is a wonderful tree but converting this tree into a painting I will search for the most beautiful aspect of its aspects, and move away from it for a sufficient distance in order to see it better and wait for appropriate lighting, so will many of the tree's characteristics transfer to the paper after this). Artists in the beginnings of what is known as modern painting, such as the French Paul Cézanne, Paul Gauguin, and the Dutchman Van Gogh, aimed to build shapes in the artistic excitement on geometric foundations, sacrificing many formal details that they found did not reflect their visions (Reed, 1986, p. 24).

Where the features of formal simplicity were very clear in the drawings of Gauguin and Van Gogh by dispensing with many formal details, while Cezanne began to see natural shapes "in the form of geometric flats and draw them in the form of squares, rectangles, cylinders and other geometric shapes, geometric flats and draw them in the form of squares, rectangles, cylinders and geometric shapes And we can count this gradual sequence of the spread of formal simplification in the arts, and this penetration of the process of simplicity is the objective pavement for the methods of designing the mark in theatrical Mask.

And here in Mask , simplicity occupies the temporal priority in terms of arranging the times of the design act and its outcomes. The design idea relies on the presence of cognitive, pictorial and creative data often in photography, and here simplification is preoccupied in fashion when we say that simplification is a technical act, this means that it is subject to temporal references because it is prior to the apparent performance state, so the designer (resorts to simplification to express the contents of his idea related to the necessities and design needs) (Nouri, 2002, p.11).

Here, simplification occupies the temporal priority in terms of arranging the design verb tenses, as the components of the idea depend on the presence of several cognitive, visual and creative data that often lead to (stimulating the process of the idea, as it excites the senses and awakens and moves the mental faculties in order to compare, relate or separate) (Badawi (1977, p. 174)

In a closer look at the map of human thinking and the ways of creating the idea and developing its merits, we find that there is a growth in the sources and entrances of the idea, which creates an intertwined knowledge network of newly received information on the design subject and added to the information storage accumulated in the memory that finds its justifications to comply with the new requirements in addition to the determinants of the idea and the conditions for its design. Simplicity in the design of the theatrical Mask, the designer envisages the employment of denotative elements that are clear in their semantic meaning, which constitute a basis in the basic structure in the design of the Mask, which must create a semantic connection with all other elements in a way that gives integration to functional performance, then its formal construction is processed to match The formal variations of any of them in order to provide a uniform and harmonious organization in its formal and objective construction, as the designer is keen that the process of simplification does not lead to weakening the expressive and communicative power in the design, as he seeks to provide an element of congruence between form and content to provide an attractive aesthetic character due to the



antithesis feature that supports attraction Al-Absari in Communication Mask Design (Al-Ghanmi, 1998, page 107)

As the designer seeks, through his treatments that bear the characteristics of simplicity in the design of the theatrical Mask, to highlight the data of compatibility of form and content in the overall output, in support of building his communication relations with the recipient in which interpretation, interpretation and analysis overlap in the process of exploration of structural guidance, as "simplification processes are based on directing thinking." Practical, supported by the expressive ability of the agreement of the employed signs and taking care of the formulation of ideas through adaptation" (Osman, 1984, p57).

It must undergo a process of experimentation and identification of mechanisms in the construction process, in addition to tracing the receiving process of the recipient, as well as several immediate variables according to the direction of the design idea and what it is and the extent to which the processors are suitable for functional performance in the publication to be designed. And above all, the continuity of design, functionality and aesthetics, that is, it has what makes it the result of its moment and its next planned time" (Al-Amiri, 2002), as the designer has the freedom and ability to innovate multiple and varied formulas in his fashion designs, with what he carries with his emphasis on expressive and indicative compatibility, and achieving Participation between the child and the designer, as he is here subject to the process of partial analysis of the composition, then he creates a structural structure and new bonding relationships, and presents new visions for building the design idea, by adapting the building of these parts by the partial simplification process, which includes manipulation (all or some of the structural characteristics of the form) shape, color, line, texture, dimensions, light value, direction), and re-linking them in support of the overall structure, resulting in transformation to form a new structural system that has the ability to communicate with the child) (Al-Saadi, 2002, p. 32), which is included within the elements of simplicity to control the establishment of his intellectual relationships, stimulating the ability to imagine and innovate to embody the idea, which appears in the mind for the first time, wide, complex, overlapping data and flabby in terms of relationships and extensions, which creates a necessity for the act of simplification that It is practiced mentally and experimentally to purify and refine the idea. "The idea takes what you want to present by simplifying the expressive means in design (Al-Mousawi, 2002, p. 24), and simplification in the design of publications does not include guidance for the constructive adaptation of informational elements by deletion and addition only, but rather depends based on non-distortion. And what the cover carries in its content is a clear idea in its intellectual direction, in addition to balancing the intellectual contents of each element, in a way that supports the ability in expressive harmony and objective and formal unity in Mask.

It includes "the utmost simplification to provide the necessary amount of information to support the idea of communication and to achieve perceptual saturation and solidification in the shortest possible period" (Mandil, 1998, p. 129). The designer must realize the technical principle of the resulting form. Formalism to increase the clarity of the idea and highlight its most important purposes, and here it is possible to isolate the idea from what surrounds it and what may be similar to it in terms of ideas and visions, which are often shared with it in many data and detailed lines, that is, we are about a technical act based on deleting what burdens the idea and contributes to the strength of its penetration and facilitates The process of receiving it and its effectiveness in relation to the perceptions of the recipient, "simplification is left to the eye of the recipient and his perception in photography. When we say that simplification is a technical act, this means that it is subject to temporal references, because it is prior to the apparent, performative state of imaginative and creative often leads to stimulation of the process of the idea, as it excites the senses and excites the senses awaken and move the mental faculties in order to compare, relate, or separate.



In a closer look at the map of human thinking and the ways of creating the idea and developing its merits, we find that there is a growth in the sources of the idea and its entries, which creates an intertwined knowledge network of newly received information on the design subject and added to the information storage accumulated in the memory that finds justifications for compatibility with the new requirements in addition to the determinants of the idea and the conditions for its design. Thus, the designer was affected by "subjects that stimulate his senses to think about them, and which fall within the conditions that put pressure on him and, therefore, on the achieved output" (Al-Nouri, 2002, p. 174).

As for Costume design, the matter is related to the child and what is directed to him of visual formations, his willingness to accept them and the time of receiving them, and the ability of the designer in his endeavor to inform and influence his sensory perceptions and the extent of their entrenchment in memory. Which bears the characteristics of simplicity, some of its clear indications must remain in its functional strength, and not as in artistic abstraction, where abstract art is a completely personal matter belonging to the artist's personal perspective. In contrast to the performance-oriented practical design of what each element carries a specific performance function, as simplicity is represented by "calling for the employment of basic forms and urging the separation and attribution of the functional value of the elements at the expense of complexity, diversity and overlapping" (Al-Shaibani, 1994, page 26).

The principle based on the analytical thought of the elements of building the basic system in graphic design in general and in fashion design in particular, as it was directed to analyze the constituent parts of the design and the extent of their effectiveness or lack of this effectiveness to support the overall system that contains them, which confirms the simplification of forms and reliance on the most important elements. The basic supporting system is communication in the design, so that it is not possible to add or delete a part except that this leads to distortion of the general composition and the loss of its objective unity, in contrast to the case of condensation with its plurality and various formal repetitions that bear the characteristic of non-performing decoration.

Simplicity in the design of the theatrical costume, the designer envisages the employment of semantic elements that are clear in their semantic meaning, which constitute a basis in the basic construction in the design of the costume, which must create a semantic connection with all other elements in a way that gives integration to functional performance, then its formal construction is processed to match. The formal diversity of any of them in order to provide a uniform and harmonious organization in its formal and objective construction, as the designer is keen that the process of reduction does not lead to weakening the expressive and communicative power in the design, as he seeks to provide an element of congruence between form and content to provide an attractive aesthetic character due to the antithesis feature that supports attraction. Al-Absari in *Communication Fashion Design* (Al-Ghanmi, 1998, page 107)

As the designer seeks, through his treatments that bear the characteristics of simplicity in the design of the theatrical Mask, to highlight the data of compatibility of form and content in the overall output, in support of building his communicative relations with the recipient in which interpretation, interpretation and analysis overlap in the process of exploration of structural guidance, and this is what we find in the play *The Blue Bird* authored by the author Maurice Maeterlinck, as we find it in the play *Pelias Mazlanda*, the same writer in the characters (bread, fire, the tree, and the well) are all characters who speak, all characters who have achieved the coordinates of visual illusion, that is, it gives him the opportunity to participate in interpretation and interpretation, from here the researcher finds that simplicity is a present procedural act that deals with the system. The basis for directing the communication process in Mask designs in a concise and concise manner in its intellectual focus and support for a number of considerations in the design output, with what this technology provides of activating the system and facilitating the



generation of other innovative systems that are different and varied from the basic system, which leads us to the study of simplification to address ineffective design organizations, It paved the way for opening new horizons and devising more effective methods in supporting the communicative ability of expression and perceptual compatibility of the basic guidance in the development of Theatrical Mask designs.

The second Subject: Cognitive growth and the process of receiving the mark

The level of cognitive development in children depends on the age stages, and the disparity is based on age, that is, the number of years, according to natural data, and in general for all children, where the reality of genius and self-discovery begins for children from the early years, and the more children have relationships and interactions with their peers, the greater the motives for knowledge and developed nations This is especially in the advanced stage of the child, where special care is provided by kindergartens and primary schools in order to develop the latent energies in the hearts of children. (Nuri, 2013, p.32)

From here, the simple elementary abilities of the child's mind are activated, for example, knowing and distinguishing colors, people, geometric and animal shapes, as well as investing the child's beloved play energies in activating the body and mind. That environment and atmosphere is associated with the act of play with a level of necessity in preparing the child. Play is a performance process and skits, most of which are issued by children spontaneously and unintentionally, and they are practices to enrich children's minds about him and form a long period of time in his life and interfere in defining his personality. "A lot of social behavior is acquired through what people do, and what happens when they do this, and the individual acquires many behaviors through imitation of models" (Al-Dada', 1992, p. 69).

Most of what surrounds the child in terms of scenes, figures and shapes that arouse admiration for him and draw his attention to the point that he gives life to some of them and believes that they speak, feel and interact like him, and that when watching the theatrical show is my specialty. Without others, one of the most important cases of achieving educational concepts and values is teaching children to love goodness and the author's interpretation of signs in their forms such as colors or designs attached to personal costumes, whether realistic, mythical or mythical with all its structural structures in the form of a real or imaginary human or animal and everything that would achieve The element of suspense and entertainment as well as education and upbringing. Psychologists emphasize the need to pay attention to childhood and nurture it psychologically. This emphasis is due to what the psychologist (Freud) asserts that "the personality takes its basic form in the era of childhood" (Suhail, 1986, p. 23).

Studies carried out by many people interested in the field of communication show that the means of communication in their various forms and contents have psychological and physiological effects. Therefore, the child loves to triumph in order to do good, and since the theatrical performances prepared for children present direct signs and tools sometimes, i.e. understandable in their work on the stage with the actor, and indirectly share the idea of the show and leave the issue of understanding the meanings and their interpretation to the mental abilities of the child at other times, it should be taken from reality (the environment in which he lives) his vocabulary that he uses in design, and liberates it in formulas that are more representative of reality and permeable in making the design work a coherent artistic form linked to the axes of the environment on the one hand and forms an artistic image with multiple meanings because children tend to watch artistic events that are accompanied by colors and exciting bright shapes, It is in the nature of children to give life to everything that falls under their sight. They believe that the tree speaks and feels, as well as the machines and animals Speak, and it will be close to their souls, and the children can distinguish the unacceptable form from the acceptable form, as they believe that the first always has aspects of evil, ugliness, and unpopular



reactions to their souls, while the second represents good to them and is close to their minds.

We find that there is a growth in the sources and entrances of the idea, which constitutes a knowledge network to comply with new requirements in addition to the determinants of the idea and the conditions for its design, and thus affects the designer "by the action of topics that stimulate his senses to think about them, and that fall within the conditions that pressure him, and therefore on the achieved output, the children's theater seeks to invest those Concepts in order to create educational situations as well as being entertaining that arouses the child's attention and turns into reactions in the form of attention, laughter or applause. To achieve lofty intellectual goals, perhaps reductive and expressive, and activate their experiences in searching for the elements and symbols surrounding the environment. The symbols must be formulated in a correct way that the child understands and can easily decipher. This requires a conscious study of the children's audience to identify their experiences and needs. This is also the study of the psychological aspects of children, and the signs must contain an amount of information commensurate with the subject of the message and answer the child's questions through these signs. Hence, the children's visions varied, or this is evident from the varying reactions of integration, laughter, rejection, or acceptance of the dramatic situation The specialist in the field of children's theater relies on defining and minimizing some shapes and rigid objects that play roles in the show as semiotic signs whose purpose is to simplify the forms to achieve direct understanding or for the purpose of economy in expenses. In it, adults present to children, which is the common and preferred genre among children, and also the show in which young children are presented to children, and it comes in the second place. The ability of adults as professionals and they have experience in communicating the idea and purpose of the show, as well as being actors and social artistic personalities that are acceptable and popular with children. Signs are adopted in the children's theater with the intent Introducing things and trying to bring them closer to the eye and hearing of the child, as they are often indicative and corrective in life and must be taught. (Piaget) looks at man as an integral part of the environment, as he is affected by it and affects it, and his interaction with the environment depends on the plans (Al-Daoud, 2001, p. 74).

The director or designer of techniques is often interested in the entertainment elements more than other goals, given that presentation, acting, or any other performance are in themselves considered educational methods through creativity in presentation in general, which develops a sense of aesthetic taste and urges the child to love beautiful things. According to the principles and values proposed by the world of adults." (Sunday, 1997, p. 77)

From this, the specialists in children's theater performances made the bright, light, comfortable colors a symbolic character that symbolizes goodness. As for the dark and strong colors, they are a group of coding expressive of the abnormal elements. In addition, all shapes represent simplified and clear signs that participate in the story of the play, which must be easy and from pets. Colorful and useful things such as water and trees taken from the environmental reality surrounding the children's community.

In the influence of the human mind on another human mind, so that the young child can extract the (retrospective importance) inherent in the stimulus so that he knows the principles of correct and proper nutrition consciously" (Theatre and its effect on the child's personality, 11-23/12/2005 pg. 23) This process takes place in the device The sensory nervous system, every communication process can be analyzed into stimuli and responses by the child, and the design goal is not an easy task, especially if it is possible to relate to the effects of means of communication with children, and here lies the designer's ability to direct his idea towards a specific goal to achieve feedback through it, and we must not forget We design for children, not for men, and the design must have a clear goal and valid for children, and we do not cost them anything above their level, and



this helps to modify behavior, although "the goal of multiple communication may be in addition to modifying, changing and supporting behavior" (Al-Taayiy, 2004, p. 10). For children older than nine years, the possibility of change is important for them, as the evil person changes if the motives that drive him to evil change, and if he can be reformed in some way. To rise to positive participation in the presentation through multiple communication methods, such as answering the questions posed by the representatives during the presentation through feedback. The next message" 2 The issue of theater is the issue of refining the child's reactions.

What resulted in the theoretical framework

- The tag attached to fashion gives added cognitive value through simplification.
- Children's Theater is an expressive artistic space through the employment of visual and audio elements.
- The use of the mark in the children's theater achieves an important goal that would activate and strengthen the perceptions of the recipients.
- The children's audience participates in the theatrical process through live and direct interaction with the actors who present expressive characters through the Mask they wear.
- An exciting and important focus is placed on the suspense elements technique because of its importance in children's drama.
- The peculiarity of children's theater appears through its strange (mythical and fairytale) characters.

RESEARCH PROCEDURE

The research community consists of plays that were presented depending on the availability of (simple Brand) in children's theater performances

Research sample:

The research sample (intentional) was chosen because it contains (simple Brand) from the research community, and it is represented by the following sample: ((the world of vitamins)

Research Methodology :

The researcher relied on the descriptive (analytical) approach in her accurate and detailed description of the quality of the theatrical performance in all its aspects, depending on (simple Brand) and its relationship to the costume through the role played by the characters on stage.

Research Tool:

The researcher relied on the indicators of the theoretical framework, personal interviews, photographs, laser discs, and the researcher's viewing of the show

Sample form analysis

- Play of (The World of Vitamins)
- Directed by: (Hussein Ali Harf)
- Mask design: Ikhlas Saddam
- The site of the show - it was presented in a festival at the National Theater -2005

Model analysis through model Masks:

First: the character (Mr. Milk)

Employment of visual and audio elements:

The designer used the white (color) to simplify the color Brand to bear the references of the environment and society, which is (the white color "purity and serenity"), which gave an impact on the child's psychology and physiology by relying on the design whole and aesthetic value first through dancing, singing, and physiological body composition references second, while preserving a single texture and shape of my design One) affected the child's comprehension. As for the element (light), the lighting varied between dim and overflowing, as it did not affect the character of the Makeup (Mr. Milk),

as the Makeup continued to be white for the entire theatrical show. As for the element (line), the costume lacked lines that did not The designer achieved through visual deception, and did not divide the colors into large and small areas, and thus weakened the design. Likewise, the lines were not employed through the use of design cuts. The designer employed the audio element (music), as it was consistent and harmonious with the character (Mr. Milk), and the actress (Amira Jawad) came out for children to explain to them the benefit of milk and the extent to which it is used to strengthen the bones of the body.

The Brand achieves a goal:

We find that the designer did not use the character (Mr. Milk) only the color for the mark due to the presence of milk and its color characteristics, but he neglected the design cuts of the milk hero, as the designer can take the shape of the milk hero or the shape of a cube (square) as a design mark and print an image of an animal shape from which milk is taken. In order to achieve an objective connection with the child's social environment, we find that the costume of the character (Mr. Milk) is a stereotyped design, in which the designer moved away from the treatments that bear the characteristics of simplicity with semantic signs and moved away from the child's perceptions, which would confuse the child without interpreting it and causing a defect in its employment to give connotations Negatively affecting the child's perceptions, the white color remains the only design feature of the costume that carried expressive connotations for the costume.



The Privacy in the Children's Theater:

The designer achieved privacy in the play World of Vitamins, due to the diversity of the costumes of the dramatic characters between imaginary, inanimate, and human. This diversity achieved the visual rhythm that created the visual rhythm that created the design inspiration for the character, showed its physical dimensions, and created a response and impact on the child. It achieved privacy, as the costumes of the play characters matched the age of the child (9-12) years and personal dimensions.

The Element of Suspense Technique:

The entry of the character (Mr. Milk) on the stage of this repetition by entering achieved dominance by achieving the mark or by dominating through which he achieved suspense for the child in the theatrical costume.

Second: the character (Mr. Epidemic)

Employment of Visual and Audio Elements:

The designer of the costume relied on the element (the color) blue, which is a color that inspires stillness, calmness and reassurance in the soul and helps to relax. The character

is a cloak that covers the head with a cap in the form of a pointed hat that connects from the bottom of the chin and is tied from the bottom edge of the hat. A cloak covers the actor's body and falls from the top of the shoulders to the bottom with a cloak that ends with tassels and ribbons that appear when the actor moves. The element (texture), which appeared clearly when using the one-texture uniform. The luxurious silk in the character's cloak added to the texture flexibility, vitality, and high attractiveness. As for the element (lighting), the visual attraction that occurred from the use of light for the character (Mr. Epidemic) sometimes we find the lighting high, and at other times we find the lack of lighting to deliver simple light signs to the child, which revealed the bad in the character and raised the terror of the children, but it increased the solidification of the idea of the play. The various relationships between texture, color and lighting gave my aesthetic goals directory significance.

The Brand achieves a goal:

(Mr. Epidemic) is a transforming character who has a major role and bears the opposite features of the character (Mr. Milk). Her slogan was to spread epidemics and diseases. The designer chose the shape of the character's costume, as she employed the signs in a manner formed in a simple way that showed aspects of destruction and ugliness that increase the child's mental perceptions.



The Privacy in the Children's Theater:

The designer used through the strange character carrying aggressive traits formulated in a way that bears evil and ugliness. The costume is associated with its simple signs, as it helped the child understand the dimensions of the required character.

Third: the characters of diseases

The Privacy in the Children's Theater:

Represented by epidemics and diseases (a group of dwarfs with their costumes, radiant, dusty shapes, and their wigs added to the character an exotic feature, so that their forms seem unpopular for children, as they are reprehensible diseases).

The Brand achieves a goal:

(Diseases) mutated characters associated with the character (Sayyid Pea) which has an effect on the child's psyche from manifestations of evil. These characters contain design signs that achieve educational goals that are rooted in the heart of the child's thinking within the idea of the play.

Employment of Visual and Audio Elements:

The designer used the element (music) accompanying the theatrical show, as the music varied according to its symbolic dimensions of the character, which made the child

distinguish each character from the music accompanying it, as it was characterized by exoticism and harmonized with the characters who also bear the characteristics of simple exoticism that were accompanied by dancing movements. As for the element (light) It gave a kind of attraction to the child in the theatrical show, as the lighting designer used color to the recipient, this dark color on the characters of diseases throughout the theatrical show intended to show the characters in ugly and undesirable signs forms, but the tactile significance moved away a lot and gave negative characteristics than it gave The soft satin texture and the coarse linen texture have one dimension, which is the tendency to blackness and the roughness of the texture.

As for the element (color), the designer of the costume used light pink and blue in the characters of (diseases).

The designer created a contradiction between the two colors. The intention is to create dangers that these diseases possess to achieve visual deception (for the child). The fifth law of Shafri stipulates that a dark color be placed next to a color Light, as this leads to raising the degree of the dark color and lowering the degree of the light color.

The blue color here sends us to sadness, and this is what the designer tried to convey to the recipient to create fear and sadness from diseases created by lack of eating vitamins. As for the pink color that the designer used in characterizing diseases, it was the intent is what these diseases carry in terms of dynamic movement.



The light pink color arouses desire and joy in us. This caused the designer to make a big mistake, because she used the color by relying on the bright characteristic of it and canceled the psychological characteristic of this color. Red increases emotion, it causes strong blood pressure and deeper breathing, and the red color is the color of vitality and movement, as it has a strong influence on human character.

Fourth: vitamins characters

The Privacy in the Children's Theater:

The play (The Year of Vitamins) is one of the plays that showed its importance to the child because of the health benefits it bears. It is a play that bears the peculiarity of being (an educational play that educates the health side, teaches correct eating habits, and urges the consumption of milk and its derivatives and foods that contain vitamins that the body needs) so it was The costume in its designs has a prominent impact on the

child through the design signs of all the vitamins in the clear fruits presented by the designer to the child (the recipient) by drawing the vitamins on the face of the shirt.

The Brand achieves a goal:

The design mark was associated with the intended goal, which it complemented one another through its use of lines that contained vitamins symbols, which the designer specified through various divisions that correspond to their aesthetic forms that affected the child and clarified the meaning of each vitamin in the form of a fruit, as in (vitamin C, which he presented in the form of an orange). The consistency and harmony between the vitamin symbol and the high-sensitive costume, which aroused the pleasure of watching, the designer emphasized his formal organization of the design in this costume, on his investment in the aesthetic relations between the elements of the composition, starting with the shape, its vital space, and its texture, as it agreed objectively, which facilitated the child's response to it.

Visual and Audio Elements:

The designer used the (lighting) element, as it varied between joyful colors and the colors of the vitamin's costumes, so this harmony created a kind of color harmony that led to the pleasure of watching. Yellow, red, orange, and green carried color signs with environmental connotations for the child (socially and economically). The designer also used short pants with textures different from the texture of the shirt. He also used boxing gloves in red with a soft texture, which gave the completed shape, which are signs and indications of health and activity. The colors used added aesthetic.



RESULTS AND DISCUSSION

- 1- The designer relied on the implementation of their costumes on the use of design signs with meanings, as they varied between (pedagogical, ethical, educational) and achieved privacy in the child's theater, so that the design values that he tends to reach the child.
- 2- The use of design elements varied (color, texture, line, light value) that stimulate the vision that results from the final shape of the costume, which expresses the goal of the play.
- 3- The uses of the display elements varied, including costumes, and then the plastic decorations varied.
- 4- The symbolic, dramatic colors affected the events of the play, as the child comprehends the tangible visuals as wholes without details or parts.



- 5- Sensory images have an impact on revealing the goal of the child's character costume, and what the design goals bear for the form in the child's theater.
- 6- A sample of (The World of Vitamins) is one of the plays that bears various signs bearing the factor of simplicity.
- 7- The designer's synthesis between the brand of the costume and the goal prepared for it, and it differed in terms of stylistic formulation, and the goal that bears the characteristics of simplicity reaches the mark through color, line, or texture. Personality (Mr. Milk).
- 8- The play (The World of Vitamins) is one of the plays with educational objectives, because it used the character (Vitamins) as signs that bear the characteristics of simplicity and indications for the child.
- 9- The formal arrangements show their role through the foundations of the design elements that approach the child's mind to create organizational formulas that work on visual stimulation resulting from the final form that expresses the goal of the play represented in the characters (vitamins, diseases).

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