



Compositional Transformations of Dramaturgy from Text to the Show

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ABSTRACT

Theater, in its structural and aesthetic composition, is a comprehensive art, and it is known at the level of discourse that combines two characteristics, the first (verbal property), which refers us to operative linguistics. The second characteristic (non-verbal), which refers us to the visual formations, and therefore in the theatrical performance, all procedural verbal signs are present according to the classification of the two tongues, and the signs according to the interpretation of the semioticians. (Dramaturge) and (the text of the show for the dramaturge director) and the last carries more than one text (the text of the actor - the text of the director - the text of the designer - the text of the receiver The text and the show are two completely independent elements, but the traditional aesthetic with a Platonic tendency is linked to the authority of the text and the dominance of speech, which is the character that characterized the director Western until the emergence of contemporary theatrical currents during the twentieth century, the directorial process (dramaturgy) and how it deals with (synthetic elements) must be based on an artistic vision that organizes these elements by material, accessory, kinetic, technical and optical means to convey meaning to the recipient, and meaning produces a summary of a synthetic structure whose foundations are (the idea) which is co-founded by both the author and the director.

Keywords: Transformation, Composition, Dramaturgy, Text, Show.

INTRODUCTION

The Research Problem and the Need for it: The research problem revolves around a set of questions that the researcher hopes to have answered it in a scientific and convincing manner, the first one its:

1. Were the structural structures in the dramatic text or in the show worked in the same proportions according to the different theatrical currents and their directors, because it is a (fixed law) (Dean, 1972, p. 133) according to (Alexander Dean's) concept of these elements or did these directorial variables in style and direction contribute To change this concept towards the dramatic form.
2. Is it possible to reduce all the elements of the composition to the actor in the establishment of the empty space through the formation of the dramatic movement, as in the performances of (Krutovsky), or is the abstract landscape, light, color and mass are the tools of the synthetic elements that produce an aesthetic space through the element of harmony, which is the unifier of these elements.

All these questions set by the researcher determine the nature of the problem on which this research is based, which is centered on the most important question, which is common to all previous questions, which is:

How is the theatrical scene installed in order to be influential in the recipient...?

Research Objective:

This research seeks to illuminate the existing dramatic relationship and its transformations in the text, and then the most important stage, which is the Show.).. And here remains the relative functioning of these relations between the two.



Research Limits:

Temporal limit: (2005-2011) because this period specifically varies with multiple compositions of the theatrical image, and for its importance, the researcher intended this late period because it is a transformative period that is supposed to be open with the outside world and good for the theatrical specialist to develop his aesthetic and working mechanisms through observations and participation in Arab and international festivals Which decreased in the years prior to 2003.

1. The spatial limit: it is determined by the theatrical performances that were shown in the theaters of Baghdad as a model.
2. Objective Limit: The study identifies in dealing with the transformations of structure in the text and the theatrical Show.

Definition of Terms:

1- Synthesis

Defined by (Alexander Dean) "It is the logical organization of the people in the group through the operation of the elements (focus, stability, sequence, balance and technique) to clarify the content of the play and show the Seleucid aesthetic in it" (Dean, 1972, p. 133).

As for (Ibn Manzur), he says: "He superimposed and superimposed (...) he put some of them on top of others.. and he was superimposed and superimposed" (Manzur, without). As for the structure in philosophy, it was defined by (Jamil Salbiya) in his Philosophical Dictionary:

"The mind's transition from simple meanings and propositions to complex meanings and propositions, or it is a transition from certain propositions to other propositions that are necessary for them" (Salbia, 1971, p. 269).

As for (Tawfiq Al-Taweel), he mentioned (Descartes) about the composition in the matter of talking about the third rule of the rules of his method, which is the rule of composition..as he says that it is "guiding ideas in a system so that the researcher begins with the simplest and smoothest knowledge, as he gradually gradually until he reaches a more complex knowledge. It presupposes an arrangement between things that precede each other, of course" (Al-Taweel, 1967, p. 15).

Operational definition

Composition is the unity of the formal relationships between the things that our auditory, visual and sensory senses perceive.

2- Transformation: the transforms

(Chomsky) defines it as "there is a deep, internal, or silent structure of language that transforms into a superficial structure that is the verbal achievement through laws that he called the laws of transformation" (Zacharia, 1982, p. 68), and (Aristotle Thales) defined it in his book The Art of Poetry to study the term transformation. It is the "reversal of the action into its opposite" (Thales, 1976, p. 30), and this definition comes within the context of the development of the dramatic structure of the Greek theatrical text in order to achieve from the process of transformation a new psychological and social position according to which the hero acts to determine his action movement in the future, leading to purification.

Operational definition:

It is an essential factor to make the elements of the composition enter the best of producing signs with meanings expressing the hidden and the idea that hides behind it.

The First Subject: The Structural Elements in the Dramaturgy Text and its Transformations

The theatrical text has gone through many stages in which the structure of the Dramaturgy construction was formed within various synthetic sign systems according to



the supposed style. The dramatic structure is: "It is the integrated dramatic body in itself, which consists of composite elements, a complex structure that follows a specific style in order to produce a certain effect on the audience" (Hamada, Bella, p. 94). And about expressiveness and absurdity, and therefore the structure of the text emerges from a dramatic structural construction in which the writer expresses the content of the dramatic work in a way that suits the spirit of the era and its intellectual and philosophical premises, according to modern dramatic principles, as this structural structure reflects the propositions of philosophy that the writer adopts to distinguish his artistic direction and his adoption of a theatrical doctrine that represents trend in expressive language. "The specificity of the theatrical text itself lies in its integrated structure in its synthetic structure, which depends on the arrangement of its constituent elements of the overall structure in order to create a communicative relationship with the sender and the addressee, because the structure relations are what give the form its significance" (Dawson, 1981), and since the text is a literary genre It possesses its own characteristics in employing its structural elements and uses its own language to express its existence and its aesthetic and semantic nature. The totality of literary and artistic currents is representative of writing trends in the theater that started from the methods of artistic performance and form and is based in terms of content and in terms of the position that the artist stands in terms of visualizing things and his psychological and emotional suffering in disrespecting them. To a color of the visionary formation colors, the theatrical text as a composite structure is subject to transformations from the structure of the subject to a plastic structure whose composition differs from one element to another in terms of the expressive formulation of the same subject.

The concept of transformation in the textual structure according to the viewpoints of modern critical theories, as (Chomsky) studied in his transformational theory the meaning of transformation, defining it with the following equation: "There is a deep, internal, or silent structure of the language that turns into a superficial structure that is the verbal achievement through laws that he called The Laws of Transformation" (Zakaria, 1982, p. 68), and (Aristotle) (322 BC – 385 BC) touched in his book (The Art of Poetry) to study the term transformation, which is "turning the verb into its opposite" (Thales, 1976, p. 30) And this definition comes within the context of the development of the dramatic structure of the Greek theatrical text in order to achieve from the process of transformation a new psychological and social position that the hero acts according to to determine his action movement in the future, leading to purification. A series of ideas that are translated into compulsions that form the unity of action on which the theatrical framework is established and aims to enable (the reader and the director) to interpret this text and translate it into dramatic worlds and imaginary spaces using its elements in the composition of the visual scene for the show.

According to Aristotle's classification, the theater operates on two foundations:

1. The Essence ----- Drama
2. The picture ----- The theatrical Show" (Mandour, Bella, pages 23-27)

Thus, the elements of composition establish their functions and build their network of semantic and semantic relationships in this space. The theory of (Aristotle) in dramatic construction is a theory based on building a reciprocal relationship in the subtraction methodology. It is viewed on the basis of the semiotic structural analysis that is being adapted in the process of redefining the relationships between the sign systems in Theatrical performance and looking at it as a (display text) at the same time, that is, it is a unified structural structure that belongs to two systems, one of which is linguistic and the second is non-linguistic. The set of laws and rules defined by (Aristotle Thales) for the dramatic construction does not go beyond the elements of the textual structure in establishing the idea in order to take its communicative role to form the pictorial form through the network of synthetic and formative relationships to establish (meaning), so the role of the structural elements in the Greek theater reveals formal elements that have been established in advance in the theatrical text and translates it through an



audio-visual composition, and thus the elements of the composition in the text remain dominant over the element of viewing. It is governed by common rules and characteristics at the level of the idea and the establishment of the meaning, and therefore the network of relationships in the composition of the text does not allow the visual synthetic transformation to take place as an entity based on an independent hypothesis, because the Greek drama is a complete system in itself and for itself as a text .. As this text reveals a totality of various relationships that follow In which each structural element in its formation of the text has other elements in order to achieve its partial existence within the overall relationships in the structural construction, and this means that the structure of the Aristotelian text works to establish a network of relationships between the elements constituting the parts of the text to produce a network of relationships that carry, in its content and structural structure, the function of drama.

The theatrical text began to go through advanced stages in its structural structure, so it entered through the technical text in the formulation of (Dramaturgy) events that are more attractive to the spectator than the plays devoid of those events. Therefore, the writers who came after the book of religious plays added new technical elements, and they also developed the middle of the play and put Other new combinations and forms until the play, through their efforts, reached the rank of technical integration. As for the element of thought in the synthetic construction of the text, it is the translation of the ideas expressed by the characters, and the language element in the Aristotelian synthetic construction is considered the basic rule in launching the ideas of the characters, which are characterized by transcendence, clarity, and moving away from regression to the ordinary level. Metonymy, ingenuity and innovation to create a poetic image expressive of attitudes. When we reach the elements of the visual structure, we find that the Aristotelian theory has identified it in the two elements (music and scenery), and thus the space for its work is audio and visual, but its significance extends to the dramatic structure containing an essence that pertains to the literary side of the text, and thus this The compositional stability in the scene gives the composition of the text enough space to consolidate the meanings and ideas that it intended to communicate to the obedient recipient .. Therefore, we can say that the Greek theater bases its compositional vision on the principle of stability between the textual composition and the scenic composition because the sender of the signs is one in the Greek theater (the author's theater) and then the text The playwright (dramaturgy) goes through advanced stages in its structural structure, so it entered through the text the technique in formulating (dramatic) events that are more attractive to the spectator than the plays devoid of those events. Therefore, the writers who came after the book of religious plays added new technical elements, and they also developed in the middle of the play And they developed other new combinations and forms until the play, through their efforts, reached the rank of technical integration. (Increase, no, page 19) In Marlowe's texts, we find the elements of the tragic theory. His plays are grafted with reflections and images of human subjects and thoughts about man's relationship with others, man's relationship with life, or his relationship with higher powers. Of course, such plays require a complex and technical form, in addition to the spontaneity of inspiration. Which became insignificant towards the improvement of technique, and (Shakespeare) provided us with a model of harmony between form and content.. After (Shakespeare) the power of creativity and inspiration faded and was replaced by the technical influences in the modern text, and the critical currents reached advanced stages so that theories and analyzes became a reason for destroying the imagination. And in (Dariden) we have reached the summit of order and justifications, and the features of the great drama have disappeared for many years, and the connection between form and content is taken into consideration in all fields of literature and in drama in particular, and the probability of technique often shattered the greatness of spontaneous expression" (Increase, without, p. 18 There is no value for one without the other because they are inseparable. "The composition of the dramatic construction of the theatrical text depends on a very precise criterion by which the various elements are measured, all of which must contribute to their complete



dependence on each other in the composition of the overall model" (Al-Zaidi, 1998). According to the development of this synthetic structure, two methods emerged in determining this structural structure:

According to the evolution of this structural structure, two methods emerged in defining this structural structure:

1. The Conventional synthetic structure
2. The modern synthetic structure

The rules of the traditional synthetic structure take their theorizing reference from two basic models for the construction. The first is the Aristotelian drama structure, which focuses on the dramatic action as a growing and complete action consisting of a beginning, middle and end. The hierarchical structure consists of the following stages:

start---> initiation---> starting point (The Event)

Middle---> Problem (Node)---> (Climax)

End----> Cleansing---> (Growing Verb)

The Greek and Roman plays and the neo-classical plays are applied models for this structural structure of the text. (Shakespeare). This formation of the structure appeared at the beginning of the twentieth century as a result of the philosophical and aesthetic change that requires a change in the essence of the structural structure of the dramatic text and then establishes a change in the form and structure of the show, and we can notice many types of this new structural structure in the composition of the text in modern theatrical trends - Contemporary, in which there are a variety of aesthetic and philosophical proposals that focus on the absence of traditional frameworks and fixed values, and refuse to abide by the laws and beliefs of the Aristotelian structure with its growing action.

As for the structure in the texts of the theater of the absurd, we find the structural elements stemming from an irregular structure and establishing their scenic construction in abstract worlds in which the characters' lives, events, and topics are described based on the principle of irregularity and illogicality and deduced from the philosophy of the absurd. The dramatic text contains a synthetic level concerned with the process of assembling the elements and the action of their signs, and another semantic level that reveals the value of the meaning formed by the synthetic level. By the union and attraction of these two levels, the Biblical blog achieves its concept as a communicative event with an aesthetic function.

The Second Subject: The Elements of Dramaturgy in the Show and its Transformations

The explosion of directing at the end of the nineteenth century generated an additional sense of the need for the presence of (The Text of The Show) in the inflection of the dramatic text, that is, the existence of a directive vision that puts the work of the structural elements in the context of the project of material manifestation in the formation of space. The director's text, which is found within the holes of the writer's text, sorts out the contextual conditions that surround the characters and the rest of the elements that contribute to the circulation of the discourse." And (assumption). In order to fulfill the requirements of theatrical space and respond to the act of dramatization, thus leaving the shell of the language. "The importance of the director's emergence into the arena of existence transforms the theatrical text and its internal and external textual contents into a visual display encoded with skillful and professional techniques and a homogeneous installation through which the author and director present to the recipient their comprehensive vision" (Zaki, 1989, p. 75), so what the director plans in his assumptions And his perceptions are nothing but a generative reading of the text that results in another reading, that the director in his dealings with the dramatic text rediscovers it again, moving in closed places that were not questioned by the author, bypassing what moves on the surface of revelations accompanied by his theatrical



equipment (technical and skillful) to get out of Modeling in dealing with the text, which only results in a vicious circle of repetition and stereotypes in constructing the show, and thus the theatrical image remains of one significance free from significant transformations. From here, the angles of vision expand and multiply to topics and ideas between the author, the director, and the recipient in the production of the theatrical experience, and accordingly, all procedural formulations in deletion, modification, addition, and re-composition by the director are nothing but immanence of the texts with new meanings to reach the theatrical work until it is kinetic in a mechanism Dealing with the text and engaging with him. (Al-Dulaimi, Bala), the (author-director), who works as a thinker in the language of directive processing of the meaning he intends to promote on stage, cannot get out of the binary (composition + meaning) when he plans (for the text of the show), because in that the two signs (text + show) are manifested. In a single context superimposed within the audiovisual presentation formats that have a relationship of homogeneity and agreement in the formation of the scenic image of the theatrical show. (Nabil Hijazi) defines the theatrical show as "weaving languages and multiple signs that are mediators between its creators and recipients in (image and sound) and a signifier that bears the concept or the signified" (Hijazi, 1993, p. 73). The visual and audio formats consist, correspond, clash, and struggle to generate a complex whole within the framework of its continuous debate with the attentive, interactive viewer. Asaad, 1983, p. 157) and the term (transformation) (the trans forms) is mentioned here again, but here it is "the process of transitioning from one synthetic structure to another while preserving the characteristic of the genre such as the transformation of the written text after which a literary speech is linguistic to the text of the presentation as an artistic discourse Visually and auditory" (Abboud. Karim, 2000, p. 9), and the process of transforming from synthetic structures in the text to presentation requires a creative, productive act that establishes the construction of semantic relationships and a dual sign system in which the act of transformation belongs to formats, contexts, and systems that unite in the compositional structure of presentation and reveal It is a distinguished achievement that bears a semantic structure that has its own independent functions in transmitting and receiving. The transformation here is not a transformation of the content, or leaving the text intellectually and what the author wanted to destroy (the idea of the author), but rather a search for the essence (meaning) in the director's vision of the cosmic content. The transformations of the content require timeless theatrical choices. The director tries to find a contemporary interpretation of these texts. In the sense of making an aesthetic and philosophical contrast between the pre-intellectual structure of the text and the structure of the directorial vision that has already been achieved(Mahdi1991). Multiple systems and based on self-creation that gives us an interpretation that was not shown by the literary text, but it is based on the production of awareness and a new realization among the constituent elements of the message of the show. Among aliens, the text is a literary meaning, and the presentation is a creative formation in physical space.

We stood here between a binary opposition relationship that produces the process of transformation between:

Text (mental existence)-----> Transformation ----> Presentation (actual physical existence)
stillness -----> shift -----> movement
soul -----> transformation -----> body
Essence----->transformation--->existence
Idea -----> Transformation -----> Image + Material

The transformation of the content results from the creation of the form, and the form is the stored repository that explodes the secrecy of the text, and it is the philosophical depth of the interpretation of the content, and the language of space is the starting point for the structural elements that will create the form in the presentation, so the form consisting of the pictorial composition replaces the poetry of dialogue with the poetry of space. The practice of transitions from the structure of the synthetic text to the



composite visual space by means of the directorial activity depends on the elaborate analytical reading of the director in interpreting the relationship between the textual reference and the reference for the formation of the space in its composite image (actor - decoration - lighting - makeup - accessories) However, the proportions of these preoccupations differ from one show to another and according to the director's method in dealing with the structure of the text to produce a scenic image capable of creating types of metamorphic material images equal to the images of words, using combinations of lines, masses, colors, movement and stillness. Before we enter into the work of these synthetic elements in the work of the actor, decoration, lighting, accessories and make-up, we must know the types of theatrical spaces through which the director establishes his synthetic preoccupations.

1. The empty space: It is called the empty space because the elements of composition are confined to it, within the mechanism of the actor's work in establishing the scenic formation with accessories that turn into signs that transmit functions. This space was meant by (Peterbrook) and (Krutovsky). (Al-Youssef, 1994, p. 127).
2. Silent space: It is related to the silence of the stage linguistically and phasically, and its expression in movement, iconography and semiotics with the operation of the rhetoric of visual vision and the use of techniques of omission, implicitness and silence.
3. Dynamic space: it allows the elements of the installation to transform within different meanings by means of the human masses (actor) and the rigid masses (decoration) and (light). Experimental theater performances mean useful spaces for (Robert Wilson).
4. Abstract Space: The elements of installation work in the formation of abstract, symbolic and cubist paintings, as in the symbolic theater and the surrealist theater. (Corden Creek) was concerned with these spaces.
5. The Semiotic Space: In this space, the elements of the installation direct their activities as symbols, signs, and visual icons, as in the Theater of Cruelty (Laartau).
6. Reference space: This theater is associated with historical, mythical, literary, realistic and natural signs of reference, and the elements of composition are usually of a monolithic meaning.. as in the theater (Stanslavki), (Andrei Antoine) and (Sax Mengen).
7. The Bauerki Space: In this space, the elements of the installation employ their work in appearance and dress, and color enters a large proportion in its foundation space.
8. The ceremonial space: This theater takes on a ceremonial, ritual and poetic character, as in the theater (Jean Vilar) or the theater (Abdul Karim Barsheed) and (Al-Tayyib Al-Siddiqi).

The elements of the composition find their space to work in the space of the stage, which is divided into nine dramatic areas for the positioning of the actors, and it is according to the division of (Patrice Paves) (Patrice, 1993, p. 39):

The elements of composition establish relationships in the image of the existing theatrical show, lines, shapes, and colors. If the language is based, according to (Andre Martini), on double articulation (monomemes and phonemes) to perform the function of communication, then the formation of the block is based on visual double articulation between the formal unit and the color unit.. as the image depends on Scene in its composition on the symbolism of lines, shapes, colors and letters. The vertical lines, for example, refer to the transcendence of the spirit, life, calmness, rest, and activity, while the horizontal lines refer to steadfastness, equality, stability, silence, security, tranquility, balance, and peace. Perceiving it in its inclusiveness and through its hypothetical temporal and spatial rhythm that grows dramatically except by the effect of lighting and color. (Yannis, 1994, p. 101) Hence, color is one of the greatest means of controlling the momentary mood, whether using this color in lighting, scenery, or fashion. The function of the elements of composition here is for the colors to be fused and coordinated in an appropriate manner and to convey the correct feeling. diagrams, photographs and visual signs. There is a group of compound shapes bearing signs (natural signs) and artificial



signs. (Kavzan) says, "The show transforms the natural signs into artificial signs (a flash of light), and in that it can fake the signs. These signs may be just involuntary actions in life, and despite that, the theater turns them into voluntary signs... and they may not have any function." Communicative in life, however, it acquires the necessity of this function in the theater" (xxx, 1984, p. 63). Accordingly, the composition of the form that transmits an iconic image includes pictorial drawing and photography.. Therefore, all the studios and laboratories that were set up by the enterprising directors, beginning with (the first studio) for Stanislavsky, then (the theory of stylization) for (Meyerhold) in his conditional theater and the mechanism (bio-mechanics) in the work of the actor and (The Super Marionette) by (Kreek) and the works of (Krutovsky) on the body of the actor in establishing the pictorial structure of the theatrical scene and the dependence of (Peterbrook) in his coarse space on the mechanisms of producing expressive meaning by the actor, especially considering that the verb is the first product of meaning because its actors are of different nationalities and experiences (Artaud) in his oriental theater and (Oloden) laboratory for (Barba). It confirms that the actor is the first path to the show relationships formed within a transforming composition with its scenic connotations that reveal a relationship with other elements in order to reconstruct a theatrical space charged with the semantic meaning and exposed again, on the richness of the actor's relationship with the contemporary and the surrounding materials. The actor with it, i.e. the relationship between the body and thought of the actor and the technique of the structural elements produces symbols and significance in the theatrical space. In this way, it is possible to create a continuous dynamic of the theatrical space from the dynamic of the actor, who enters the space of the scenic composition with the text as a mass that has its own movement rhythm, color and light in its expressive connotations and music. Together, they produce a composite visual scene structure that carries meaning.

Previous Studies

The researcher conducted a survey of previous studies and research that dealt with topics in this field, and he did not find a message or thesis that dealt directly with the transformations of structure in the text and presentation, and he found there:

1. A master's thesis by the researcher (Suha Taha Salem Al-Obeidi) on (figurative composition and its implications in the Iraqi theatrical show)
2. A doctoral dissertation by the researcher (Karim Abboud Al-Muhanna) dealing with (the structure of the text and its transformations in the formation of theatrical performance).

What Resulted from the Theoretical Framework

1. Composition is an active part of the image, not the image.
2. Syntax and formation are not unique in establishing the dramatic meaning, but rather the two elements participate through technical arrangements and homogeneous fusions in establishing the meaning according to a dramatic basis.
3. The technique is included in the establishment of the actor's performance mechanism.
4. The text is a structural component of the composition of the show, which belongs to the dramatic work.
5. The structure is Stabil in the text.
6. The installation is variable in width.
7. The technique is variable for the actor.

RESEARCH PROCEDURES

search Methodology:

The researcher adopted the descriptive analytical approach in writing the theoretical framework and defining its indicators as well as defining conclusions.

Research Methods:

The researcher relied on the method of deduction and induction as the most suitable method for analyzing the sample.



Research Community:

In order to verify the geographical distance of the research community represented by the Iraqi theatrical performances, the researcher referred to technical documents such as (pamphlets), (posters) and (laser lending) that relate to some of the performances that were presented in the specified period (2005-2011). .

Research Tool:

In the research tool, the researcher relied on various means, including (sources and literature) that dealt with the subject of structural and dramaturgy transformations and the relationships between its elements in the text and presentation, in addition to the theoretical framework indicators that the researcher reached.

Sample Analysis

Form No. (1)

The Pay of Musafir Zadah Al-Khayal (A traveler who is food The imagination)

Text:

The author of the text she relied on the foundation of the text on a (modern structure), which is characterized as an open structure in its dramatic structure, which is a non-traditional structure that is subject to addition and change. It is also able to present its interpretive and projective reading through:

The composition of the personality, given that the character in this show bears signs and does not represent personalities as much as it represents transforming ideas intertwined through the nature of events and the clash of intellectual relations.

Events, their diagnosis, and the process of displacement of the scenic idea to replace it with another scenic idea.

The building here is movable, shifting and subject to displacement. The character of (the little one) replaces the character of the (actress) and the actress replaces the character of the (thin) and the character of (the guard) displaces all the characters in his movement and dramatic transformations. At the same time, the fierce, striking threads of all the scenic ideas gather in their authoritarian intellectual formation that elicits and detonates events.

The plot of the text is coherent and its coherence comes from the coherence of the ideas bearing the signs of the characters from the explosion of events and their growth within the structure of the show. In this text, the language is based on philosophy, and it has the ability to semantic interpretation, and it contains a lot of poetic rhetorical metaphors that carry at the same time stable or implicit meanings. There is a dramatic dialogue capable of giving interpretive images of actions. The feature of the language in the text (Musafir Zada al-Khayal) is that it gives the character its privacy, and what the character (the actress) utters, and what is abundant in her tongue other than what the character of (the little one) reveals and what he declares about his inner and hidden things.

The Show

Empty space, the foundations of its first scene were directed by an auditory sign with a collective meaning for the recipient (a whistle) warning of attention, triggered by (the little one), announcing the need for attention until a new audio sign with an agreed upon meaning enters the collective memory of the Iraqi recipient, the song (J. Mali Wali), and as soon as this melodies emerge The song until the stage is lit to reveal to us the characters (the little one) and (the actress) in a space that silently furnishes the characters and their movement with vertical and broken lines, which visually indicate roughness, forced effects, and estrangement. (Actress) Madness led her to the madhouse to escape from a bitter reality and a distorted memory, and a man, because of repeated betrayals, found his virtual refuge in this asylum. The scenic image is based on a pictorial composition assumed by the director with a new reading of the content of the structure



of the text, so he turned (the family in the hospital) into (concrete barriers) by stopping them vertically and indicating that those outside cannot hear the cries of these people and through the movement of the character (the guard) with curved lines that crosses with its reference. By caution and twisting, he was able to form a group of blocks that occupy the space of the mental image with different bodies of matter (beds that turned into barriers, sheets into shrouds, lighting that established intersecting shadows that share their color rhythms with the block by reaching the desired form in depicting the meaning, and of necessity that it must contain (the meaning form) in order to express the aesthetic and intellectual context of the complex structure, and this is what the third scene achieved in the show. The act of transformation here lies in the mental presence of the meaning of (arrest), which was materially translated through the structural (stability) element and its functional function in defining and defining the distances on the stage and this is what Achieved in determining the distances of the mass and the latter gave a value and an influential atmosphere for the recipient. The scenic picture here is characterized by contrasting worlds based on characters carrying multiple ideas, superimposed by the entry of a new personality (the new doctor) and the bearer of the concepts of change for a new future.

The picture was superimposed by the director with the overlapping of opposing worlds, so the authority with (her pyramid chair) begins her monotonous movement around the space from the top left of the stage down to the bottom left passing through the bottom center and up to the top right and (the crazy actress) at the top center of the stage while she is still trying to remember the dialogues of her distorted character. In the damaged memory, while (the skinny) is in the lower left, he is raving about his supposed worlds in the battlefield, and the little boy is roaming the place brutally, carrying his (knife) in search of traitors, and (the new doctor) is in the center of the stage, accompanied by a strong white beam of light that illuminates the darkness of the place for him. Here, the director relied on the compositional (diverse focus) element in establishing the scene image. The director adopted the continuous horizontal movement without stopping by transforming (the bed) with a new meaning into a (negotiating table) between the two characters (the new doctor) and (the guard). Thus, the visual instability refers to the lack of communication between the two parties to an intellectual agreement. The image was established with the element of (aesthetic balance). Compositionally, the space of his work lies within a group of combinations that are unequal in strength (intellectually) with the intellectual interpretation of the characters of the structure of the text, so the line of the visual scene conveys the element (double focus) from one person to another, the composite image in this scene in particular carries a clear rhythm with distances, the continuous movement of the mass in space. Empty generates a relationship in distance and its effect on form. The director concludes his composite image with the death of (the new doctor), with the transformation of the mass of (the bed) into a (dagger) and with the multiplicity of (the family) and its movement in space, i.e. the director relied in establishing the compositional image of the structure of the last scene on the technical element of movement, so the elements (homogeneity, focus) worked through verb (symmetrical).

RESEARCH RESULTS AND DISCUSSION

1. The composition of the text structure of the play (Musafer Zadeh Al-Khayal) is classified as
a modern structure, unconventional and open in its construction.
2. The structure of the text allows the landscape image in the show to present multiple interpretive readings
3. The display structure established the works of the structural elements within the space of
(actor) and (the accessory and decorative unit), and the two are mobile with the difference
that the first broadcasts audio and visual signs, while the other transmits visual signs only,



which creates an aesthetic and asymmetrical balance of form within the empty space.

4. The output technique is fixed to the show director, and this is evident through the mechanism by which the image is assembled and decomposed.
5. The technique is variable for the actor in this show, and this is what we see in the performance technique of the character (the skinny one, the actress, the guard, the little one) who is the manager.
6. The director employed the structural elements of the image to produce (the meaning) through its interaction with the intellectual content of the textual structure, not in isolation from it.

THE CONCLUSIONS

- 1- Studies have shown that the German theater has proven the function of the dramaturge, its independence, and its association with a critic who possesses theoretical knowledge, with the necessity of linking the dramaturge with the troupe system, as an author and advisor for the intellectual and textual implications.
- 2- The dramatic practice became, according to Brecht, an example of combining what is general in practice and what is specific in relation to the job. He was not satisfied with theorizing dramaturgical practice, but his starting points were laboratory based on a scientific basis, as he expresses the stage of what is called the stage of (the dramaturge director).
- 3- Dramaturgy, as a basic function in the theatrical show industry, was able to unite between the dramatic space and the supposed theatrical space, through basic guidelines directed directly at the spectator's imagination.

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