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THE DIRECTOR'S MEMORY OF THE CONCEPT OF GLOBALISATION

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Abstract

The necessity of renewal and access to new and innovative frameworks, through experimentation and the process towards a theater that is more enjoyable, convincing and influencing the recipients, and this method is accompanied by thinking, human issues, and the Iraqi theater director in his theatrical experience stems from the privacy of perceptions and deep cognitive work in theater and this knowledge made him approach his issues and diversified His subjects, monitoring and re-deconstructing his theatrical discourse, through his openness, the multiplicity of his readings, and the attempt to change forms of dealing with his new semantic systems, with which he wants manifestations and aspirations towards universality, and the research raises the following question: What are the perceptions of the director's memory of the concept of globalization?.

The first chapter deals with the theoretical framework, and in the second chapter, which includes two topics: the first is the conceptualization of globalization, and the second is the characteristics of the basic perceptions of the Iraqi director. And it yielded results, the most important of which was the start of the local as an Iraqi objectivity through mastery of it, and digital systems to a global issue (protest and demonstration) without barriers, and the most prominent conclusions came from a nological change. The traditional presentation style, the upgrading of the visual form movement, the graphic roaming, the creation of a theater performance space, and this development towards globalization may lead to bringing the Iraqi theater closer to the world's theaters.

Methodological framework

Research problem

Globalization has become a reality nowadays. So as not to deny or ignore where we are in the theater? In reading the memory of the Iraqi theater and looking at the experiences of Iraqi filmmakers for more than a hundred years, we find many theater

practices that keep pace with global and Arab developments at the level of theater, acting and directing techniques. The Iraqi director used to draw, benefit and assimilate from the Western and Eastern theatrical experiences through study and research in international institutes and colleges and the impact of these new developments and movements on the world stage, which were produced through many of her long directing experiences that affected all its elements. The Iraqi director's perceptions stem from treatments and transformations in the text and thought confirming the intellectual and philosophical theses, and that the contradiction of experience had an important role in elevating theatrical works to an advanced level in contemporary theater. With the development of the theatrical form at the beginning of the twenty-first century and the development of its contents, where when those performances in their new form are concerned with the aesthetic aspect in shaping the image to display the theater, the perceptions that confirm the contexts of modernity and some modernity that confirm the contradiction and pluralism, and the growing voice of globalization that has become hesitant in all artistic fields And cultural, which affects the theater and places it at a crossroads and places its worlds on real civilized stakes. Challenges facing the future. Today, the Iraqi theatrical movement and its interaction and intermingling with its arts have led to an openness to cultures, theater experiences, festivals, an active presence of Iraqi theater, academic research, communication with Iraqi filmmakers and through university studies and attending Arab and international theatrical seminars. Conferences, contemporary experiences of the Iraqi director, creative visions, innovations, and artistic intentions that have made the Iraqi theater in contact with the world theater, and its methodology and disclosure of the approved production methods and methods. By the owners of these different experiences, and linking the Iraqi theater, especially as a comprehensive system (texts, performances, institutions, reception, criticism) with the general external environment, that is, the new environment (globalization), the Iraqi director emphasized that the theater remains an open space in all directions and deliberative possibilities In the era of cultural globalization, this research raises the following question:

What are the peculiarities and tasks of the theater director in the shadow of globalization ?Therefore constitute a title search for (Achtgalat director memory of the concept of globalization)

Research Aims

This research aims to identify the functions of the director's memory for the concept of globalization.

Research limits

1. The objective limit: studying and defining contemporary theatrical performances within time limits and globalization perceptions
2. Time limit: from the year (2010-2015)

3. The spatial limit: Baghdad exclusively

Definition of terms

Globalization (globalization): linguistically, it is globalization (globalized, globalized, known, and its influence globalized) (IbnManzur, 989, p. 1188). A circle to include the whole world. Globalization is also language: a source derived from a verb that led to the globalization of globalization. It is said: "Globalized life after globalization of the economy, liquidity of money, transportation and information has globalized" (1) Meaning of globalization: it is a term in the opinion of its literal meaning for the local or regional process. Phenomena turn into a global phenomenon. Globalization can also be described as (a process through which cohesion between the peoples of the world is strengthened within the framework of one society, so that their efforts are combined for the better, this process represents the sum of economic, political, social, cultural and technological forces) (2) The researcher defines a process (globalization): it is a comprehensive preconception or a general possibility without limits that aims to establish an integrated unit and system in various fields and starts from the local scale to the largest comprehensive range.

Theoretical framework

Conceptions of globalization

There are actions and options based on knowledge of the planet's future. Globalization records important and important revenues in the international conservatism tendency, and once again covers the idea of globalization, the same facts and contradictory positions, which are new, refer to the new general philosophy and the extraction of common property between the scientific, cultural and artistic man. The concept of globalization is unclear and ambiguous, and it has fallen into disagreements by researchers, and its interpretations have varied between economic, technological, social, political and cultural aspects. However, there are relationships between multiple levels of analysis: culture, ideology, economics, politics, and the increasing trend in which the world becomes a relatively borderless social sphere, and becomes intertwined with the yen states of the world and brings it closer together. He said that globalization: "formulating the ideology of Western civilization and the economy of thought and culture to control and spread the world" (3) with the concept of universality, openness to the world and contact with world cultures while preserving intellectual thought. Cultural peculiarity and the value of the country, globalization is the enrichment of thought, exchange of knowledge and mutual recognition of others without losing identity. As for globalization, it is the abolition of the character of the nation and its dissolution in the other. It is implemented through the desires of individuals and groups to eliminate idiosyncrasies, and it is based on the principle of (subjective individuality), which is the belief that the reality of his existence is limited to his personalities ((so that he cancels them out). Everything is collective so that the global framework remains the only one that exists.

The three: ((Economy, knowledge, scientific development and technology)) ((5)) There are those who see that globalization is a technological and social revolution that covers the world with a network of transportation and communications that has produced patterns of behavioral concepts and values, making it effective in various fields of private and public life during its passage and not It can be rejected or tested. In it, which is what some have called globalization (inevitable) and that this globalization imperative aims to create unity and an integrated system. As for the local identity, it mainly focuses on pluralism; it defends it and its diversity. Thus, the goal of globalization is to remove all borders. While the local national identity always seeks to show all the differences between the world, so when the national identity tries to move, it preserves itself in general and not in general, and it maintains borders rather than totalitarianism. Molecularism, the pursuit of the general and the infinity, and globalization in the characteristics of rapid transformations. And renewal of production, modernization and development of technology and the controversial phenomenon of globalization in academic circles, it has become one of the central concepts related to the problems that fall within the frameworks of different fields of knowledge, and it is a pivotal concept as a result of the spread of other alternative concepts themselves. Meaning, such as: cosmic totalitarianism and planets, but researchers tend to globalize, which indicates a concern about meaning and the difference in naming.

Globalization ((an old idea that closes steadily with a new conversation)) [6] and that the tendency to globalization is a human tendency, but the problem throughout history is that the oldest of them exploit this trend and have the power for this purpose for their global system that serves its interests. (Al-Jabri) differentiates between globalization and globalisation ((globalization refers to the will to dominate, and thus to the suppression and exclusion of privacy and the containment of the world, while globalisation refers to the ambition and the elevation of privacy to the global level.) He is open to what is global to give and take in acquaintance and dialogue)) the researcher believes that globalization that concerns us in the cultural aspect is the most ambiguous aspect, as it indicates an unprecedented openness of cultures to one another. As for the cultural challenges, they are the most dangerous (economic and political) in terms of their association with values, morals, identity and religion, and the attempt to impose different models.

The cultural challenge means the transfer of human awareness from the local to the global scale, where awareness of the universality of the world and its human unity increases, and global identity and citizenship appear clearly and replace national loyalties and affiliations. But globalization poses other challenges, most notably the tension between the whole and the privacy between the universality of culture and the preservation of identity and the massive expansion of knowledge and the ability to assimilate it, and the most important thing is the widening gap in terms of technology between us and the developed countries. As for the cultural identity, it is ((all the distinctive features of the nation, including language, religion, history, customs,

traditions, values, patterns of social relations, ways of thinking, etc.) that preserve the renewed character of the nation. The nation through the ages of history and other and distinguishes it from nations) (8).

Activating the cultural identity in the theater and preserving the identity and cultural authenticity, through the ability to deal positively with the reality of intellectual, cultural and ethnic pluralism, and to educate the individual in the light of pluralism that develops the spirit of tolerance. Rejecting intolerance, accepting the other, respecting difference with others and how to deal with difference, as this means shifting from concern to special concern to concern for public affairs and from local discourse to global discourse, and this requires playwrights to develop communication skills and understanding with others from cultures and backgrounds and review trends and styles theater curricula so that theater cadres are studied and taught in a balanced framework between the culture of the Iraqi society and openness to other cultures, including giving the international character to the thinking of their characters. About and distinguishing between R, which is one of the elements of this foreign culture, the study of contemporary global issues and problems, and knowledge of cultures and civilizations in different regions of the world, and the dramatists acquire the skills of dealing with others with modern technologies in the field of theater.

Characteristics of the director's theatrical perceptions

The director's work stems from the privacy of aesthetic and intellectual perceptions and assumptions. The researcher tried to summarize the following:

1-Environmental privacy: It is an integrated system consisting of a set of natural, social, economic and cultural factors and elements that surround the human being and live with him, and the theater director interacts with the environment, which is the area in which the excitement and suspense. Interaction occurs for every living unit, which is everything that surrounds nature and human societies, and the environment has an aesthetic effect on the director and reveals theatrical communication systems between the show and the recipient, and creates a participatory action, and in this way the environment in its natural or geographical concept forms the basis for the popular differentiation of the arts): to the differences that control the environments make them vary from east to west and from the south because of the scent and behind it all of this has affected the life of man and the relations of his members and the differences in the concepts and beliefs of his people and his tastes and from one region to another) (9).And that the peculiarity of the director's environment expresses the relationship and the special understanding of belonging to the nature familiar to him (and it is marked by some of its calm, revolting, cold or warm aspects, and it can be considered as the content and essence of art and a source of aesthetic taste) (10)Likewise, the environment in terms of place affects the nature of the director in terms of taste and perception, and tastes differ in their perception or creation in places that are in harmony with their environment and this (reflected in the arts that

distinguished people from people and from gender to gender according to this distinction, and for the same reason we are able on the distinction between Asia, Africa and the arts (B) (11) Contemporary theater directors have worked diligently to develop the concept of the environment through their continuous research on the methods on which to create an environmental theater space that raises the recipient to be an effective component in effectively dealing with the structure of contemporary theatrical performance. For example, (Adolf Appiah) worked hard for “creating theatrical spaces that follow from the living body (the body of an actor), and that living space is the triumph of body shapes over forms of matter. (12)The purpose of Apia is to create an aesthetic unity that includes the actor and the 3D scene, rather than the scenes drawn on the curtains (AntonanArto) succeeded in creating a new theatrical environment that does not exist, whereby through a theatrical presentation and a receiver in the aesthetic ritual activity: ((We will cancel the theater and the hall, and replace it with one place without barriers of any kind that becomes the scene of the same events and restore direct contact between the spectator and the performer) (13)Better Rock) works to create a theatrical environment through the active human in space, and believes that the environment created by the sense of the actor and receiver of the space theater, and believes that the theater for free space (I can take any empty space) is a barren area and has been invited on stage as a step One through this empty space and someone looks at him, this is what he needed to create an embodied theatrical movement) (14). Brooke worked with actors from a mix of different cultures (Africa, Asia, America, and Europe) and was asking them to always maintain their cultural specificity.He also worked diligently (Richard Schneier) as the playing environment can accommodate and amplify the organization of all social and aesthetic events that coincide with the course of the theatrical action, message and channel of communication at the same time on an effective and deliberative basis. Liturgical symbols. Therefore, Schneer considered group theater based on the active participation of the recipient ((it is possible that the participants unexpectedly create new possibilities for the place) (15)As well as the work (Max Ryanarat) that theater can be a ground for all the arts and put forward some ideas for the aesthetic drama movement that wanted to combine the arts of place, lighting, music and tolerance m Practical acting as a spokesperson for silent danceIn the Iraqi theater, the director (Salah al-Qasab) worked on building the image and building the vision of the show and on building architecture to form the unity of the show, as in the play (Isolation in the Crystal) and (Macbeth) and (Emphasizing the freedom of pictorial speech as an aesthetic force and deconstructing it by assumptions and dramatic movement) (interpretation and coding) [16].

2-The peculiarity of deconstruction and fragmentation: it is the deconstruction of meaning into double readings, and it is a practical method for the director who reads the part consciously in light of its relationship to the whole, or a reading in which the new and the difference is mixed on another side. The director participates as the producer of the work, and the recipient as a consumer tries to combine elements of the show. An example of this is the work of the director (Alan Capro) who traces the

links between the two processes of fragmentation and collection in plastic art and his theater performances, and in the field of environmental performances he presented a (self-service) play in 1967 in which fragmentation and acute chaos follow the dispersion of actors and events such as fragments, Ten in (New York) and twenty-six in (Los Angeles), and each event is accomplished in a complete division from the others, while the general pattern of fragmentation across three different cases and in four months and a temporal overlap occurs between them) [17]. (Elizabeth Aughton) also worked in the play (1-9) to provide parts of the scattered elements that are not complete, or fuse, but are presented in the form of fragments and broken events, and new beginnings. The presentation refers to the elements of study, idea, characters, and dialogue, but it quickly disassembles and divides these elements, leading to the unification of work and the formation of centers and essence. In the play (Satisfying the Desires of the Masses) in 1975 (Richard Foreman) worked on a set of reflections or a kind of manipulation of the idea of colliding with the apparent tones that are mental images that may not always be visual images. Then the bell rings, the music and the recording in the director's voice. The play will begin in five minutes

3-The collection of distinctive contradictions: most notably the work of the American director (Robert Wilson), where there is no dramatic relationship between the events, so the exposed activities become in a vacuum that does not bear a completely coherent thing-e relationship, but rather displays each element separately, and gives the viewer a meaning of what he sees, and his appreciation is Whether it is random or a system that has a form or not, and employing the picture is a task that Wilson adopted instead of the dramatic concept, and the actor's work is not the act of the character, but rather a set of simultaneous actions that all the characters perform simultaneously and present the dialogue in a superficial way, and establish the idea of the scene until Destroy it, and a new idea begins. In the merged play (Wilson's life C - N Monde Freud), the elements of the show are presented according to the principle of the prevailing formalities, not taking into account the harmony of planning when applying ideas to a group of images and events ((In Wilson's theater performances there is a rejection of planning and the aesthetic features that distinguish artistic forms) (18) In the Iraqi theater, director Shafiq Al Mahdi presented the show (The Dream Game) and (The Two Guards) and Qasim Muhammad presented (The Wind and Love) and Mohsen Al-Azzawi presented (The Trap) on (Agatha Christie).)) These plays in which a European climate developed after the industrial revolution in the world, and it carried within it the contradictions of capitalist society, and the text carries narratives and events and moves to different places.

4-Collection of Ownership Styles: A pattern taken (Butterbrook) that has methods of compiling various *kharjah*, in the plays (We - the United States) and (Marasad) intervening epic, landscaped songs and comedic scenes with symbolic images and the language of direct speech. With shouts and physical spasms, and here he combined the two styles (Berkakht and Artu) and the mixture (Brock) between many cultures and appeared in his musical performances while playing Indian, Japanese, Iranian and

Turkish instruments. The director (Elizabeth Lauchment) also worked on combining the two methods in the play (Performed by the Band and Leicester) and the play (through 1-9) between the two modes of the insignificant performance and the analog style of the imaginary. Between Brecht and Stanislav Levski. In the Iraqi theater director, he adopted (Awni Karume) in the play (Galauglila) and (Coriolan) by Brecht, the director says: (Mixing between open academic experience - the style of the director's illuminated text in the texts of the levels of action and also presented (hymn rocking chair) A. Which was already presented by its orderly and conscious formation)) (19)

5-The privacy of the director's main sources in the Iraqi theater and their employment in theatrical performance through the development and expansion of theatrical activity in Iraq. Iraqi artists benefited from their openness to foreign cultures and worked to adapt and develop theatrical culture to suit the Iraqi human and society. These sources can be summarized as follows:

- Foreign sources and translation of foreign plays.
- Historical sources and the dependence of the Iraqi theater on historical events and important personalities.
- The civilizational sources from the ancient Iraqi civilizations, the most important of which are their features - their creation and formation - an epic like the Kamish and plays inspired by these civilizations (The Lament of Ur - the Flood, each pincer, how do you explain the immortality of all the cams).
- Religious and moral sources
- Sufi, poetic and narrative sources (literary and popular).
- Sources (semi-theatrical) from streets and markets, shadow narration, religious rituals and celebrations.
- Sources of sayings, riddles and riddles, as in the plays (Hallaq of Baghdad), (Once upon a time), (If it was less), (A security) and (Dream).
- Social sources confirm the intimate relationship between the audience - the audience and the theater with their directors and writers, such as the plays (I am Your Mother Shaker) by Youssef Al-Ani and (Sharia) Youssef Al-Ani. As well as (al-Gharib) by Nur al-Din Faris and (The Siege) by Adel Kazem. The book came close to referring to modern art schools such as realism, symbolism and expressionism. The daily life of the Iraqi people is a fertile field from which the theater harvest is abundant. There is a diversity and multiplicity of sources for Iraqi theater, which gives a wide space for theatrical creativity and enrichment of the theatrical movement in terms of composition, direction, acting and scenography.

Theoretical framework indicators

Through reviewing the two previous papers, the researcher came up with some indicative data, which are as follows:

1. The director's new theatrical representations require rapid mixing Cultural and technical manifestations and transformations and their impact on artistic transformations and the development of contemporary means of communication and media.
2. The director's task is to produce a theatrical production in the form of structured and deliberate perceptual thinking, in light of the process of conscious analysis of external reality data, and its formation within apparently coordinated relationships, but not without dissonance and distortion. In its contents.
3. Achieving the interpretive act, the experience of the recipient, and the director's work with a set of executive systems derived from the proposals of (global thought), and in light of them the new structure of the theatrical work is presented to continue in the light of experimentation with the recipient.
4. Abolishing the style and the trend towards methods and the mixing of trends and combining them.
5. Presenting theatrical work in a way that differs from the original, establishing a present event, and restoring past events.
6. Using technologies, fixtures and systems and integrating them into live theater performance. Using cinema, datasu and computers so that the show carries new connotations that make up meanings.
7. Techniques that transcend the image and visual dazzle, which give the recipient a function and a desire to participate in all forms of high-tech and dynamic cultural works, which do not focus on meaning as much as they focus on the emotional state of the visual images. Create.
8. The Iraqi director's perceptions depend on the specificity of the main Iraqi sources according to the source type. The director comes out of the imagination with reality and the past with the present.

Research Procedures

- Community Research: Theatrical performances from 2010 to 2015 and an introduction to theaters and spaces (Baghdad) by official art institutions (Department of Cinema and Theater, College of Arts, and the Institute of Fine Arts)
- Research sample: The researcher chose an intended sample that represents an area for the research community in diversity and transitions, and gives an idea of the director's perceptions in light of globalization, a play (Facebook) prepared and directed by: Imad Muhammad .
- Search Tool: Viewer live stage performances plus CDs.
- Research methodology: The researcher adopted the descriptive and analytical approach to study her research.
- Sample analysis:
- Facebook play
- Prepared and directed by: Mohamed Emad
- Starring: Mohamed Hashem
- Decoration and advertising: Dr. Blasim Muhammad

- The National Theater: Baghdad 3/30/2012

Play's story

In the life of the young man, the daily suffering and the constant struggle between the self and the outside, he is deprived of the will, and he tries to protest and rise, expressing it (by pretending) against the authority, and through recovery, he makes the recipient affected and feel the sense of the personality while living this conflict. By photographing him on the Facebook page, the aim is to demand reform and improve the humanitarian situation socially and economically.

Supply Analysis

1. Trying to exit (the pillar) from work and using technology, computer systems and data to present new semantics and derivation systems derived from the proposals of (globalization) and to establish a solid relationship. It is the screen (Facebook page) and the digitization work on this screen, in which the only person (Muhammad Hashem) appears who writes on the page (freedom, love, democracy). The director tried to add non-existent 3D virtual elements, video cameras distributed to depict the hall and the actor and broadcast them inside the show, in addition to kinetic images for some documentary clips on human alienation, oppression and injustice. Daily events.
2. The superiority of the image and its dazzling was the most important perception of the director, and this is what appears in the show, and it seems that the audience has had optical illusions since the beginning of the show. The film showed pictures of Abu Ghraib prison, north of Baghdad, and US forces' torture of Iraqi prisoners. The director used digital techniques in creating images and trying to transfer the physical reality on the stage into a digital reality to refer to the phenomenon and its visualization.
3. Theatrical work presented in a different way from the emergence and foundation of the present, and the repetition of its events in the past - and in preparing this text by the director (Imad) it was divided into sources for preparing sources. Important stories. And a book that has two great people: (Abd al-Rahman Munif) in his novel (Eastern Mediterranean) and (Absent Tohma Farhan) in his novel (The Pain of Mr. Maarouf). In the first narrator tops the list of international law (human rights), for which this place did not find rights for them, all in the events of the novel through suffering, torture and killing of its hero, and in the second novel we testify to the extent of frustration and oppression from the spiritual and intellectual alienation suffered by the lost hero. From isolation about what is around him and everyone is chasing him according to the two sources, the writer and director had a dramatic line and intellectual effort, but the series did not benefit much from these two sources (the two novels) except for its reliance on their intellectual core in which he defended human rights, Especially, Novel (Eastern Mediterranean).
4. The director's task is to produce a play in the form of organized and thoughtful perceptual thinking in light of the process of conscious analysis of the external reality

data, and its formation within apparently coordinated relationships, but not without dissonance and fragmentation with the recipient. . The director worked on spreading the White Helmets on stage with a wheelchair, and the white color means the phenomenon and purity of the character and its incitement to work through this stillness that is not torn by the voices, and through this employment of (Facebook). . The screen is activated externally by interrogating the virtual character within it and where it appears. The actor in another character is a politician, who is a dialogue and an objection to the protagonist's protests, and he utters words that are not appropriate for him. And in the local dialect, you despise it. The computer screen was used by the director for documentary purposes and to create a relationship between the realistic character on stage and the virtual characters on the screen.

5. The new theater director and the contortions require a change of pace by mixing aspects of cultural and technological transformations and their impact on artistic transformations, and the development of contemporary communication and media and that the director (Imad) may contradict the narration with the horizon of expectation, because he faced a complex and intertwined digital world through a teaching staff and a brief suggestive play.
6. Abolishing the style and tendency towards the number of species, mixing trends and interbreeding among them. The director broke the rules of the three units and the dramatic structure, just as time and places were shattered and virtual characters appeared in virtual worlds. The director of work (Richard Foreman) approached in his philosophical theater (hysterical ontology) when you intend to organize thought processes in a set of very complex images, which replace dialogue, and are in an interwoven relationship with permanent words.
7. The Iraqi director's perceptions depend on the specificity of the main Iraqi sources according to the types of source and director, blending the imagination with reality and the past with the present, and here the director adopted the social sources and human problems that confirm his existence. An intimate relationship. It connects the audience (people) with theater and the daily life of an individual. At the end of the show, things and accessories moved with the entire movement of space when she took off a group of military helmets and ran across the stage from the top, and this indicates the authority that was not satisfied with the protests with its rise. Sew and other helmets formed a barrier between the hero of the play and the audience, the director made him a part of the show when he placed (Keport) next to the audience, apparently not to the protests on Friday. From editing. Square presents the hero play with the director as they demonstrate, protest and demand human rights, and this is an overlap and rapprochement between the actor and the daily, away from direct and triple play, in a beautiful and expressive way of playing.

Presentation and discussion of results

The results of the research are as follows

1. The theatrical image has been updated by investing in social media sites (Facebook) as contemporary technologies and the results of globalization and global communication networks, in line with the indicator (No. 7).
2. The local trend (as Iraqi objectivity) was launched through modern technologies and digital systems to a global issue (protest, demonstration) without barriers and borders, and demolishing the walls of oppression and oppression. Conform to Indicator (No. 6)
3. The play (Facebook) exceeded the symbol, and the silence surrounding it, and prevented openness to politics, culture, confrontation and other opinion, according to Index (No. 1).
4. The "Facebook" play confirmed the privacy of the theatrical perception of the director according to the various artistic, basic and multiple sources that can be invested in emphasizing the Iraqi cultural identity in the era of removing identities and privacy. This result is consistent with the index (No. 8).
5. The theatrical presentation (Facebook) gave new connotations and operational systems derived from the director's keeping pace with the era, its requirements and technical developments. This result is consistent with the indicator (No. 6).
6. The Iraqi director can achieve a different version of (the text) with a new reading present, and the past can be retrieved and this result is consistent with the index (No. 5).
7. There are mandatory mixing methods between realism and symbolism in Expressionism (Facebook) and this is consistent with the indicator (No. 4)

Conclusions

1. The language of the image dominated the dialogue in the play, and that was the embodiment and influence of the effects of cultural interaction, considering the picture a universal language suitable for the culture of globalization.
2. There are the perceptions and awareness of the Business Manager (Emad) to highlight the privacy in the amazing space systems as per her job with my seat
3. The director's perceptions indicate an important turning point in the history of Iraqi theater. The director asked big questions amid the transformations of the third millennium and through theatrical discourse and its impact on large sectors of society and his ability to express. The sensitive and influential phenomena and topics related to the current life of the Iraqi individual.
4. The richest director (imad) in the formation of kinetic energy, the actor of improvisation and the enrichment of the practical dynamics of higher space.
5. Director (Imad) achieved the addition of quality in the formation of the aesthetic structural variables, the development of a scandal, and the addition of a new aesthetic vision of the theatrical direction.
6. A change in the traditional display style, improving visual movement, visual roaming, and creating a virtual space through building resulted in adding space from far right to far left

7. The director added all techniques and skills (computer, cameras, digital technology, Datasu) for the benefit of theatrical performance according to the experiences of international directors, but he was modest compared to the tremendous technologies in developed countries.

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