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### FORMING THE DIRECTORIAL VISION BETWEEN THE DIRECTOR AND THE SCENOGRAPHY DESIGNER

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#### **ABSTRACT**

The present study tackles the problem of the overlap between the distribution of the roles of the performative tasks of the theatrical performance in presenting the directing vision, which crystallizes the philosophy of the theatrical performance and reveals the aesthetic position of the director of the show. There is a problem between the performance of the tasks of the workers in the theatrical performance and their specialization in showing the directing vision into material existence. The world is heading to the subtle specialization, in which theatrical art has a share of this procedural development in theatrical display techniques, especially after the concept of directing has matured and established in the theory of modern theatrical presentation, which is a conceptual problem in the formation of theatrical presentation between the directing vision and its implementing tools (scenography), because there is an overlap between the two concepts. Scenography is the visual presence of the output vision. The process of separating between the two concepts as two boundaries that do not meet leads to the distortion of the entire theatrical performance. In order to apply the methodological classification, the present study is divided into three chapters. Chapter one includes the methodological framework that includes the research problem, its significance, its objectives, and the limits. Chapter two is devoted to the theoretical background of the study. It is divided into four sections. Section one presents the external vision. Section two discusses the concept of scenography. Section three tackles the overlap of the output vision between the director and scenography. Section four tackles scenography and plastic values in the theatrical performance. Chapter three includes the research procedures, including the research community, tools, and analysis of the sample. The chapter is concluded with results and references.

#### **INTRODUCTION**

Researchers and students of theater art in general and theatrical show in particular are aware that scenography is an incomplete work until the actor

enters the space of the show and embraces the recipient. Therefore, the theatrical show is a collective work led by the director according to a vision and a directing plan to complete the theatrical experience. Since Scenography is part of the basic foundations for the formation of the space of the show, and it is also part of the creativity of an integrated theatrical work, it requires the work team, including the scenography designer to cooperate to create a distinct and successful theatrical show. The final result of the success of the show depends on understanding and cooperation between them. The final result is more successful and superior if the relationship improves. Relationships between the work team influence the scenography designer more than it is on any other work. It is the responsibility of the scenography designer to do everything possible to achieve the best understanding of the theatrical work process. It is also his/her responsibility to understand how to work with the director's vision and ideas and introduce them into his/her work. Thus, the scenography designer serves the show by forming a space that gives the director's text a new life and vision. Good cooperation does not become a reality unless the scenography designer is far from any individual obsession in expressing his/her ideas, supporting the overall idea and the objective level of the theatrical work by seriously working to observe the director's style and methods in treating the theatrical text, which results in exploiting the visual theatrical power.

### *Problem of the Study*

The many cultural transformations and global technologies have had a clear impact on theatrical performance. The twentieth century has particularly emphasized the culture of subtle specialization to create diverse ideas in order to lead to a product that is indicative of what might happen in the memory of the next generations. The twentieth century's culture, extending to the third millennium, emphasizes the term overlap. As theatrical discourse represents a space of knowledge and intellectual pursuit of everything that produces scientific and human thought, especially after the prevalence of experimental sciences over the political, social, and economic reality. The theatrical show was not far from these events. It had a clear effect on the taste and response of receiving it. Therefore, the theatrical discourse and its industry sought to find tools and borrow nearby spaces to present a show that has persuasion and amazement in order for an intellectual and aesthetic domination to occur over the recipient. Since the theatrical performance is a visual and dynamic representation, it needs visual tools that reveal this kinetic audiovisual triad. The director's vision is financially distributed among a group of elements and coordination embodying this vision since the first tasks. The director is the distributor of roles among the theater workers in order to accomplish this aesthetic vision. The director contacts the work team to lay out the general lines of the directing vision. All the participants in the production of the theater work are implementation tools embodying the director's mental vision. Since scenography has become one of the terms representing the apparent body of this vision and a demonstration of its cognitive environment visually and aesthetically, the director employs scenography tools to embody the theme

of his/her simulated vision theatrically. From this overlap between them, forms arose between the director's vision and scenography, or more precisely, between the scenography designer and the director, which leads to the question: Is scenography the subtext of the director's vision that becomes a visible reality in the theatrical show? Or, is the role of the scenography designer an implementation of the director's philosophical vision? From this dialectic, the problem of the present study emerged.

### *Objectives of the Study*

The present study aims to explore the relationship between the director and the scenography designer in shaping the director's aesthetic vision.

### *Significance of the study*

The significance of the present study is evident in cognitively shedding light on a problematic relationship causing confusion and tension between the show maker (director) and the executor of his/her visual image (scenography designer), who is considered by some scholars as the one who puts the final design for theatrical scenography. In turn, this refers to distorting the theatrical performance and the ambiguity of the vision between the director and the designer. This ambiguity is like a conceptual debate about the director's vision and its visual image (scenography), which is understandably ambiguous about its aesthetic and executive role in the theatrical show. Therefore, the present study illuminates a cognitive aspect in the nature of the relationship between the roles of the presenters of the theatrical show. Thus, it can benefit researchers and scholars of theater arts and sciences and related artistic institutions.

### *Previous studies*

Having reviewed the references and studies that dealt with the topic of scenography, the researcher has found that there is no specialized previous study in this field.

## **DEFINITIONS OF TERMS**

### *Scenography*

1. Renaissance artists define scenography as a technique based on drawing and dyeing a piece of cloth attached to the bottom of the stage in the form of an extension of the same perspective<sup>1</sup>.
2. Marcel Fried Vaughn defines scenography as the art of coordinating space and controlling its shape with the aim of achieving the goals of theatrical

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<sup>1</sup> Scenographie, in, *Dictionnaire, historique, Thematique et Technique des Litteratures*, Paris, 1986, P. 1476.

performance, lyricism, or dance that forms the framework in which events take place<sup>2</sup>.

### *The procedural definition*

The researcher defines scenography as the art of coordinating the theater performance space through the interaction of all its elements on the stage to achieve an integrated artistic unity.

## **THE METHODOLOGY**

The descriptive analytical approach is used in the present study.

### *Field of study*

Formation of the director's vision between the director and the scenography designer.

## **THE THEORETICAL FRAMEWORK**

### *The directing vision.*

The directorial vision philosophically and aesthetically reveals itself with technical tools and techniques. Multiple intellectual and cognitive paths are taken for this embodiment. This multiplicity mostly appears in a visual technical embodiment of what this vision simulates in terms of topics. It has an effect on the director of the same theater show and recipient together. This sharing represents a space of communication between the sender, the recipient, and the communication channel whose symbolic implications constituting a space for communication between them by describing the theatrical performance. It is a simulation of a contemporary human problem that dominates human thought and behavior and defines the features of its culture and its intellectual trends. The subject of the show must be the logic of the essence of the human problem in its generality rather than its specificity. In light of this, the directing vision constitutes its first mental presence through a provocative situation for the director of the show, who begins thinking about this position and how to express it. It starts with the moment of contemplation and intellectual work to find the artistic formulation that reveals its aspects. This dialectic of an aesthetic vision is due to the assumption, doubt, and uncertainty in the possibility of its realization. The theatrical show is an artistic simulation that transcends reality with an aesthetic adventure. This reality is the starting line of the aesthetic display transformers. Since the variables of thought are not confined to a specific form line because they are in a constant search for everything that is different and new, these variables can have a visible presence in the artistic vision. Perhaps, the history of directing and the development of its theories and directorial trends tried to

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<sup>2</sup> Vaughn, M. (1993) Art of scenography, *Scenography today journal*, Translated by: Hamada Ibrahim, et al, p. 7.

reveal the features of these variables, such as the theory of modern theater, which had the variables of the Renaissance, the Industrial Revolution, the liberation movements, and the first and second world wars during the twentieth century. There was a clear impact on artistic visions in producing the theatrical performance which is influenced by sociology, psychology, and pure sciences. In turn, this produced many technical philosophical terms, such as the absurd theater and its effect in changing the system of theatrical show from text and dramatic construction. The expressive theater, Anger Theater, and other theatrical trends emphasized borrowing these aesthetically pleasing variables, which are among the arts that intellectually and spiritually simulate the person. Through the directorial vision and its elements, the features of this vision can be defined. The modern theater theory has produced many concepts and disciplines that have become a clear partner in the production of this vision and its manifestation into artistic existence. Later, they became a space that is available for reception. In turn, the multiplicity of artistic disciplines in the theatrical performance has resulted in idiomatic ambiguities and conceptual problems in the overlap between the executive theatrical professions and its aesthetic assumptions. In some cases, there is an aesthetic confusion as to whether what resulted from this specialization is related to the show director, or is it related to the performers of theatrical tasks, especially in the visual presentation. This confusion may be about the costume, music, make-up, theater scene, and sound effects, in which the director forms the artistic form with its philosophical content. These disciplines are executive tools for the director's vision. One of the theatrical concepts that raises this problem is scenography that refers to this question: Does the scenography designer work alone on the director's vision or is it an operational tool for the director's vision? This problem is one of the foundations of the problem of the present study.

### *The concept of scenography*

Scenography was known as a modern theatrical term in the early twentieth century. When it emerged, there was confusion in defining its concept. Is it the overall visual theatrical image? Or, is it distributed among the elements of the vision?

The theatrical show is a presentation of an audiovisual image. Thus, placing it in its visual image leads to omitting its second (audio) image, and its third (kinetic / mental) image as a complement to its (sensory-mental) visuals, as well as the physical and mental image. The theatrical presentation triangle was formed with its three bearers (sight, hearing, and movement), defined by a number of theorists as a separate structure. Others linked its concept to the environment of the performance. This intellectual debate about the activities of scenography continued until it was settled as the formal / overall image that carries Philosophical presentation concepts. In other words, they are the visual-sensory mark of theatrical performance. Therefore, if it is in this concept, how does the scenography designer work with the director in embodying his/her aesthetic vision? The director is involved in the production

of any play. The one who sets the initial plan for this vision is the director with its theme and dimensions in the reality of the living person. The director works on formulating new concepts for it as a text that is silent about this vision. The body of the show continues with (the recipient) at the same time.

Therefore, the director intends to define the elements of the directing vision that are consistent with his/her aesthetic position on the simulated topic. Yet, there are many questions, including to whom is the show presented? Who are the actors? Who can embody the directing vision? Who are the artists? Who possesses an artistic culture to present a visual image embodying the directorial vision? The director of the show begins the stage of technical questions, puts ideas on paper, and prepares the visual means to be embodied in a live presence.

Based on the message and meaning of art that the theater show director seeks to achieve through the contents of simulating a subject that interferes with the problem of man, the director seeks to find methods, means, and executive tools for an appropriate artistic framework to assimilate philosophical, intellectual, and aesthetic data. In light of this, the director seeks to create interesting shapes that surprise the recipient.

The visual architectural structure is one of the aspects of scenography as it achieves unity and harmony between groups of shapes that realize their essentially and mentally aesthetic aspects.

In light of the aforementioned, the importance of the visual design of the director's vision arises as its physical meaning with its natural symbols and elements in order to establish the visual organization of the show, understand engineering systems, the growth and development of shapes, and the understanding of the visual relationships around it<sup>3</sup>.

Scenography is the visual sign that paves the way for the recipient's awareness of what a theatrical show is, and what the directing vision of the subject of the aesthetically simulated theatrical show is.

Scenography environmentally developed from one dimension with the horizontal path representing the nature of the theatrical architecture of the building and the stage of the theatrical performance as in the Greek theater, but it kept pace with the development of human thought and its aesthetic taste variables for the theatrical show, especially after the industrial revolution. Scenography has become a three-dimensional perspective revealing the depth of Geometrical and philosophical simulation. Perhaps, the greatest development that was achieved in theatrical scenography was that when it turned from a supportive element to building the dramatic act in its kinetic limit for the actors, and an auxiliary element, to an active element that contains the entire theatrical show. Scenography sheds light on the importance

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<sup>3</sup> Abdulaziz, S. (2001) *Formative values in theatrical visual images*, Egyptian book authority, Cairo, p. 13.

of theatrical void because the maturity of theatrical creativity gave the scenography designer “A major and new role in crystallizing the philosophy of spectacular show<sup>4</sup>.

The director's work is to show his/her mental vision by laying out the general lines and the main idea of scenography that represents the visual / physical limit in the outward vision, which means that scenography can only be felt through an aesthetic vision that has its philosophical data in which all the elements mutually support their artistic embodiment.

### *The overlap between the director's vision and scenography*

It is evident that there should be an aesthetic dialogue between the director of the show and the scenography designer. In addition, the general establishment of scenography sets the lines of the director. Therefore, "the circle of aesthetic dialogue between the director and the scenography designer may last for months in order to realize what the director wants to embody in the show<sup>5</sup>.

This indicates that the dialogue reveals the openness of the horizons of the directing vision through many hypotheses that are laid out by the director and the designer. They can be clarified in a number of questions as follows:

1. Why did the director choose this play in this immediate historical moment?
2. Can this vision be realized in scenography?

Together, they work to create a scenography that is a space for understanding and a scientific declaration of the director's vision so that scenography does not represent a misunderstanding, which constitutes a disconnection from the vision of the show<sup>6</sup>.

A problematic question about the nature of the aesthetic relationship between the director and the scenography designer in shaping the director's artistic vision arises. In turn, the question provides another question: How is it possible to separate or set boundaries between each of them, and since the boundaries of the theatrical performance overlap between them, are the limits affected? This relationship is greatly influenced by the use of the dramatic space and its furnishing by them. The scenography designer works with the director to make the space speak through the actors. Both of them need to exchange ideas about the text to the theatrical show and the interaction of their ability in describing the vision that everyone shares after the director approved it<sup>7</sup>. It is the designer's question to the director about his/her visual / physical mental idea of the show that the director permits.

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<sup>4</sup> Bamilla, H. (2002) What is scenography? Translated by: Mahmoud Kamil, Reviewed by: Muhammad Abu Al-Khair, Cairo international festival, p. 206.

<sup>5</sup> Ibid, p. 119.

<sup>6</sup> Ibid, p. 120-121.

<sup>7</sup> Ibid, p. 122.

There is ability for the designer to comprehend the directing vision because when this vision is not understood, it leads to an aesthetic rupture of what should be transmitted by the theatrical show's message. Thus, the theatrical show appears distorted with its directing vision and cognitively stunted show. Directing sorts and clarifies spoken or sung words as a transformational art from one perspective to another according to the visionary strategy of the theater show maker (director).

It may be that the relationship between the scenography designer and the director is a fragile or complex relationship. The theater industry requires that there be a timetable that opens up to discussion and searches for convincing solutions that would artistically embody this vision in order to find tools for broadcasting theatrical language with individual characteristics that confirm the presence of the directing vision of the theater show maker).

The scenography designer receives from the director all the requests and then offers the director several solutions. Later, the director chooses the best ones to achieve the directorial vision visually, audibly, and dynamically. Or, the director gives the idea of the directorial vision and expects the scenography designer to provide a fully technical picture.

### *Scenography and plastic values in theatrical performance*

The aesthetic taste, simulation topics, and the diversity of theatrical culture in particular shape the scenography of the show, which has gained a share of these variables. The experiences of modern theater directors have also been influenced by such variables. The modern theater has the advantage of opening a wide field to the techniques of the stage by presenting technical forms and solutions that are embodied by subjecting the language to a laboratory workshop, whose embodiment is related to the vision of the director<sup>8</sup>. The theater forms its artistic function through the data of its visual and audio image, which are linked through the movement of the actors as the actors and linkers of these two images. Accordingly, the theatrical performance has borrowed and employed plastic arts in drawing the construction of the modern theatrical performance.

Hence, the scenography of the theatrical performance shares the elements of plastic painting in terms of color, fonts, texture, and taste, which are present in the scenography of the theatrical performance in terms of view, sound, costume, makeup, accessories, and so on. Then, scenography represents the physical face of the director's theatrical vision. The visual image is an implementation of the recipient's senses and feelings<sup>9</sup>. This penetration intensifies and reduces the time and rhythm of the vision through pictorial formations in the sense that scenography is an image that supports and reinforces this vision. It is related to the nature of the artistic simulation. That

<sup>8</sup> Eid, K. (1997) *Scenography across ages*, Cultural house for publishing, Cairo, p. 73.

<sup>9</sup> Abdulaziz, S. () *Artistic values in the theatrical visual image*, previous source, p. 71.



is why scenography is the material employment of the director's aesthetic vision and a visual component of it, both artistically and intellectually.

Therefore, the theatrical performance, especially the modern, is based on:

1. The idea and values proposed by the text.
2. The directing vision<sup>10</sup>.

It is then concluded that color plays a plastic value that has its data and aesthetic function in building the visual image... In colors, expression depends on the limits of compatibility and contrast through the interaction of the colors' values with each other.

The plasticity of the scenography arts is that it gains its artistic value through kinetic drawing as the spiritual body that reveals the director's vision and the nature of the relationships of the visual elements of the theatrical performance. Therefore, movement is the link between the director's vision and the scenography designer. every gesture that the actor makes is a visual message to the recipient and its significance changes from one case to another<sup>11</sup>. Despite the fact that contemporary human life is a cruel and solid life that is characterized by the hardness of feelings, the theatrical show in its employment of this life implements modern technology in the theatrical show that has a human characteristic. Scenography is what adds the human touch to machine technology... It turns it into human action... targeting the same recipient<sup>12</sup>.

This is an affirmation of the adherence of the theater to the essence of human life, such as simplicity, ease, and depth of a struggle between the concept and its counterpart. This contrast between things is reflected in the behavior and ideas of man. In turn, it determines a pattern of the relationship and dealings between them.

### **INDICATORS OF THE THEORETICAL FRAMEWORK**

Having proposed the theoretical concepts about the nature of the relationship between the director and the scenography designer and the director's vision in shaping the theatrical show, a number of indicators are sorted out as follows:

1. The relationship between the director and the designer is one of contrast and difference in order to obtain a visual structure.
2. Scenography confirms that the theatrical performance is a painting that is distinguished from its plastic neighborhood with live movement.
3. Scenography reconciles the contradictions of the material and its symbolism in physically implementing the visual image of the output vision of the theatrical performance.

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<sup>10</sup> Ibid, p. 78.

<sup>11</sup> Ibid, pp. 59-60.

<sup>12</sup> Ibid, p. 60.

4. Scenography reveals the director's directing vision theme as an apparent tool for embodying the vision.
5. The director's vision is what gives the scenography designer a presence in the theatrical show through its executive boundaries. Without the director's vision, this presence is excluded.

## THE ANALYTICAL FRAMEWORK

### *The Study Community*

The community of the present study consists of Iraqi theatrical performances participating in the Baghdad International Theater Festival in its first session 2013 as in the table below.

No.	The play	The author	Directed by	Place of showing	Date of showing
1	Arabana	Hamid Al-Maliki	Emad Muhammad	National theater	22-10-2013
2	Sifrtass	Jawad Al-Asadi	Haleem Hatif	Theater forum	24-10-2013
3	Al-Dhulma	J-L Jalway	Adil Kareem	National theater	26-10-2013
4	I still recite	Muhammad Mouayyad	Jalway	National theater	27-10-2013
5	Camp	Muhannad Hadi	Muhannad Hadi	National theater	27-10-2013
6	Tawbeek h	Anas Abdulsamad	Anas Abdulsamad	National theater	8-10-2013

### *The Study Sample*

The researcher adopted the random method in choosing the sample. So, the research sample was chosen to be the two shows:

1. Al-Dhulma, by J- L Jalway, prepared and directed by Adil Kareem Salim.
2. Arabana, by Hamid Al-Maliki, directed by Emad Muhammad.

### *The study tools*

The researcher analyzes the sample according to the results of the theoretical framework indicators in this field that have been deduced through the theoretical establishment of the research hypothesis as a practical criterion for the detection of the research objective.

### *Study Sample No (1)*

The director presented his aesthetic vision with an aesthetic premise based on the propositions of the philosophy of the absurd theater according to the theme of the theatrical text (waiting) coding to the darkness of existence. The director worked to create a space for sharing between two different cultures for this theme presented by the text to the recipient of his aesthetic system that was established From the space of Western culture, to re-establish his aesthetic hypothesis for a culture with intellectual predicates that are different from the text. The show belongs to the aesthetics of the Arab culture. This blending between these two cultures is in extrapolation of the theme of waiting. The bearer of the show is the hidden aesthetic hypothesis. The apparent indication is the Iraqi character that faced the tribulations of the war, which robbed it of the daily loaf of bread and violated its humanity. This is a sign of oppression, which was an extension of the war's deformation. This character is transferred from one ordeal to another. With each transition, it loses part of its dream. It turned from the space of light to darkness with all its values.

The directing vision of the play is based on the theme of the futility of waiting and the deformation of wars for the humanity of mankind despite the continuous pursuit and search for the savior from this waiting through the visual connotation (the ship). In light of this vision, the author defines the scenography of the theatrical performance dividing the theater into two horizontal and vertical levels with a flag indicating the nature of the two heroes of the show. The vertical level refers to the space between the towers, which symbolizes the lighthouse of observation, to capture the signal of the rescue ship for them. The ground level by exchanging the signal of the wave. Waiting for the dream of the arrival of the ship and recalling the history of their tragedy (the tragedy of the Iraqi man) that dwarfed the passing news in the newspapers In an audio and visual signal to the extent of the tragedy that is crowded with death overwhelming all the joints of this life that has been torn apart by wars. The play raises its aesthetic question: Who is behind this tragedy revealed by the directorial vision? It establishes its hypothesis from the biblical body of the text first, and from Its approach with the tragedy of the contemporary Iraqi man in the second level. This establishment reveals the fulfillment of the hypothesis of the present study in its visual functions that were conceptually defined by the concept of scenography. This hypothesis confirms that who founds scenography is the directorial vision. So, the director is the one who sets the overall vision for the theatrical performance, including scenography.

Thus, the theatrical performance creates and defines its vision at the same time in light of the elements of the theatrical performance as a living embodiment of the vision. This is confirmed by the director's vision in the play of darkness, which confirms the fact that the directorial vision is divided into two axes:

### *Reinforcing the values of the text*

#### *The scenography of this reinforcement*

As the director presented his vision by promoting the values of the text in the uselessness and absurdity of life under the pain of wars, he presented a visible sign in the vertical and horizontal intertwining intersection between the horizontal structure crowded with newspapers as a sign of the emptiness of the Iraqi or Western man, especially since the Iraqi man has a compelling problem of the philosophy of waiting that splits Negatively between the self-deprecation towards the forces of oppression of itself. The directorial vision scientifically revealed this central theme, in the strength of the iron tower (the lighthouse) in a symbolic reference to the dictatorship on which its dreams were shattered. This confirms that scenography is only a visual representation of the directorial vision. When the author linked the characters negativity towards their reality waiting for the ship and observed by the lighthouse. This was confirmed by the sign of the paper ship and the dream's regression into childhood. The drawing of the dream and its transformation into a paper notebook characterized by fragility and weakness substitute for the rescue ship that indicates the collapse of the characters' dream of salvation. This regression and transformation of their dream is a sign of total collapse, acknowledging that reality is a nihilistic absurd reality. The collapse of the lighthouse established this theme. Therefore, it is concluded that the scenography designer plays the role of an executor of the formative functions of the philosophical vision that the director wanted to visualize. It is an executive tool that has its own techniques, which choose the best materials to be a visual alternative to the aesthetics that achieve the vision. This is what the play emphasizes, especially in determining the boundaries of the director's vision and the work of the designer. The scenography designer attends in the last days of the show's date after the director reaches a categorical certainty in setting the final vision for the show and the way it will look artistically and makes sure that the capabilities are available to achieve the vision. This is Adil Kareem's directorial vision, whose directing vision was based on the rigors of waiting, and the impossibility of achieving it, when he weighed between the hardness of iron and the weakness of paper. He opens up to another interpretation of waiting when he reveals that the dream has been crushed by his paper ship. The smashing dream leads to the smashing of the lighthouse, which breaks the waiting into another level that defines and adjusts the shape of the receiver.

By analyzing the relationship of the designer and director in forming the vision for the theatrical performance the one who draws the scenography of the show as the overall environment for the philosophy of the director's treatment of a human problem. The designer is one of the elements and tools that the director moves and directs. It represents the visual image of the show as the actor is the kinetic image and the live mentality of the show. This confirms that the scenography designer is one of the director's tools, whose

role in implementing the directing vision is determined exclusively by the formality shown in the show.

### *Sample No. (2)*

The director's work to promote the values of the text dominated by the narration, especially since the genus of this theatrical performance belongs to the political cabaret, so the construction of the show and the text came to show the problems of the Iraqi human being produced by the machine of war and dictatorial politics in the subjugation of the human self. The sign of this persecution was fragmented between the life of now and the life after now; death. This overlap is presented according to the philosophy of death and life in the Islamic culture, simulating the post-life stage, which is established by the actions and behavior of man in life. The person is held accountable for the deeds and sins that he/she committed. He/she is either to be rewarded or held accountable. These consistencies on which the show built its aesthetic hypothesis intellectually, emotionally, and aesthetically appeared in the dream of living in dignity and luxury. In order to achieve the dream, there is no harm in postponing it until after the war, hoping to exit it in peace. It is possible for the dream to be a reality. The game of chasing the dream continues, even if it is on the cart selling vegetables. The dream refuses to come true even after death.

The show presented images of waiting and chasing the dream through the function of the natural cycle of human life, which begins intellectually from the school and the teacher's role in refining the form of the dream that the war transforms from a bath of knowledge to a part of the war machine and its makers, to be a tool in the pragmatism of politics in which the teacher turned and became an opportunist. Thus, the show opens by broadcasting the problematic functions of the contemporary Iraqi man. It intensifies the scenography of the show in the visual word (Arabana) which spatially narrows in the place as a whole to be an entire universe of the space of the dream that penetrates existence and for existence itself to be reduced to The dream of the Iraqi man as a model for the global human problem, and its constant struggle with the patterns of dictatorship that the director formulated through the centrality of the event (the cause and effect) of the contemporary man's stray and the great dialectic of the Iraqi man, presented by the director in emphasizing the centrality of the event (Arabana) that prevents what breaks the Iraqi man. It broadcasts the history and pictures of the refractions that toppled even the vehicle, which is the last flash of the dream. The director's vision for the show was presented by the director with the hypothesis of a scenography narrowing with a dream in a carriage, which strips the world through the character of Hanoun, with which he roams the history of Iraqi civilization, so that the cart is a substitute for Mesopotamia and Baghdad.

The directorial hypothesis in this show presented an overlap between reality, life, cart, and the other non-reality, dream, and death. Scenography is presented in an abstract intense manner for the sign of the trolley display,

which is a function that is incompatible with information technology and data-show. These two dissonant visual functions were an interpretive space, in which the director emphasized his directing vision in his treatment of the philosophical values of the text waiting for (the dream of dignity, justice, and well-being), and the impossibility of achieving it even after death. This mixture between reality and unreality turns this simple dream of life into a difficult problem as if it were a beyond imagination dream because this subject was subjected to crushing its humanity, which confirms that scenography is only one of the material tools of the director that he/she employs in achieving his/her aesthetic hypothesis as the formative dimension of the show.

This sample revealed in its audiovisual dimensions that scenography is one of the visual elements of the directorial vision. Through the analysis of this play, the formation of the scenography of the theatrical show is the physical representation of the aesthetic position of any problem that the director wants to announce. The role of the scenography designer comes as a purely executive role since the designer does not complete the suggestions except after consulting with the director.

### **THE RESULTS**

Through analyzing the research sample, the following results have been reached:

1. The transformation of theatrical performance towards the plastic arts confirms that these arts and their borrowings are nothing but a visible sign of the directorial vision whose dimensions that the director establishes. This is what the analysis of sample No. (1) and Sample No. (2) Revealed.
2. Analysis of the sample revealed that scenography is nothing but a visual embodiment of the theatrical performance that Aristotle referred to as one of the elements of the show as it appears in sample No. (1) And sample No. (2).
3. There is no scenography designer and a directorial vision, but there is a directorial vision that embodies the major sign (theatrical performance) with all its living, kinetic, and physical elements (audiovisual). As it appeared in the analysis of the research sample (1) and (2).
4. All the elements of the theatrical performance are the embodiment of the director's vision in forming the structure of the show. Scenography is one of the elements of this vision.

### **CONCLUSIONS**

1. The theatrical performance confirms the constant search for the means that lead to understand the problems of contemporary man. This is what has been achieved through the accuracy of specialization, tasks, and roles in the artistic achievement.
2. The theatrical performance emphasizes its aesthetic openness to technology to create harmony and communication with the recipient's mock culture.
3. The theatrical performance is the product of an individual idea, even if there are supporting roles in producing it.

4. The elements of the theatrical performance are nothing but holders of the director's aesthetic position, regardless of the intellectual or aesthetic orientation.

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