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THE ACTOR BETWEEN PRETENDED AND NON-PRETENDED PERFORMANCE IN THE THEATRICAL SHOW

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RESEARCH SUMMARY

The two researchers were interested in the study of (the theatrical actor between the artificial and the pretended performance in the theatrical performance), as the two researchers divided the topic of their research: Introduction to the research, which included the research problem and crystallized with the following question: (What is the artificial and non-artificial performance and how is the actor embodied in the theatrical performance?) The two researchers divided the topic of their research into three chapters: The first chapter deals with the fabricated and not the philosophically fabricated performance, as for the second chapter, it included the theater actor and directing experiences, and the third chapter contained an analytical study of the play (to stick ads), and the research was concluded with the conclusion - results - conclusions - List of sources and references.

INTRODUCTION

Whenever the events of the past were violent, and their characters met horrors and took on adventures, they were more fascinating and exciting. The invisible powers derive their survival and permanence from religious rituals in order to give him peace and tranquility. Several totemic magical practices and religious rituals appeared in which dance, singing, mutterings, various fabricated and non-fabricated performative movements and gestures were mixed for the sake of simulation.

The emergence of multiple religious beliefs in past eras, as well as the multiplicity of the aspects of nature in the thought of the Greek and Roman man made him live in a state of astonishment, so they assumed that there are hidden forces behind the natural appearances, and they lost them and flattered them with closeness and worship, the Greek era in which the work of

transforming religious worship began into worldly acts including. It took the character of the theatrical performance in which the conflict appeared between what is contrived and not fabricated, and in the Roman era, religious beliefs included several views on the reality of the relationship between the created gods and the human being as a real character, but in the Middle Ages the Church needed the theater after it had previously forbidden it, in order to spreading the teachings of the new religion that the common people are ignorant of, and the Church has taken utmost care to ensure that the actor does not assume the diagnosis of high-ranking personalities such as the Divine Self, Christ and the Virgin Mary, so the church workers tried to make these fabricated characters turn into non-fabricated characters by implanting faith in their souls. Or the diagnosis of some of them. As for the emergence of the Renaissance, through which art and literature were freed from the domination of the church and religious rituals, and many writers, among them (Shakespeare), the human being was his first subject, that is, the human being in his struggle with himself, and he affirms by creating a balance between the unmade real world and the fabricated imaginary world, so the Renaissance is the stage for the arrival of the era of (Neoclassicism) and the emergence of other eras and other writers.

All ages have had a great impact on the theater movement in the world in general and the Iraqi theater in particular as it was affected and accompanied by those theatrical currents through the renewal of the intellectual vision of what is happening after it was accompanied by a philosophical vision and a position on the renewal of the theatrical discourse, so Iraqi theatrical performances tended to lack stability in traditional frameworks. By creating a homogeneous vision between contrived and non-fabricated performances, and this is what many Iraqi writers and filmmakers sought by finding mechanisms that take from the symbol as a means of suggestion and gestural expression of the suffering and psychological internal struggles that afflict a person, so the actress' character took wider ranges that formed the dramatic denominator. The dominant psychological structure of other characters on the nature of many Iraqi theaters, which has no value for theater if it does not address the secrets of psychological human actions, so the relationship between fabricated and non-activated performance is a correlational relationship at the level of theatrical performance, it is the essence of drama and the main pillar in many works. Drama is based on a conflict between two forces that represent different outcomes of psychological and social circumstances and factors.

From the foregoing, the researchers see that world theater experiences have given strength to Iraqi theater in many theatrical works and gradually from fabricated images to an image in which symbols, connotations and un-fabricated ideas increase in which the psychological structure is deepened. According to the above, the two researchers present their research problem with the following double question: (*What is performance? The fabricated and the unprovoked, and how is the actor embodied in the theatrical show?*), The importance of the current study was demonstrated as a study in which we deal with the justifications for the artificial and non-fabricated performance of the actor and the extent of his influence on the Iraqi theatrical show as an important aspect of the study of the theatrical experience.

The two researchers relied on the descriptive and analytical approach in analyzing the selected sample as a methodology for their research as the most effective scientific method for achieving the objectives of the research in identifying the theatrical actor between activated and unprovoked performance, as well as being a scientific methodology followed by many studies and the extent of its impact on the reality of Iraqi theater.

Chapter one/ the philosophically fabricated and non-fabricated performance

Philosophers, in the past and present, disagreed about the personality and its performance, and discussed a lot about its essential identity and its deep and steady truth. Some of them perceive the personality in fact as having a mental identity, and others believe that it is an external feeling that is separate from the body and the body. For itself, modern philosophy, with all its various doctrines, even in contemporary philosophy has given up the reality of performing the personality from its being as it thinks and wants, and as it lives in its physical, psychological and mental reality, and it has also relinquished the search for the soul and its recognition of the autonomy of the will from the mind, as philosophical thought contributed to deepening. And the formation of the personality with the contrived performance in new ways of theorizing and contemplation, when it gives it a horizon that places it in dualities, each of which possesses its own qualities and according to the philosophical view that deals with the nature of the individual's personality. Philosophers are either dualists who see the fabricated personality as a soul or body.

Plato (427-347 BC) had a great influence in philosophy and was considered the heir of (Socrates) and his earlier philosophers. His philosophy was in the form of dialogues that included among them many topics that concern religion, love, law, music and other topics. These discussions were It is based on an artificial or un-fabricated philosophical basis that is clear in some of them and is not clear in others, in order to give the subjects presented by the characters aesthetic, and to avoid the boredom that afflicts these dialogues, as most of them are based on the principle of interaction in these dialogues, based (Plato) In presenting his views to the dialogue through three principles as follows (4: p. 51): -

- 1- The introduction of the theater component, including personalities and events that take place in a time and place.
- 2- Controversy means the discussion that takes place between the people of the conversation, and clarifies his views and those of the people of his time.
- 3- The explanation that is based on the speech and the story full of suggestive symbols.

Everything that is far from the world of proverbs in the opinion of (Plato) is that it is an unreal world that is contrived, imperfect and false, and in order to reach this ideal truth, the character must go a difficult and complex path to obtain the true un-fabricated knowledge, so he rejected the idea of art for art and called for committed moral art. The idea of simulation in (Plato) is the tradition of a secondary version, but it must be less pure than the original.

Everything that goes beyond the true original is inferior to it and falls within the fabricated sensory images prepared by (Plato) distorted images of the truth. Indeed, from proverbs that are not reflections or a simulation of them, meaning that all that simulates these things imitates what is simulation and thus produces something far from the truth " (8: p. 41), and this non-fabricated truth is represented in the optimal images, i.e. physically to embody those Pictures, what is nothing but a reflection or simulated copies of these eternal patterns, as for (Aristotle 384-322 BC) confirms to a kind of contrived performance, which is the (quality) that ends with disappearance in the face of any situation, then its essential and distinctive characteristic is what is said to the same and not similar self, It can be divided into permanent and ephemeral, as the real non-fabricated permanent is like green for the tree and the fabricated ephemeral, so the epic meridian sign that usually appears on the face of the human being, the truth of man has no external existence, but what is outside is the vocabulary such as the hot thing and the cold thing, it does not indicate In many cases, about the true nature of a person, it may be a fabricated deception in which a person pretends to achieve some goal, for example, the truth of man is the common destiny among all people, which we call humanity, that when a person simulates something, he acts in another way. Other than his real image, he enjoys simulation because it leads away from the physical or mental ability, so a person resorts to simulation in order to achieve a real and realistic goal that he tries hard to obtain or enjoy. " So Aristotle emphasized that man loves imitation and feels the pleasure of simulation that relates to it. Little by little, he learns knowledge from it, so he realizes, for example, the beginning of his matter, or feels the joy of imitation when the artist simulates something that he may move away from more in order to achieve his goal " (1: p.29).

As for (Plotinus 270-204 BC), through his philosophy of existential philosophy that carries a spiritual character, influencing Arab philosophical ideas, especially international philosophical thought in general, with what it bears of an idea that has a religious character in difference or similarity with other religions, including Christianity and Islam, the performance was The fabricator and the un-fabricated one of the concepts in his philosophy, which was rich in realistic and hidden concepts, so it is difficult to grasp the concept of that performance of (Plotinus) except by stopping at some of his philosophical views, especially in his view of the one, the mind and the soul. When delving into its internal ideologies, it differs completely through its unprocessed religious spirit. This spirit painted with Arabic paint, it contradicted all the gestural symbolic ideas represented at that time by Christianity, "There is a kind of similarity between his new philosophy and (Aristotle's) philosophy, the difference is Between the two philosophies, which touches the essence of each of them, it makes us likely that the new philosophy of (Plotinus) returns to the spirit of another civilization, i.e. the Arab civilization " (6: p. 192).

(Plotinus) is mentioned when a person addresses his Lord in invitations using words or words that often carry words that do not express the nature of the soul that is inside the human body, since the words are contrived

performances, so he addresses this matter by asking the person to love God from within him Any of himself that bears that non-fabricated performance.

Chapter two / theater actor and directing experiences

Whoever follows the topic of the theatrical conflict will be in front of an important point that occupied theater writers from the Greeks until the advanced stages in theatrical work. The beginnings of the first Greek play were through the celebrations of the feasts of the Greeks and the stages that developed that play. It is the starting point that prompted the Greek playwright to develop his own logical concept. With it, he extracted from those ideas that he formulated according to religious circumstances and data, especially the manifestations of contrived performance, exaggeration, and non-fabricated performance about the gods on holidays. "The representation was for tragic or comic plays that were known from the agreed upon norms. Required by the actress personality that they embody, so that the actor at that time allows his imagination to deviate to the horizons and unleash his memory and creative imagination in the imaginary and metaphysical atmosphere, so that subjective and objective experiences fuse into an artistic, dramatic, creative, spontaneous and immediate form, which made them deviate from the ordinary and everything that is logical in acting " (7: p. 35).

The great names of directors who left their mark throughout the theatrical ages have emerged from the international directors. The French theater director (André Antoine 1858-1943 AD) founded the Free Theater in 1887 AD in Paris, in which he presented realistic and natural plays from the contemporary (the contemporary) and chose this name to express his desire for liberation. From the prevailing theatrical traditions and norms and the orientation to a new audience and the renewal of the theatrical movement by presenting unknown texts by young writers and contributing to the launch of the fame of authors such as the Swede (August Strindberg) and the Norwegian (Henrik Ibsen), (Andre Antoine) called for the creation of complete illusions on stage And he emphasized the fabricated dialogue in recitation and not oratory, confirming (Andre Antoine), "All the representatives of the troupe, who were not assigned specific roles in the performance, must participate in order to fill the place of the silent group composer, regardless of the importance of these actors in the group and has nothing to do with the theater." Only in this way can we get a conscious collective movement that gives everyone a living nature, and there is no doubt that (Antoine) suffered a lot to convince his representatives of this democratic organization that aims in the end To create a healthy atmosphere in the room that is not based on excitement, but is based on altruism, that is, prejudice to the interests of the artistic performance and the interests of the public. "(2: p. 44), that the artificial and non-artificial performance of the actor is the behavior that takes place with a certain degree of skill and it requires an appropriate amount of training and preparation And preparation for the actor to reach the stage of mastery or competence. That is, in the sense that it becomes a highly prepared tool to serve the text, and for this he needs a technical education that makes his body, face and voice soft and malleable to express that performance, while the French theater director and writer (Antoine Arto 1896-1948 AD) adopted experimental methods in

theater, he was connected. With the surrealist movement, an author and an organizer, he rejected the natural and realistic psychological theater and called for the theater of myth and magic, because he finds that the realistic theater cannot express the inside of the human being and replaces the contrived performative movement instead of the non-fabricated performance word because it is a better expression language, and the word its ideas are clear, direct and dead while the reactionary movement. For the actor there is life, and for the actor (Arto) is of great importance and the success of the show depends on its effectiveness, and the theater has a plastic theater that does not exist except with the presence of the element of cruelty, and his cruelty means lust, that is, the lust of life, the world absorbs the love of life, so without pain there is no life, and so is his theater. Performative movement and fabricated behaviors, far from all non-fabricated performances, so it searches for depth without being bound by the dimension of time, avoiding the natural sequence of the text in order to reach perception. For Mubasher, his theater relies on the idea of a comprehensive theater and uses circus, cries, musical magic, the rhythm of concordant fabricated movements, "Arto proposed the concept of cruelty theater and gave it a philosophical dimension in an attempt to restore the sanctity of the Western theater based on simulation and demanded a kind of magic and melting. Between the actor and the spectator and the removal of barriers between the uninformed reality and the artificial imagination, inspired by the ritual character of the ancient Greek and oriental traditional theater "(5: p. 446), he used the movements and gestures contrived by the actor and the limitless facial expressions behind the shapes of the masks," (Arto) was doing. By performing the roles himself in front of his representatives, he was circling around the stage using a thin voice, writhing in his body, howling and wrestling with every logic and system and every specific methodology, and when he sensed that he had found the truth that led to his inner journey, he would confirm it and prove it with all scrutiny and then train the actors on it (3: 40).

As for the English theater director (Peter Brook 1925AD), (Brooke) emphasized the talent and the necessity for the actor to embark on the field of acting on the condition that he develops it and mobilizes in it all the technical capabilities and abilities. (Brooke), through his training of actors, reached that "Emma The way the actor was formed was that his personality is the determining factor and determining of his talent, so we cannot force a specific talent to launch." (9, p. 51), (Brock) sought to make theater the theater of the comprehensive actor who is fluent in artificial gestural performance, expressive voice, emotions, behaviors and fabricated performances. And the non-fabricated and the different emotional in depicting the various theatrical characters represented, the mechanical side of the work is used, repetition leads to perfection, while training helps to provide perfection, either the audience or the act of creative viewing helps the actor and in turn receives assistance from the actor on the stage, says (Brock In this matter, when we read this book, we will find that it has become out of date in its contents (10: p. 226).

Chapter Three / Analytical Study of the Play (Sticky Ads)

The play (Asai Advertisements) by the author and director (Ahmed Muhammad Abdel Amir) included several mime characters who showed the author's ingenuity in portraying the story through the events of the play, which.

It revolves around the idea of basic changes in society, and the human being abounds with countless variables and situations such as wars, accidents, occupations, and the complexity of civilization, as well as the difficulty of achieving personal aspirations, the abundance of life temptations, and the weakness of religious and moral values, which created a conflict affecting their psychological and intellectual life and their style, which led to the creation of an unbalanced fabricated personality. And turbulent, the theatrical work (Adhesive Advertisements) was a simulation of a human being who lives a bitter unproduced reality in light of the daily changes and events and their impact on the economic, social and political structure of profound radical changes and the disintegration of values and morals and the emergence of dissonance and distance from social values, try to display (sticky ads). In more than one scene, he combines the mime and the dynamic performance rhythm of the artificially created and non-fabricated dancer in order to diversify the idea and performance similar to modern methods of mime.

The theatrical performance begins with the entry of one of the mummerys with quick movements and standing in the stage in front of the audience, carrying two large mimicry buckets, one of them in which is water through the actor's gesture that shows the transfer of water from the first bucket to the second bucket, and he has a box that turns out to be a sticky substance that he puts in the bucket to which he was added. Water, the moving gestural language came to (sticky ads) to reduce and erase the non-fabricated spoken language taken from the body movement of the character represented as a language read by the audience, so the elements of theatrical performance in this mime show doubled their role to occupy a prominent position and to become the reserve that moves parallel to the movement of the actor. The mimic movements generated from the beginning of the presentation were suggestive and related to the theme of the advertising propaganda, so the director intended to present the artificial performance, especially as it came from the general construction of the act itself. In other words, the director relied on scenography in this presentation in order to build the inner space of the characters with supporting and imagined performance elements. The vocabulary that the show carries on the basis of the actor's fabricated gesture movement and his gesture mixing of adhesive material and. Then he gestures with one of his hands to another actor to help him post the advertisements, and when the other actor enters with contrived mime movements, the two actors begin the process of sticking in directions, and this performance is repeated more than once. Several advertisements are affixed to three fake walls, and after the gestures and disputes they affix the advertisements, he performs. Each of them gestures by placing the sticker on the wall using his hands, the first carrying the advertisement and the second as a brush to affix that advertisement through the fabricated rapid movements on that imaginary wall, while the second actor carries the gesture paper advertisement on his back and opens it numerically with an artificial performance movement and put it on the place where the

adhesive was placed. The end of their work, both actors carefully observed to look at the reality of the advertisements and slogans contained in these posters about incompetent people, it appears that they are not convinced of them by expressing this with mockery, indifference and rejection gestures, while in the meantime the advertisements began to fall on the ground and they ran quickly, artificial gesture. It is not fabricated to return it to its previous location, which is the wall, but to no avail. All ads fall on the ground again the adhesive is of poor quality.

In highlighting the meaning and the situation, the director has employed a sufficient performance space in which the characters move in more freedom, and through their fabricated dancing gestural movements, the muscular performance and his non-fabricated expressions are shown. Thus, he achieved a beneficial use of the performance movement in the physical composition of the representative character to replace the decorative units and accessories regularly within the space Theatrical performance, depending on the physical laws that control the form of movement and its muscular system as a whole.

Gestural movements in this presentation are not a formal game presented by the director imposed by contrived performative determinants in the gestural presentation, but rather an innovative language that aims to exclude dialogue as a consuming language and replace it with non-fabricated, muscular, body-speaking movements that express their verbal storage through the positional formations that move each part. The actor reveals his narrative, that narrative that intends to say and reveal what cannot be revealed by the speech, so the method of performance depends on the indication of the singular that the actor deals with with his fabricated performances, carrying a set of connotations, signs and signals that the recipient can read through each of its elements, verifying Aesthetics added to the aesthetics of its elements through color, movement, masks and clothes for them, and the gesture in this case taking the exit from the aesthetic foundations of rhythm, sovereignty and unity of maturity.

The varied rhythm of the movement added to the show aesthetic and performative connotations, while the gestures of picking up the wall posters that were affixed and fell and melted and tried to re-stick them again, and despite the stickers' keenness to keep them hanging and stay in front of the community for a long time, the two actors hurry to hold the ads and return them to their previous normal position on the wall The invisible hidden illusion, gesture and effort, quick gestures, the advertisements fall, the two posters quarrel with each other, the bodies stick to the bad adhesive material, and they roll like a ball, and remain far away in the darkness without movement. The centerpiece of the gesture movement, which was largely focused on the face and hands and the movement of the lower limbs in the scene, was the costume of the characters consisting of black clothes with face pigmentation through make-up with white pieces for the hands and feet, drawing the eyes and eyebrows in black and following those in silent theatrical performances, as well as giving A semantic dimension of the comprehensiveness and tragedy of the event, in order to emphasize the centrality of the premeditated and not fabricated performative movement It is

clearly and importantly focused on the hands and the movement of the lower limbs and the face in a gestural movement.

In another scene, the two conflicting actors enter into a fight with each other to form with the other conflicting groups a serial wall ring of bodies that merge with each other to form a monument, then a firefighter enters with the sound of a fire engine, indicating the outbreak of fires everywhere and the emergence of endless wars and conflicts. It is a declaration of unstoppable war. The firefighter extends a hose of water to extinguish the burning fires in order to extinguish them without the presence of water to extinguish the burning fire with a performance gesture created by drawing water from the hose extending through his mouth, but without benefit, directing the hose towards the receiving audience on the basis of the fire spread among individuals. The community despite the water cut off, and this is what the actor did by pointing with his hand to other people that there is no water, then the ambulance man disappears, leading to the interruption of the sound of the fire siren, and then an actress enters who wears clown makeup on her face, holding a small clown toy from the side. The left foot of the theater with heavy steps, and by using the hand of the game that moves it with strings to salute the audience and then disappear from the stage, which gives this scene the amount of cognitive connotations carried in. His gestures, the gestures of fighting came to express the survival instinct, personal selfishness, and monopolization of power at the expense of others, but they end up to nothingness and become forgotten, despite the arrival of the fireman, who clearly performed his role through his appearance and disappearance, but to no avail in extinguishing the fire. Although he worked to wear a mask like the rest of the other actors, the firefighter's gestures in trying to extinguish the fire and the lack of water, that is, there is a lie and a trick in this field in order to make the balance based on fixed facts that are not fabricated and communicate with the other actor and society through solidarity with him, coexistence and a sense of his suffering.

The actor in the display (adhesive advertisements) became a kinetic center and a sign that transmits the types of signs and the kinetic gesture with different meanings, and in a structural building that pushes the visual meanings in the display area, the reflections of the performance mark that is not fabricated by the actor seemed to impose themselves and are concentrated as the main focus within the data of the performance image of the display system. In the formation of the theatrical performance, the director relied on the expressive direction, the dancing performance of the actor with his performative movements with music and live performances, so the space became an integral place that acquired the character of organization and composition with its aesthetic dimension full of functions, symbols and signs and bearing the effect that is reflected in the image and becomes effective and influential, and this came to fulfill the characteristics of beauty. The symmetry in the visual structure of the scene composition is an attempt to reach a geometric organization of the movement of the body parts of the actor, so the coherence in the performance of the actors appeared in terms of expressive hands and expressions of the painting and the coordination of the movement of the actors to a degree that was consistent with the placement of the original text of the play (Adhesive Advertisements), and the presentation formats came as an objective equivalent of the situation. Or as a way to display events.

CONCLUSION

At the end of the research, the method of pretended and non-fabricated performance of the actor occupies an important position in the life of theater and society by strengthening social relations and enhancing the compatibility of the individual's personality with the personalities of others, as it is one of the requirements of the instinct and the human nature and this is one of the most important foundations of successful theatrical work, and this requires knowledge of the nature of the problem and then treatment. , And it is considered a utilitarian human problem that works through the principle of exchanging emotional needs between individuals such as love - humor - sympathy - excitement and others, which control the daily performances fabricated in the life of that person. Theater is through exaggeration in expression in movement and sound, exaggeration and departure from the ordinary and the common logic, and this performance is formed with unmatched intent through excessive emotion and lack of control over its desires and is of a seductive nature, seeking excitement, aims to attract attention.

RESULTS

Through the application of an Iraqi theater show model, and an analysis of the main theater character and the fabricated and non-fabricated behavioral and performance values it carries, the two researchers reached a set of results as follows: -

1- The gestures of affixing advertisements and the fighting between the two stickers gave connotations and pretended and non-fabricated representations that expressed their character in the love of survival, possession and struggle for sovereignty and power.

2- The gestures that are clear about the depth of functioning of the performance cognitive connotation that clearly reveal the delusion and weakness of the principle that they take and follow behind it, which drives them to post these advertisements in order to fill the gaps rather than the deficiencies and gaps.

3- The continuous act of affixing gestures to advertisements is in order to preserve the non-artifact communicative act of dialogue with the audience and the actors with each other, while at the same time the persuasion and continuous artificial performative deception which can continue from the cognitive and communicative significance of the performative gesture.

4- The addition of gestures to the conflicting parties to the fighting and gave indications of fabricated performative connotations and with an epistemic character whose work was clearly demonstrated in venting the volume of the pent-up conflict between these parties and the volume of fabricated and non-fabricated performances.

5- The gestures, with their fabricated and unmasked performances, generate a new meaning, which is the start of a game, that is, the game of death and life. The girl carrying a small doll in her hand has produced signs that indicate or give connotations to the end of a game or trick of pasting.

CONCLUSIONS

1- The contrived and non-fabricated performance has a utilitarian role in the artistic context of the theatrical performance system and its cognitive framework, as it is gained by a performance dialectic that combines the kinetic richness of the actor's performance with the possibilities of career transformation in the horizons of the theater space.

2- The action of the gesture within the theatrical performance as a function structure made it a linguistic tool that destroyed the ancestral dimensions of the word, and then the aesthetic knowledge that was built on its basis. Therefore, the gesture in the mime has the ability to give an indefinite meaning.

3- The gesture is a transformed formal system that can be based on interpretive differences and deliberative norms, that is, the function of the gesture is not limited to conveying the verbal performative meaning only, but also goes beyond that to the extent of coding the world that it represents in its non-artifactual form.

4- The director relied on the movement and its changing dimensions, which gives a variable behavior of horizons and shapes in the construction of the theatrical performance, and the indications and symbolic indications of the performance, fabricated and not fabricated.

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