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MEZZANINE ENABLERS IN THE THEATER SHOW CONSTRUCTION

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Abstract

The mezzanine is an intellectual product that creates a model capable of creating unity and harmony between the plastic relations created by the system of lines and blocks with the internal and main relations of the movement of the substance , which constitutes a strong pole in the degree of accommodating the full width and that placing forms and contents within the display space is not sufficient to know the transformations taking place in The rhythmic grid of the show

The research includes four chapters, the first chapter contains / the research question / lies in the philosophy of the Mezzanine and the construction process of the theatrical performance. Relationship , and the aim of the research was to reveal the possibilities of mezzanine in the construction of theatrical performance . The limits of the research were temporal and spatial in the year 16 and , 20 Tunisia . Objective : Presentation of the play Al-Majnun ,written by Gibran Khalil Gibran.

In the second chapter, it contains two topics: The first: the philosophy of theatrical performance .The second :shifts of the space-time scale . In the third chapter: the research procedures, it includes the descriptive and analytical research method, the research tools and the analysis of the research sample, one sample play and one play) the Majnun . (In the fourth chapter came the results, conclusions, recommendations and a list of Arab and foreign sources.

Research problem:

Balance of form is the product of an intellectual creates a model's ladder to create alone and harmony between the plastic ties that created versified of lines and blocks with internal relations and the main movement of the essence , which make up a pole strong in the degree accommodate

the full width of and the development of forms and content on the space presentation of not enough to see the transformations taking place in the network synchronized display, switch to Ajriqa to the level of substance, unless the display finds its forms and visual generalizations model and put them in the direction of historical development, Valashkal do not get on Tnaqdtha only when it is determined by the general features of objects and phenomena and knowledge of roads and basic direction of its development, in order to achieve creating and organizing a lieutenant in the attainment of the direct link between them, Igdoa balance Si n physical force capable of building in the historical form where it is seen as an activity of consciousness. The balance C understands the essential truth as an internal factor, as it is not an independent goal in itself, and when it separates from itself and moves away from it, not to abandon it but to produce it. The problem is that theater performances suffer from the lack of capture philosophical thought between architecture philosophical history and the construction Formative display, which is dialectics discovery, new reading Wii Balance campus C - n access in the historic area - fixed and variable which reveals the depth of the fundamental phenomenon.

Research importance:

Lies in the philosophy of the balance of Si n and practical Aloncha I yeh theatrical presentation, as monitors search form movement as a historical phenomenon always turn to put the core issues, and research benefit specialists (directed, criticism, design (in the relevant technical institutions.

The aim of the research : to reveal the potentials of mezzanine in the construction of theatrical performance.

search limits:

Time limits : the year 2016

Spatial boundaries : Tunisia objective limits : A play Crazy T .A Leaf Khalil Gibran , a abscess Tawfiq al - Jabali.

Define terms:

Almizansin : French word means directing, and that the relationship directing the show, and in accordance with the methodology dialectical find T .exhibitors and different, as the output is the process of showing what concealed text - denied, and the show is hide shown by output, denied exile, and this contradiction is not hostile and is on the level of work and production, where output is the use of all tools available display - to produce work output, which is different from a brother great Tlava tool production, and thus the balance of Sen is directing any action, while the display is the nature of the work.

Says) Alexei Bovov)):(that Almizansa n represents the intellectual and artistic climax of the scene the whole, that Almizansa n sincere crossing) speak - betrays (always about the main idea of the scene .²) (p⁽²²³⁾ . Valmizansin here do form a potential energy and expressive function The vocabulary of decoration as one of the elements of scenography) the art of coordinating theatrical space ,(and this movement is affected by the mezzanine and also affects the theatrical design) scenography ,(because the movement frees the decoration from its rigidity and stability and gives it the fourth characteristic) time (where it is formed from the element of place by the

structural unity of decoration , and the element of time by movement Actors that establish the sequence and transmission of the movement of the eye of the beholder) receiver.(

And that the principle of Almizansin any text mode sights on the Square representation , whether platform or empty space or places of proposal other , and that there is no space RecordsetClone Mq n n this arena , only when they are received and re - built by the receiver elite , excellent , and hard and then attributed to His job is to solve the mezzanine code within the concepts of reception, interpretation and interpretation of the final image presented in the theatrical performance , and it is the final given in which all elements swim in its space, whether it is visual, audio or kinetic , and here the image in the theater is the structural unit with full meaning from which the theatrical discourse is formed because) the image is the first major components of the formulation of ideas and expression¹⁵⁾ (p⁽¹⁷⁰⁾ and as well as expressive energy that is supposed to carry around in order to influence the recipient , as well as swab aesthetic) philosophical (which favored the yield in Almizansin while connected to the recipient , and here Aigsd researcher aesthetic formal decoration or color, but the organization and harmony intended unity among its elements and components, as noted philosopher Greek Aristotle) : the beauty of the artwork of any living being the beauty of longs in the pilgrimage Meh on the organization of its parts⁸⁾ ((p⁽³¹⁾ And that the essence of Almizansin is the movement , assumes that these are planned movements by the director through Almizansin thoughtful drama , for the director re - ed movement , because the subject movement is divided into two sections : only well Z : movement that puts the author of the text of each character which is necessary for its and justified dramatically , and the second : movement director seeks it and to organize things move with the actor and Vq Mizansin in order to express the thought of his or certain feelings , or attitude)) the actor may move in a way able to detect some of his ideas and intentions or may instead move from humiliation as a way less oriented towards a particular goal , and in order to express a certain emotion .

Through the foregoing known as his researcher that the definition of procedural Mizansin : is the way the language that expresses through which about the significance and content of the theatrical and focus the attention of the recipient and through her all the elements of theatrical coordination falling within the framework of the composition of the image values for expressive theatrical aesthetic.

The second chapter a research literature) theoretical framework

A topic not well : the philosophy of theater.

We are in this section that the link between philosophy and construction presentation theater , because the researcher T .understand the offer is the transition from the abstract of the Z macroscopic to the abstract again , and in this transition complements history, philosophy , and art full : Their , so philosophy that you looking in practice lose their movement and flexibility , because all the stuff and practical data in the interconnected supply . And that everything in the offer is subject to public and private laws.

That philosophy can not reach out to the Z where and when it is absent only work structural)) The thought Mcoladtha comes from work and must lead the Z work otherwise they lead to the degeneration of the actor³⁾ ((p⁽²³³⁾ You can not imagine the things away from the physical

implementation) that Valferdi) reflects how the thing , its originality and specificity his will , his appointment as temporal and spatial , and can not stand on the privacy or individual thing , but comparing it with the rest of the stuff , it is the singular thing or phenomenon in the physical world.⁹⁾ (p.78.(

For example , in the display Alklasca keeps the individual from being the center of conflict , The totals is the one who wrestles singles favor , singles and will play collective destiny , but it is the one who is tormented and not collective , in the classical to gives voice singles for the year , he expresses the law outside , that the individual cemented to the law , it is He strongly recognizes the error that is related to the correctness of the law , and when the law is imbued with a collective will , it controls destiny , and the will suffers from ambiguity . But how does the individual - the form - the projectile in the theatrical performance reach the features of the general - the form ?- The technical picture in which the private and public dovetails represents the spiritual power of view , it is as permeated of facts , it implements the substance , whereupon the opposite Laws which suited them in the form of activities productivity require a repeat of the discovery of what is general in applied operations , hence the origin of the construction carried out by - The new structural form - in a deeper degree, and its fixed law rushes to the points of direct contact with - formation - in order to reveal its essential aspects and identify the laws and quality of appropriateness , so it generates - the abstract general - which expresses a recurring feature in all phenomena , it does not reflect the essence or essence of the thing . The primitive phase of the form , then comes - the concrete general - it alone embodies all the private , individual content , and it does not appear except in the form of a law , it is the one who connects a certain number of phenomena in a unit , and it can only be determined in common links , and in the real world all unfolds individual essence clear where important aspects of the format of evolving relations , for this Valferdi Yum w for the substance necessary for the existence of the public , this is the production of philosophical , as individual and public dialectically interconnected , and one of them move to the other is the one who makes the technical picture that t It is maintained model historical and the irrigation researcher said that the historical model does not get its generalizations , but the existence of artistic image , where the public is the embodiment of the concrete in the form of laws and social not appear only in the phenomena associated with individual year.

The construction of the theatrical performance is a set of substantive objective laws , possessing those internal and organic, moving and evolving inherent inherent , which is the infinite sum of the things of the objective world and the expression of its changing phenomena that find no end to its growth and movement . In the show, the laws that make up the essence of a thing are revealed . Do not become the stuff macroscopic in it is just the embodiment of a limited monitor spin - off relationships and secondary features , but represent these relationships public unit and individual , the necessary presentation , objective self , personal and social , content and form , Valastarat reflect the qualities of public individual phenomena and give them beyond the aesthetic through angles self , A structure created by the display temporarily , is the objective nature for the idea that produced the same before that , because of the evolution of the idea that limited , every architectural constructs do not work only if Kdharoh appeared to create relationships that the lead analysis of the exact phenomena of the Z and the existence of truth specific.

If the philosophy calls the Z crowd conflicts to look for union elements exist in order to achieve the combination of wills cosmic and individual , they in return have the perceptions of the way emission which differ from the contradictions of its forms destructiveness C with a connected to the way image clarity technical , and thus woven for itself a new rebirth of understanding , And that this feeling is one of the gains of theatrical performance , as the forms with their multiple spaces provide the scenic contrast that is characterized by the material financing of reality through the virtual monitoring of all the treasures that nature enjoys , where reality and the group of movements do not constitute formation - they are by nature , but these forms perform the function of philosophy , it becomes engineering Alp r Rih to Mizansin in philosophy equivalent to the subject of movement deliberative display , and the closer forms of the same understanding of the fundamental , the greater the technical unit of the display , and moved away forms of art to form a try T .ha Alasthanih away from the traditional question , whichever is a presentation philosophy of physical or idealistic philosophy ?This is Alienation achieved by history while controlling content to the end of the aesthetic experience drawing on by nature , which pushed forward without warned , this is a stealth practiced by the essence when rationalize article in the theater entities do not border appear interposition between Filsv T yen , but Kamadamin lacked coexistence and away About its aesthetic reflections and its formative dimensions . Every entity of the theatrical performance is a phenomenon , a phenomenon that is concerned with the details of things so that the essence appears not as a content belonging to a particular philosophy , but as the process that destroys all the constant static , so if the circles, lines, triangles and angles are multiplied and transformed into sensory forms , established their systems , and determined the directions of vision , varied determinants of time and place , seemed to appear Almizansin) modulation movement (sequential Consist form a creative image artistic display shifts stirring with a succession of rhythmic , then construct and build the imagination movement trends and field experience to become a crucial matter later is the emergence of the substance as a scientist spiritual innovative and coherent embryonic article of view , the phenomenon became technically payoff is inseparable from the reality components.

Is being invested in the service of innovation and renewal)) Ideas philosophic put up through visual images , which increases innovative specific , which is produced by the experimental movements in August , calling rejects methods inherited .⁷⁾ ((p . 57 . What is doing the philosopher is doing the artist are both working together , the picture is By producing itself a new construction because it produces its history and then consumes it . Reality has a connection between two times and it was collected in one aesthetic moment.

The transition from the subject of philosophical - reference that have dealt with history - to the visual saved within the framework of the offer , does not take place only when it engages reality in practice aesthetic as a new organization Lalla Stdam Apocalyptic first with the outside perception , which varies the dazzling amazing techniques , collision governed Mqsidih ability enormous diversification of Reality and its understanding , communication is conditional on the existence of the poles of production - presentation and reception - and what reality presents is the present , which has the ability to diversify , as it is the material that dominates the particles of presentation.

The second topic : shifts of the space-time scale

The theatrical performance presents the reasonableness of the system through the conflict between consciousness and history, where the free activity of the human being becomes the utmost necessity that achieves the subject, as a moment is expressed and then cut off from history, where things are no longer available as ready-made data, but rather they are created and reconstructed. They are not back a crown, it is a transformation historical, time, does not present itself directly does not seek even be a target for itself, it is while going through the image of visual change forms face force by their shape, and in the pursuit of this it will be compensated and Faat straight time lines, and reiterating time his return to the past it is back to the starting point in the development, but on the basis of quite another, the basis of a new type) evolution seems as if he was a repeat of the stages passed, but he repeated in another at the highest level, ⁶⁾ ((p. ⁸⁹⁾.

And the irrigation researcher said that the chronology is the repetition of evolution, in time, the shift to the past, and gets a similarity in form externally with the old but radically different with the faces of Rh, and in this return the time)) create a new system of relations through the physical basis of the laws and access to establish and takeaways n unity between its essence and form. ⁴⁾ ((p. ⁸⁶⁾. and all the growth in time and what it takes for the detection of the place is a reflection of the characteristics of a new)) that time reflects the spatial specific properties through the context of the historical. ¹⁰⁾ ((p. ⁸⁶⁾. It is time to deepen the sense of variables that arise within the place because our means EXPRESSIVE to reveal details as the time and space go hand in hand The things there are no only place, some even followed by others)) on the off s sequences specific, and in the evolution of things come true continuity, they do not keep within the same uncle' s Yatea physical, but Taatqa d m and replace them new, ¹³⁾ ((p. ¹⁷⁾.

Therefore, our sense of change and transitions delve deeper into the movement of time, where the conduct of all the transformations that occur on the forms, in time, be a sequence of things and punished when the unity of coherent with Article movement, Time, form in the presence of substance, as the evolution of things in time, the movement of Interior Material and makes it appear characterized by unity and diversity, Valmizansin involves a multiplicity of transformations forms and movements and forms, as it is characterized by loneliness that combine this pluralism and diversity.

In the theater being made history, Fa' s offer could not be aware of the same, except in Almuzansin formation movement, which stands out in the form of transition) and transformed (systems determinism to systems stochastic was freed in kind of stability and establish a conflict between the forms inherent Balzhn and between laws Objectivity and the conditions that produced, Which leads to the destabilization of the conditions of history, and the disappearance of the dominant moments over time. What was the past that was seen as the present, which became by virtue of its possession of a permanent essence, is eternal presence, as the past does not enjoy exchange or dialogue, as it is not a predominant experience of formation, the present recovers the past and seeks to search shape energy and fragment content saved within the idea, bringing to a new distribution of time taking new points of starting, Valmet a Exodus does not remain unscathed while progressing on the history, and thanks to the pursuit of the formation) Almuzansin (for ast p birth of the past, it proves the shape and the idea together a return to before the formation, and then lengthen a m d completed, and reveals the hidden and Alanath Mahjoub, Vvaalah to the past is renewed towards one goal, which degrades the m forms and content to create a series of cascading Spier

new, appears to He described it as possessing the past tense, destroying its straight lines, and referring it to the present tense. This is how the doctrine of historicalism goes when it fully acknowledges)) that our desires, our thoughts, our imaginations, our thinking, our fears, our knowledge, our interests and our energies, that these are all forces in the development of society,¹¹⁾ ((p. 84. (And also stands the minimum idea Mique position similar)) as the opposite of Skou n social movements evolutionary under the social impact forces and trends of such movements can not be reversed without breaking Guanyin movement,¹¹⁾ ((p. 135. is not intended to try the researcher said to be regarded as time producer and subject at the same time, since the technologies acquired by the historical material which take place in the form of historical Frzaitha experimental procedures and took Mdyatea a new dimension in time and synthetically, can not be considered for the time after him for so mathematically Mtofaqa. Thus offers)) Foucault ((to us the concept of)) historical blocs of the time)) ((going to this concept allows him to study eras masters knowledge of a particular, as moving with him search was brought of and forth in time and space,¹²⁾ ((p. 210. So restores time to know things, Valmizansin calls time turning all times the to the times of instantaneous alert has done the transition time, Time, here is a moving constant, Alqraah is animated, that T will re-time rotation and flow stood to read analytical coupled with a time moment of change and the moment of change here is re-reading historically, Diaketa Ka, aesthetically, which are related to the components of the times through the historical and social interventions and ideology)) Vallhza creative does not necessarily correspond with the historical moment, but can be contradictory,¹⁾ ((p. 104.

So evolution if achieved by the old denials, it may be on its potentials advanced)) evolution he joined BC by the old exiled by the new but den Z by Supreme, and the new, as it invalidates old preserves features positive develops, and here is of evolution in nature progressive,¹⁴⁾ ((p. 35.

And the irrigation researcher said that the movement of internal pure containing time towards the past will find itself facing Tnaqdtha, The past is no longer a compromise ideal for the content, but has become a product spiritually prone to himself, he is a Aantje not the same, it is merely a reflection of the spiritual perceptions that moved away by a masked time for the practice of Article Ye productivity, and for this reason will be directed time to discover new links by forces that her body all, depend for that material time, Valrjua of the past and Alhso for the article is caught in time-related-time straight, and turn it into Anat intermittently. So being contacted the essence of life in motion and get past a wealth of spiritual Galilee spatial and legend, this is achieved by understeer time, His Majesty the place Od n p individual legend, this is the way that maketh time from the present to the past.

Data of the theoretical framework and its indicators:

1. The contradiction between the history of ideas and the history of man is what determines the historical course of the Mezansen. The formation is higher than the consciousness that produced it. It is the one who transcends the architecture of reality through) transformation, (which is the first episode of practice through which the debate moves from a state of historical contemplation to a state of historical action. .
2. The inevitable supply of dysfunctional to teleological did, where he can not goals historical to prove the authenticity of Massa t e, Fa the inevitable leads to a dramatic

series of possibilities , as the process of presentation of Ataatm only by the goal of realistic where the harmony of the rhythm Nizomp display visual and audio dynamical with profiles Social and major transitions in history , this transition in historical sites does not happen except with the union of two essential moments of action, the active moment and the essential moment.

3. The association of mutual transformation and movement is characteristic of concepts) argument philosophical (It reflects the unity of the physical world , it also represents the overall association between things and phenomena , concepts can turn into argument useless if it is produced in isolation , and in the work process - presentation theater - enters The historical essence is in links and relations and within these relations production takes place.
4. What gives the possibility of revealing the true meaning of these concepts is the unity and conflict of opposites, which makes them applicable . The concepts have an objective character and their source is the phenomena that exist outside the human being , as the struggle of only opposites is the internal source and the driving force of development and is the core of the nucleus of dialectics.
5. That Alimizansin understands article as saying philosophical , the concept is distinct from other concepts as expressed for the population as T. intrinsic public and not for a total of stuff only , but for all things and phenomena in the world every Mahristit offer theater is) article (where the show objective reality , which is not The view is made by the viewer, but the viewer discovers it and transforms it . Where the image has a technical character c t j as upper links in the discovery of the phenomenon intrinsic to the development of appropriate Laws . The material is not the techniques or methods that lead to the formation . It is the relationship between the structure and technical structure aesthetic as this relationship represents a process of continuous transmission of material from origin - sizes and blocks to a substance containing a huge number of emotions and Sunday , as mispronounce , in a Plug substance - technical structure - always contrary to what is produced fitted aesthetic , As the mezzanine is not a stage of theatrical performance , but rather the show is in a state of continuous transformation of the material.
6. It is not possible to view time as a mathematical extension in history . Time in the movement of history represents a moment of action and thinking responsible for building and creating the individual myth , where in this moment the collective participation that divides the new reality , and without this participation, the moment cannot rush with stability into movement . Time is not the past—it is the ability to foresee in evoking the future of experience in order to immerse oneself in it and engage our growing sense of the total meaning of the partial components of action . Fjelalh place and the myth of individual are the moment the flow of time from sleep to movement , Valmizansin can not see past time as a separate , evolution of things in time move shows its Article of the t of irrigation chi of and makes them characterized by unity and diversity , where the time to deepen the sense of variables that It arises within - the place - it is our expressive means of revealing the details . In time, the sequence and succession

of things are within the place when they are united and coherent with the movement of matter.

Chapter Three / Research Procedures

Research Methodology : supports the researcher that the descriptive analysis of me in this the search.

The research sample : one intentional sample taken from the Tunisian theater , which is) The Majnun play ,(written by : Gibran Khalil Gibran .[*] Directed by : Tawfiq Al-Jabali [*] *

So the novelty of this play, as well as to have the ability to fulfill the needs of research and achieve its goal through the content of enablers of the Mizansin in the formation of the theatrical presentation.

Search Tool : For the purpose of achieving as much as possible and scientific objectivity of this study, the research was based on the institutional u Rat and theoretical framework data and watch the show on a CD recorderCDBuilt-in for use as an analysis tool.

Sample analysis: (the crazy play)

Written by Gibran Khalil Gibran

Prepared and directed by (Tawfiq Al-Jabali) presented by the Tatiro band Elteatro

Venue : Al Arabi Festival - Amman 14/11/2016

Three women trying to read history revolutionary coldly dreamer , who finds love pure way for the prosperity of the class that dreams , class is disadvantaged dominated by the habits of distance it from the integrity of the style , and overlap in terms of customary and prevailing , and distance it from the rehabilitation of history , they listen to themselves and the formations and technical transformation forms EMBOSSSED to recover slow potential , which will find a suitable place in the form of display the final , Ideas appear as a photograph on two levels , the first : is the straight line that finds in his formations architect to look at history as the harmony between the technical difficulty of finding the shape ideal , and the second : line twisted And the zigzag who cuts all the connection between the technology of the material and its form , the reactions of the women find a wide scope in controlling the spiritual, which achieves the highest level of penetration of the will , and thus makes the women beings with the ability to express the idea that turns things around without harm , so the opposite does not find a wide way to appear . so it uses) Al Mizansin (Balforeig - lighting - which turned to the destruction of the movement in degrees of spiritual empathy, causing the emergence of a new phase of the antithesis , falt Readable date which is rated by - Hegel - as a historical theory finds strong a fusion with the organic building which created an architectural dialogue , you will find things new , and recognize the other party by contrast , turning movements of the physical capacity to their physical Consist full presence of the body , which finds a new world and transformed while Its forces are in contact with empty space . After the idea finds its general relevance in the organic development of the show , we find women sitting in a straight line and in front of each one of them a book , this closed world cannot be born from a future

possibility , nor can it enter into a new world , dialogue does not comprehend action , it is and creation formative in constant contradiction , so it is overused in the development of events subject fits between what you do and between what you read , the result does not use reason to determine the meat emergence architecture to predict , will is arbitrarily based segmenting Budget n O in favor of the body that achieves a high degree of balance and harmony technology , every Mhao him for the use of building plastic instruments is determined by the willingness of the movements and the degree of suitability of the rhythm , leaving a new approach to the form , Valth my hand architect turns into the process Ahh Tjaj on symbolism dreamy , up time , which rebuilds the first things , this is a prediction done by women , this is drilling carried out by the first reading , as the idea glorifying a tendency to stay the growing understanding of the settlement body in the work organization , and the process of rejection and find the historical content of the ideological appear next to each belief , the state of spiritual deterioration Ast Scouts and digs into history , exposing the material systems that constitute the state of the general formation , as failure is an ideal manifestation of building a self -image that achieves surprise as an ambition in building the place , astonishment is a process of saving from the power of reality , emotional involvement is a feature of the era , and choosing an indicator about what is common and familiar , in the framework of urbanization t figures exposed to a hidden attack from external systems , no longer equal to the personal role , they excel on it , as it can not comprise n care of the facts and historical ideas collectivized , Norms provide ideas prevailing ideological like social content daily . To achieve the greatest extent possible crowding out of history highlights Almizansin of the imaginary rhythmic and tonal and tonal to the festive production individuality actually like fusion and fusion with movement t track work appeared being a force of physical reconstruction , which highlights the internal life of the legend of the individual , and bring the historical model that finds justified by humanitarian by T .Picture life as local facts) . Picture No. 1

Out of the darkness come human voices intertwined with the sound of music , the darkness is complete , then a column of light shines , on the remains of a human skeleton , covering his head with a long white bag , and pointing with his hands to the other veiled and hidden) . Picture No.



2



Women are the three out of the inner world of those conflicting to the outside world , which is characterized by its nature preliminary , and the movement of its relations , sufficient , Valthabt has been found in the symmetry and poise , and harmony , limits on reasonable quantitative accumulation in the process of general evolution , as painting synthetics to create the configuration characterized by its independence while interfering external Thread As a kernel to move the hard . So the offer is trying to find spaces are interwoven with an attempt to give a spontaneous form to looking for material with a geometric brightness is located outside of the way of individual thinking , , figure responds to the needs of the slow change gives conditions fit with the new drivers , PARC demanding to tear apart and penetrate the world of the unconscious by breaking down the form , which was found being turned by regulation , Valangdad is in the field of feeling and moving to life material by hysterical movements that help shape the dimensions of which the T a Sass by space is filled , clothing posted randomly - and smash stuff as a prerequisite new spiritual , this exile was the result of the quantitative accumulation of tools shape) . Picture No. 3.



That the show puts everything side by side , huge incomprehensible sounds beside convulsive laughter , intelligible human voices beside the sounds of beating on wood , movements made by the body besides movements made by lighting , looking forward to standing in silence , So the

show extends its hands to the past to take only the conditions of its general development , as there are no independent subjects , but there is a similar experience to which the show returns to create a new time .This plastic vision is surrounded by cultural creativity and human imagination) .Picture No. 4. (



The movements are extremely complex , as their connections grow in various directions, and the conditions for their transitions expand in creating the essential moment of construction, then they expose the form to the reduction, which meets sharp control from its rational tendency, which it tries to escape from , then places the various geometric bodies in the historical classification , and the forces of history are distributed over the form of various panels allied with the rhythms of movement where Created the place seized on the final output of the movement , Dancing and music are to step up the transition phase construction to create a movement that extends the place to the moments of a group that belongs to the present , conflicts of acute high - tension movement place to find full expression in the gradual transformation of The fixed attached to the subject to the convert who suffered from the necessity of demolishing things.

The actor can solve O_kalath metaphysics , falt a ml intellectual and proof of mental has two road temple to realize the reality , as well as actor can find reasons , while matching the perfect originates existence between its presence in the world of Mahsusat and the world , the other , that exposed the world 's energy or responds to him by playing Which he does , he makes the mezzanine appropriate to the reality of his existence that applies to rational proofs.

It proves the last scene that the legend work Maz which one e in human history , women Afmn to raise images of the victims of the death of the other , is not a protest against the death he protest against the other , black and darkness , and not only light candles , and surround the group a large frame of straight lines , the offer is divided The formation into a visible part based on the assignment and a hidden part based on a structure linked between cause and effect,

In it, he tries to show relations and exchanges in their multiple forms - the immutable authoritarian symbol - the authoritarian symbol - the contradiction with it by a collective ritual action - the protest of all its kinds - this exchange and substitution does not take

place on a commodity basis , but takes place under the strength of the material bond in the investment of knowledge of the fixed , which is transformed by the movement of contradiction into Verb to override, cancel and deny.

P shifts created by the display by Structure configuration the movement of the body to create the worlds only envisages new , are the basis in understanding the interruption historical constant between individual freedom and the will of the total , as the conditions quality of production material through history is constantly changing , the picture is functional can not have to evolve unless wipes All his dependence is historical , as the show, with its abundance of technology , is not enough to destabilize the fixed . Rather , the show must be liberated with the remnants of the past that attach to it in order to find its spiritual richness and the perfection of its forms , in order to give an intellectual justification for its production.

Presentation and discussion of results.

1- The mezzanine in the play transformed the idea from being a mental thing to a material thing transferred to reality . And that the goal of the Mezansen came to eliminate any alienation , whether of form or content , and thus guarantee the stagnation and disintegration of the artistic image , and to achieve the conditions of its presence in the place by eliminating all its obstacles.

And the reasons for the rigidity of the artistic image:

1-1. content precedes form :this means to be an ideological data presence Matkadia.

1-2.pumps Moon delayed shape : this means a violation of the ideology of the aesthetic.

1-3. If no progress ideas are continuing me , any lack of viability.

1-4.if merely to extract the content of the properties owned by the subject itself.

1-5.If you miss a self-element , and appeared in a holistic manner.

2- The mezzanine is an abolition of straight lines that arise due to the absence of transitions and transformations . The transformation is known only to follow a spiral line in which you see a certain repetition of the degrees that have passed , and a certain return to the past at a higher level) negation of negation.(Evolution is a return to the past , but on a new qualitative basis , .Valmizansin finds a similarity in form externally with the old , but it differs in essence , and so Valjdid maintains the features of positive old and develops .

3- Almizansin in Sampler) play mad (over the three forms of conflict and transformation - classical - realism - the absurd - and the first forms of conflict is a classic conflict and it is achieved model - example - all by creating a myth of individual and Galilee spatial , and then turns into check form - example - to an obstruction in the vision of reality , so it is removed and transformed into the second form - negation - realism , in which the realistic ideal that approaches reality is achieved through the collective myth and the spatial beauty , because of their close proximity to reality, the third form - the absurd becomes a more developed form - negation Exile - the transformation is done in it, in which the symbol is realized as a substitute

for the myth, and the wonderful is achieved , it is the mitigating degree of the beautiful , and reality is seen from a distance .

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[*] Gibran Khalil Gibran (1883-1933) in Bsharri, Lebanon . I rely on the wisdom) any pain such as (in a three - way HSU (Crazy) ,1918 (former 1920 (and) Drifter . 1923 (It is its AF couples rebellious 1908 and) wings broken) 1912 and) tear Smile 1914 (and) processions 1918 (and) the Prophet 1923 (and) Minister Journey .1926 (and) Jesus the Son of Man 1928 (and (the goddess of the earth) 1931. Writing Crazy It included thirty-four examples) a symbolic short story (and a poem that he sent to several publishers . In the book, he tells the story of a sensitive but different person who begins by telling us how he became crazy . Gibran's style of "The Majnun" was characterized by simplicity, sarcastic tone, and bitterness . It contains meditation and spiritual highness.

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