

Characteristics of Directing and Its Impact on Literary Texts in Developing Artistic Talents

Saadia Nouri Mohammed¹, Maysaa Mohammed Kareem²

¹University of Baghdad, Iraq

²Al Mustansiriyah University, Iraq

Methodological framework for research

First: The problem of research and the need for it:

It is not sufficient for a person to be the finest creatures in the continuity of his life, so the physical sensory that his body requires, such as Shiites, watering, covering, rest, etc. .. Rather, we find that he always requires other pleasures that some may see as one of the necessities of life, so enjoying a melody or a piece of music, or seeing nature Enjoying its beauty, describing and drawing this nature, or watching a literary text by representing it on stage. Here the tasks fall on the director's shoulders, as it has an important and effective role in mixing literary texts and their art work, whether it is a text for a theatrical presentation or a song for a poem by a poet, where the directing process is a coordinated process. And an organization led by the director to activate and support artistic talents and present them in the form of a theatrical performance through which the recipient of these works is communicated with the participation of the team work through fruitful cooperation and the increase of exercises that allow the actor to have more than one role and personality and according to the foregoing, the director played an important role in presenting literary texts Fearing the theater, which has moved a paradigm shift due to the spirit of cooperation and team work that frames the success of these performances. However, we cannot overlook its importance because it represents the active, organizer, leader and directive element of the team work. Rather, it is more often than not the element that prepares all the requirements for the success of any work, starting from developing the vocabulary of the curriculum to the physical, vocal and performance exercises that make up the physical movements and express them from the most wonderful formations and all this and that human needs complement each other, and literary

texts, whether poetry or prose, are only one of these requirements that people resort to because of their power that shakes emotions and stirs emotions and feelings in the soul.

The two researchers find that the research problem must exist for the director, who is considered the organizer and organizer of this intertwined mixture between literature and art, and based on the above, the two researchers ask the following question (What is the role of the director and its impact on literary texts in developing artistic talents)

Second: The importance of research

The importance of the research lies in the fact that it benefits institutions, scholars, researchers, directors and actors in the way the theater director works, represents texts and his future improvements.

Research objectives: Dr. Harb director revealed guiding visions in literature and art

Research boundaries: DD does not allow a research study of the characteristics of the outputs and their impact on literary texts of the Iraqi capital, Baghdad

1.Objective limits: × the characteristics of the output and its impact on literary and artistic texts

2.Spatial boundaries. College of Fine Arts - Baghdad

3.Manet Frontier: (1990-2000)

Define terms: Will the researcher define the terms included in this research?

Characteristics / language: from verb _ deduct something (special)

((Privacy is included, open, open, and declared (singled out) by him and (private) against the public)) (1)

Characteristics: - ((Interpretation of standards and relationships that belong to the foundations and elements of art and conformity to final trade)) (2)

Directing: is ((the management of the artistic work of whatever type it is represented by a person who is almost completely responsible for the final product)) (3)

Theoretical framework

The nature of the theater director's work

He does not obey what you say that the director's work or the work of a collective summit begins historically with the Mingen troupe. In the eighties and nineties of the nineteenth century, this group made several visits to St. Petersburg and Moscow. Theatrical Performance, as this group was used to establish new techniques in theatrical performance and to subsequently influence modern theater performances. The group Almingen was famous in 1874 when it sang for seven weeks, and in Berlin the band Winch IT presented the Duchy of (Max Mengen) in Bavaria to become the most famous European troupe. Approved from its productions (historical accuracy), the work group's main concern "(1) Actors O Take the role of one or imitate a character, whether the group work or the individual work is accompanied by some changes in the characters that occur in the character's traits and in the meaning of the dialogue or in the pattern of movement. Each actor in this group has characteristics and connotations that "blend naturally with the strings' movements associated with artificial movements" (2) where each character must be knowledge and study the scene of any behavior so that the personal behavior at the start of their forest work is a mixed mass and they have knowledge of any role Or scene or style of any character. This action falls on every member of this group. Theater anthropology is the study of the startling (theatrical) behavior of "the pre-expression orriserpseerp which creates a basis for the different races, styles and roles of personal traditions" (3). Actor for reading DON C then we know that it is (the actor and the dancer), whether

it is a man or a woman, and when we find one (theater) we have to know that it is the intended (mass rah). Dance

The nature of the director's work is to deal with the groups, i.e. the co-actors who have the main roles

Through exercises on participatory groups, as the Duke did in his Department of Manning, he divided the actors into small groups, each headed by two experienced representatives to be responsible for the performance of its members and they would interact together. "The group does so independently in its performance from others in terms of actions and responses. The verb "(1). From here we start from Stansla VS Key, where his method was not a closed approach and thus what artistic theater in Moscow was a direction or a rigid school when Stanislavsky arrived to a training system or direction of directing the general phases of the play P was technically and dynamically through its long historical wings from the experimental studios that it owns By many students, Stansla Levski Maerhold and Vakhtankov, instead, he himself grew up in the experimental direction in which Stanislavsky and Nimrovich Danchenko went to reach psychological realism, which is the broad direction. He was faced by the Moscow Art Theater, where Meyerhold separated from Stanislavsky from compositional symbolism based on stylization to be the opposite side of Stanislavsky's direction towards the masters, so we find the presence of Vakhtankov as director of the artistic theater studio with the participation of Michel Check Over (***) in a new experimental direction, which he called fictional realism, is changing Character traits and the actor's performance changes through the effect resulting from an internal action or an external influence, whereby any kinetic action is the result of a group of expressive movements, because it "expresses what is happening within the same actor in terms of emotions and emotions in order to reflect it on the character's performance" (2) and thus The change that occurs to the character has a cause that may be about an internal event of the character itself. In the early years of the troupe (m. Moscow art exited) plans (S ta ratio of La Levski) for all the details produced and applied, the book

Anillattiya estrous sa was used to direct the funded indoctrination then to appear in a moment and in the years of subsequent change of this orientation to encourage his actors to be creative and achieved implementation Team work was fast and the first season started my birth with a historical play (Lux Toll or Tree) (Kaiser Fedro) and it gained the characteristics of the environment for the sixteenth century, when he presented to (Stansla Fisk J) under the supervision of (Mir Hold) invited him to be responsible for the studio that was established 1905 in his squad. From the start, their views differed on the studio's goals, so (Stansla vs. Ki) considered the development of Leaguer Z as an expansion of what is an old viewpoint, while (Meyer hulled) had full gains from a former studio to establish a second training, the actors decided on the way in which he joined the studio. A number of young people, among them (Vagtankov, Michael Zykov, and Richard Paul S. of Avsky (then)) crystallized Soft s from six Nes Love Q. Ki appeared in detail in his second book / Actor Setup) in 1936 "(1) Stan Q Love X to train Understanding the acting job role that represents the roles of other actors in each scene can contribute to creating the overall impact of the cast of the cast, as it should serve the action drama instead of standing apart from the other nations, and therefore here is an integrated work where it takes representatives from any of the group members To take the terrible actions that arise all matters such as the performance required for a particular exercise because the actor may resort to correction and modification and thus he will give the representative the spirit of harmony with the character or the role or movement that he performs here to convey the feelings within the act that drives the recipient to draw his attention, through A racist investigation creates illusion and sympathy for the recipient, as "gives the vitality and freedom in the performance of the movement actor the impression of fun and happiness" (2), the fact that every actor has the freedom to perform even in group work in line with collective cooperation (work of the summit). Here we must not lose sight of The work of the theater factory because the lab takes it upon itself to educate actors and directors whose work here is also considered a group work because their work is very similar to a workshop with little difference,

based on the idea of Friday and its work belongs to a group of individuals.

From here Krotovsky set out with the so-called theater (theater laboratory), which examines the nature of the actor, his appearances, his meaning and the nature of his intellectual-physical, which is similar to the sixth method of Nslavsky (emotional memory), the actor and his physical and others. The lab also needs a BM theater troupe to train the actors and the Z-concept for the group (the band). In the theater lab on watts of work and exercises specially prepared for these teams sometimes provide the opportunity for ACT Sha P to start the path "These exercises try to direct the actor to correct the type of focus by means of physical, visual and audio training" (1). The vocal formation and expression through which the director or actor depicts the character trait in that his voice is loud or dense without the need to raise the strength of the voice or make an effort. The separation is determined by the actor through training and exercises and thus "the actor will not manipulate the strength and intensity of the voice that the actor may have to use to express his voice. Until the last seat in the recipient's hall," (2). The laboratory undergoes training that reaches the testing and training phase and depends on exclusion and addition, for example as an actor for an actor based on just a training workshop that relies on the actor who produces what is from the unconscious instincts and where the written group is for the lab's uncle and this group is fixed on the basis of tours outside the country where plays and a laboratory are presented Rah touch makes sense in choosing theatrical performances, and the group to which he belongs is a small group and has unlimited time, that is. The time in AD FS tapering the mass of Rah is not limited to research in the field of theatrical art, especially the work of the actor in it will be a comprehensive work and it will be here if the actor says he knows himself, that is, he draws theorizing to himself, through his message. The distinct appearance, where he can simulate or take the role of any character that may be human or even animal, by referring to the dimensions of the character because no and even the psychological dimensions greatly affect the nature of the actor's performance and that the character's behavior is summarized in the natural dimension that causes several transformations in

the personal role. (The actor), and it would "change the personal qualities on the stage, be a dramatic criticism. Also, these references and their representational simulations took care of them differently from what is logical." (3) If the actor can perform even in the entirety of the work or group, which means a step Palence is a price for him in order to satisfy Liz's gypsy consciousness. And so training starts in the same way for everyone, just like physical exercise. These exercises are the same for everyone, but each one of them performs differently

Literary texts and their impact on the development of literary and expressive talents

It is necessary to ensure that speech is the primary medium of recitation and relates to a number of things that must be provided for the success of the recitation process, including clarity of voice, integrity of word formation, use of visual expressions and emotions. During the recitation ... and reading the texts "using the eyes, hands, facial expressions, and turning left and right ... in addition to the body movements required by the situation .. It was reported that the Messenger, may God bless him and grant him peace," peace be upon him. Blessings: Your peace. (1) An influential discourse is a feature of the main prophets and reformers throughout the ages, and we have been affected in the Holy Quran by a number of verses that confirm the correctness of speech, his speech, his intelligence, and his acumen in choosing. In a statement in order to reach the process of persuasion, ratification and belief, for example, but not limited to, the Almighty saying: (And tell them eloquently in themselves) (And we gave him wisdom to separate speech). And his saying, may God bless him and grant him peace, (I speak to the Arabs and I am from Quraysh) (2). We are not here to explain the essence of dictation, its controls, conditions and basics, but rather focus our attention on literary texts full of textbooks, especially books (reading and texts) and (literature and texts). The teacher falls into this difficult task, the most prominent of which is revealing the students' receptive talents, developing their abilities, encouraging them to confront the public, and addressing their pressures, lack of self-confidence, and sloppy speech. Demosthenes, the

great Greek orator, was flawed in his pronunciation, so people would mock him when he spoke or spoke, rather than being an orator, but his teacher who taught him rhetoric encouraged him to correct his defect, so he worked on various readings and sought to fix his tongue until they saw that he shaved half of his head So that he would not go out of the door of the house and meet people, and he lived in his house for months, practicing eloquence, and the signal was heading to the beachfront. He puts it in his mouth with a pebble ... and speaks to the roar of the waves as if the crowd dwells even his tongue is a Venezuelan "intention and eagerness to learn and patience and found it, and the result was that he became a brilliant preacher" (3) It must be pointed out that the literary appreciation in our schools is almost neglected, and the reason is due. For the teacher himself, his students do not return to artistic poetic analysis or ask to explain the text outwardly without referring to the beauty and abundance of meaning in the text, and literary appreciation can be gained through repeated tasting of the reader, which helps the individual to form a standard of taste that does not stop at the occurrence of language, but it is no longer applied. In some aspects of life, this taste is done through the practice of Arabic literature, and when choosing the text at random, we must not adhere to an age group of talents until we reveal through it how to

Addressing the literary text, reading it, studying it, explaining it, analyzing it and criticizing it when necessary, verifying the emotional interaction of the gifted and what are the feelings with this or that text so that we can go further and unveil it. Students' latent talents that do not appear until after the availability of many requirements that can be used to reveal talents, recitation and expression. They have.

From the poem (The Job Book) by Badr Shaker Al-Sayyab (1)

Thank you, no matter how long the affliction (reverence for reading) and whatever the pain arises, thank you. Giving and attentiveness (sadness and reassurance) and simply correct data, some generosity, did you not give me this darkness while you gave me this magic?

(Wondering and puzzling) Does the earth thank the raindrop?

And get angry if the clouds do not find her?
(Question) Long months and these wounds

A rupture of the pleura is like a period (pain), and the disease does not subside in the morning

And the night does not wipe away his pains (calm)

But Ayoub shouted to you, praise be to God.

..... And so on until the end of the poem, making sure to get a good conclusion

The poem is a free poem and it is a wonderful and beautiful poem. The Arabic teacher must be familiar with the free poetry, the poet's life, the meanings, images, and people on which the poem is based, and the initial reading of the poem must be a correct reading and reading. The second reading if necessary, then explaining the poem and explaining the artistic images adopted by the poet, analyzing and interpreting the imagination, as it began to manifest itself in the folds of the poem, as well as adjusting the vocabulary and explaining the ambiguity. Including mentioning the poem's topic and its importance. All this and that relates to the poet's life as he paints an illustrative picture of the poet's life and tragedy to present full conviction of what was stated in the poem of pain, sadness, patience, and dependence on God above all. The teacher is not required to hold the reading book and texts in his hands and read it back and forth between the ranks of the students while they are listening and he is just a reader, because this task can be performed by others, but what is required is more than that, he must imagine the poet's pictures, and feel that he may be in pain And coexist with the situation he is going through. He can also prepare himself for the audience as he is conscious of the educated listeners.. It is better for him to prepare the poem in advance so that he can do it, and as it is clear, the poem is full of feelings, feelings and emotions. No one needs to communicate these emotions and feelings to his listeners, and this is only with a protective expressive ability in which the teacher uses all his body parts, so he controls his voice tones, raises the tone of his voice when needed,

and keeps it when needed. It is also necessary to pay attention to punctuation marks that help to take a space in reading, as well as attention to question marks, as he must read the image of the confused or inquiring questioner while he is knowledgeable. We have forgotten the importance of texts in expressive artistic talent and representativeness of plastic development, and that we approach literary texts, singing and music as the language of melody whose art defines a special form of expression or that poetry took melodies as an alternative to words. . The study of this topic aims at believers to use texts and adapt them in developing artistic talents, especially the age group of students, because this stage is an important life stage, and it is one of the most important stages of life in growth. The most important of them are the most dangerous of which are character building and formation, character building, and the formation of behavioral patterns, habits, tendencies and desires, in which most of the students' mental capabilities, their physical and motor preparations, their linguistic development, and their integration are shifted. Sensory skills and building the personality of the future.

Research procedures

First: Research Society

The Iraqi community includes research plays and represent a

For poems and literary texts that were presented on the theaters of Baghdad, the capital, the researcher adopted the descriptive - analytical approach.

Second - Research sample:

The researcher chose Tan samples his research of a deliberate manner to be representative of the research community and the reasons for the following

1. Provide women
2. The sample constituted a continuous exercise
3. Availability and contact of a number of talented people

4. The sample with the consensus framework considering the

5. The richness and depth of the theatrical experience of their directors Al Z level theoretical and applied research and the spread of their experience play on the m Q to Z the s wing of the Iraqi Arab world and through the scoping study and theater field research society in general reached a researcher that Ala the NH could gain recipe enough representation because they fit and match Research conditions between the sample and the original community

Sorry to my teacher, I didn't mean that

Written by - Awatef Naeem ---- Directed by Haitham Abdel Razzaq

Presentation of the Theatrical Workshop (Continuous Lorraine Space) Sample from Iraqi Theater (1998-12-2)

Third: Research Department:

1. A personal interview conducted by the researcher with the theater director (Haitham Abdel Razzaq) in the theater arts department, on Tuesday 20/5/2020 The Q Lighter 9:50 in the morning.

2. Observing and controlling Duque for analysis by viewing these works through a video tape (CD-ROM) of most of these works and critical writings in newspapers, magazines and theatrical studies.

Fourth: Research methodology:

The researcher used the descriptive analytical method in analyzing the sample

Fifth - Research Methods.

The researcher chose the (case study) approach in analyzing the research to arrive at the results

Research sample analysis

Play (I apologize my teacher, I didn't mean to)

We are facing a new experiment in the field of launching improvisation as a means of expression subject to the logic of reason. Systems and graphic elements in the experience of modernity to make the exercise space continuous during the months

of preparation An artistic team composed of pu-r people -adaeed-shed - physical expression - writing text and developing on the basis of improvisation in the exercise space were the data of the artistic work based on the creation of pain in the text through This neighborhood work was some of the work that each participant in this collective work had an essential feature that added to his own experience. The diaries of life and its improvisations, where Al-Zad focused on human problems after the war and under the pressure of the siege. The research in the societal environment was contradictory and highlighted the elements of expression in it through its research in - language - meaning - characters - conflicts. - The location reflects the surrounding conditions, so the social environment as an expression of the popular spyware Lovell Q FH came to life a lot of variables, the lagging j make it possible to move from one level to another in infinite expressions for Z level of text - and distance - representative

1- Text

The philosophy of this text is based on the affirmation of duality and duality of characters. We are facing a teacher who condemns the educational institution for his feelings of frustration and despair as a person who practices this sacred profession, but society is undergoing profound changes in systems of values and collective ideals feel the tension and conflict in itself and the fluctuation in choice and the text at the level of characters shows their fluctuating affiliations. This fluctuation in the status of the characters is the result of the post-war environment, as this environment filters characters who cannot control their reality and fate, so there is an alternative in positions of trust, and thus the teacher turns into a tea seller, the actor turns into a mediator, the mother turns into a saleswoman, and the student turns into Chances are Hunter and the sister turns into a prostitute while the son is another mute witness. The events of the year before and after the war are witness to the catastrophe and misery of the variables, but they do not speak. A playlist for Z The contradiction between the consolidation of the national identity through science, knowledge and values represented by the teacher who adheres to common values and behaviors only and between these values, the lack or absence of interest from

the market in favor of the expected to get rid of hunger resulting from the blockade and freedom b. The continuation of the blockade created an unstable deal with the new surroundings. Between the concepts of the family system, the cohesion of the family, and the fragmentation under the pressure of those facing the need imposed by external forces, and between the strength and cohesion of the spirit and the fragmentation of existence and the mockery of all these data. It was appropriate to form a play (Professor apologized). The play has been used by grammar to combine dramatic situation with humor. Alishua's surprise at the event creates a shock for the spectators and combines the work of singing between the interpreted content of what happens in the scene between the impossible reality and the quantities in which the mechanisms and the lack of what is happening and the logical contradiction in the conflicts that lead to the escalation of the event each time. The play revolutionized the relationship game and interfered with the treatment of characters and conflicts, where a brutal, distorted, highly noticeable story appears to us that takes place daily and takes us in its support until the end of the game. . As for everyone, they keep playing the game of mocking the existing reality and of themselves by taking pictures while drinking tea. If they were cutting time from the moment of his cruel and brutal struggle.

2- The space

From the very beginning, work places us in the spiritual void of what surrounds us. A gloomy and strange space that suggests the loss of a street that extends to infinite lights, the street light falls on our eyes and provokes us at every moment. To brutally and brutally obliterate the external technological world, stolen civilizations, the European market and globalization. Which side do we choose? This is the contradiction in which we place the director. Who is with who he is and who is not, never? This contradiction shows clear relationships and connotations by choosing the work 0 as a simple teacher and its tools that were chosen by the well-known in terms of depth (acetate - s lori - the seat made of palm fronds - Euphrates water bottles) The other one came with imported flashy tools (the mechanism of the tent part, Boss np, produced by nb - a large color

umbrella - a large metal boiling box, electric tea - disposable plastic cups - with a sun chair), so the visual shock was in forming the space and nodding the hindrances that it discover in its new rhythm Where it conflicts with the realistic degree. In a play that pushes us towards new changes in society, where time and place are disintegrated and oppressed and many events in an event of a world that is many and far apart with impulsive force to create a collective style and participate in the formation of the play. There is a belief and belief in the art of acting and directing, which is that the theories based on Al-Z could have pursued Rain to develop services management because these administrative services, if not subject to continuous spending, and this performance do not weaken (1). The director exploited the empty desolate space as a formative equation for the concept of war and siege, and this simple and indicative theatrical scene at the same time expresses the fate and tension of the characters, their confusion, differences and contradictions, so art came ision in an artistic form. Where there is no exaggeration in all the vocabulary of the play, they were supported by a group that suggests the differences between the forms and the disparities between them, and the lighting reflects the dramatic moments Vol Ji within the text, and they have a great ability to fill large spaces. From the theatrical judiciary, and his language exceeded his presence in collective coordination, i.e. expressive coordination as well, whose beauty linked the semantics of the text and its ideas, and focused the play with all its components and components in irony and contradictions, so that the music had its expressive role, carrying the scene to a sense of humor and irony even in The moments of this character, where the music in this particular work had a role as if one of the characters, especially the saxophone, was a machine, as it had a role with the character, as if it had a distinctive expressive style, and the director placed the scenes in a single position, that is, independent scenes of expressive elements in Display. Where the music had its external pure, and the lighting was treated with the actor as a standing - alone the light at the moment of expression was far from the character and dependent on the actor and in order to reveal himself, the light followed him, but the light once again canceled his image. Being as a

human being embodies the presence of anxiety, as the components and elements of expression were sometimes contradictory, and at other times Z are all part of the embodiment of the vision, so when the seller intervened, pneu Z, which is a block. The light appears to give the sign of sale, announces its existence as a personality, and the semantic expressive style announces its internal goals

3- The acting

People disagree with creative people with tension and conflict at times to violence, cruelty - ambiguity - deception - hidden persecution, ridicule and contempt under the mask of favorable situations and solidarity, but in the end it transforms to show a variable nature at every step in every exhibitor that the director has formulated a guiding vision well versed in operating the workshop elements, The play in creating a contradiction with what is painful situations and the operation of its elements in the valleys of the embodiment in space presents it. Because all the elements of the composition were embodying the spelling language based on the pressure machine and corresponding to the SAT. All the characters enter the theater in a serious state to seriously crush their existence; the last opposition to what is serious is hostile to everything that is serious and this cruel mockery that unfolds at the same time with the tragedy of the moment and s. The lives of other people's personalities who are unable to control their improvement and expression in this presentation did Q millstone emphasize Al Z's dependent performance on Al Z as an expression of a rational discussion therapist of the moment of performance in the moment of the performance of the industry, that is, not see commenting on the existence of a text of mine related to the rehearsal experience on The body and the subject of the body to some extent, both in the work of the workshop, the actor and director do not present the subject of the event, but the time of discovery extends to the same Z opposite to the event that appears before the eye, meaning that the image does not work only with the opposite does not reveal its interpretation, but its last Q is the most important issue in life . The workshop, the play does not look at the beautiful, the beautiful and the ugly and evil, that evil is not that good, the characters played from beginning to end, the Z

principle of displacement in place and on the principle of displacing a principle in favor of investment on the basis of the principle of customs, traditions and morals in favor of the present moment Whereas, Amos cell figures are invented for sale and the guardian's additions are narrowed in order to be fit for sale as a prostitute, suggesting to others her behavior and her dean is selling words. We can diagnose the actor's performance in his sharp or violent impulses, the end of roughness, which draws us aesthetic trends mixed in appearance but connected to the phone and closes a young and sophisticated aesthetic connotation, and thus the previous performance in (apologize) my teacher) created us from the contradiction between levels and changing positions. Comic representation and silent change that is based on the internal construction with the mask of a clown and laughter. A motivational lesson. All this interacting with dramatic writing you find Z where the acting ability, text and representative elements cannot be separated from the theatrical history that draws a workshop. Funny sad comedian at once.

Research results

They have come the results as follows

- 1.The comedic and tragic style coincided with the shows of the 1990s, as the spirit of irony and pessimism grew in this show
- 2.Preserving literary texts (theatrical texts) and encouraging students to play the roles mentioned in them, in turn, lead to a lack of psychological tension and reduce pent-up emotions, when the student merges into the atmosphere of the play and assumes a certain role in it.
- 3.There was a variation and variation in the manifestations of the uncle 's lost work focused Al Z mask and the exchange of roles and popular spirit and duplication of personal and contradiction in the display itself
- 4.Discovering technically gifted individuals, developing and refining their capabilities, and working to take care of them and enjoin them, whether in acting or public speaking.

5. Iraq's personal popularity appeared in the works of ninety - some were suffering from physical or psychological contortions which oppressed figures do not Temtl as its will to self – determination

6. Working on developing the sensory and perceptual aspects and developing the artistic and aesthetic taste of students, which motivates them to translate their thoughts and feelings into works of artistic formulas

7. The researcher found that the Iraqi director possessed a philosophical and aesthetic awareness of the Iraqi environment and society expressed in contradictory elements, popular and unfamiliar, and he approached the elements of collective work as a result of this awareness and his culture in the modern reading of the post-war data

8. Among the phenomena that can be addressed through memorization and dramatization of texts and their representation also shyness, introversion and speech defects, as it is a means of education, influence and orientation in addition to recreation and pleasure.

9. It is possible to consider that the training in the workshop is during a period 2004-1998. In the Iraqi theater offers room for plenty to develop and supply performance analog.

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