

The Patterns of Mystery and Its Representations in Iraqi Theater Shows

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Theatrical presentations on the ideological text are at the forefront of the qualifications of the physical and moral play through visualizing the conflicting relationships between the linguistic and visual image, and there were technical treatments of the text for their rich presentation in many mixes at the level of significance, the mystery was employed as a Velsiver aesthetic tool in making the reader and the receiver in front of many The readings are clearly ambiguous, especially aware of the meaning of the meaning, and here the researcher and n headed towards a study (patterns of mystery and representation in Iraqi theater shows). A research stream for the introduction includes three chapters and a conclusion, which included the first chapter to ensure the concept of ambiguity and the patterns that distinguish it, and the second chapter ambiguity in literature and theater, while the third chapter included analysis of the sample (still playing in his nausea spent by it). The summary included the results of the research that reached the researcher and the proven sources, references and appendices.

Key words: *Patterns of Mystery, Iraqi Theater*

Introduction

Zap thought about knowing the merits of the literary content that is reflected in many ideologies of literature, philosophy and psychology that help nature to create a written diversity that is sometimes clear in its meaning and sometimes hidden in its inquiries, so that it gives the recipient enough space of contemplation and awareness. The literary text contains many Diverse ideas that do not match what is prominent on the surface, including the implicit residues in it, the more deliberate it is for those who receive enough space to solve this

deliberate sublimation, and this is reflected in a diverse group on a verbal (linguistic) or visual image and in many arts, including The artistic stage of taking wide-ranging physical and psychological repercussions The visual modeling image with all its components, and this diversity took many titles. At the text and presentation level, especially in visual arts, it is sometimes called disguise in the attic and the creation of illusion, mysterious reasoning, and other nipple-les that has been linked as a semiotic language, especially the term mystery. We have received the term (uncertainty) from anxiety disorder more than any other critical term, because it is related to the essence of creative work in terms of the creator, the text and the recipient. This anxiety and confusion appeared in defining the term (ambiguity) on multiple levels, and the difference in defining its concept, and its knowledge of its importance, As dating is problematic in defining the term (ambiguity) to its synonyms, many languages such as ((blind, thumb, puzzles, puzzles)) and the other from the label that may mislead some recipient in estimating the importance of the term, concept, and function (Khawaja, 1991): S56-66).

RPR theater through readings accepted from multiple to single or one term, in addition to adapting to other fields of knowledge, inferring even the critical approach that has reached all of us through culture to find its place in the theater of discourse is an expression of the text is dramatic and translated, and the remaining result of the job is Translate text in display language. The filmmaker is also supposed to create parity between the data mark included in the text and what can be portrayed on the stage, and this data can be extracted through language functions and levels, and the base of dialogue, in addition to the rhythm of the verbal language that appears through the presentation. The role of censorship in all its forms, which is practiced against creators, artists, writers and directors in a multi-time period, and Batali did not have a clear impact on the stage by concealing some of what his writer or director wanted, either as to the state of deliberate inertia or the aesthetic case, the affection has aesthetic connotations where the ambiguity in which Art and sign language mysterious mysterious and mysterious. Knowledge and annual patterns and how they were represented in an Iraqi theater show. The importance of research lies in the head of the concept of ambiguity in expressing this concept and studying means and knowledge of its types and mechanisms used in the theater of view in order to reach the nature of employment. The concept, and methods of treating the stage show. The need for it is not only punished for scholars with regard to theater, but it goes beyond those interested and ambitious researchers in the literary and other fields in general. The Covenant, in search of identifying patterns of ambiguity and representation in the Iraqi theater show.

The Concept of Mystery and Its Patterns

It is the concept of the phenomenon of ambiguity for the art related to human art on the one hand and the creative artist on the other hand, which makes the recipient need sensory and

intellectual to encode the symbols of artistic creativity and interpret its connotations, and stop on the nature of work and substance, so the ambiguity is indications, the first aesthetic is a mystery where art, and the second language It has an ambiguity and coding, the ambiguity "It is not difficult to open the locks and skip the walls that reach us, it is a natural feature resulting from the mechanism of the work of the Arabic poem and its hand-formed elements, and the essence of poetry, which is the appearance of the overlapping of the complex forces of many soul and mind under the hood behind the poetic moment" (Draz, Siza Qassem, 1993) To link the ambiguity with the task of creative work in terms of the creator, the text, and the recipient, and the term anxiety disorder was struck more than any critical term, and this disorder came as a result of the difference in defining its concept and its knowledge of its importance. This dilemma leads to the ambiguity of the synonyms for many languages (thumb _altamah_alastglaq_alalgaz_k) this plurality may be the reason for the recipient's deviation in estimating the importance of this term, its concept and its function as well (Khawaja, 1991). Therefore, talking about the mysterious hadith is not new, but there are many studies, whether recent or old studies were the first of many believers to pay attention to this phenomenon, but there is no doubt that "the phenomenon of uncertainty, including the structure of the correlation of speech that was also attracted by the ancients since Early on, and did not prevent them from profoundly believing in the sanctification of the Holy Qur'an and sanctifying them, from studying them through verses, they were used in importance and many terms have referred to ambiguity of meaning and degrees of this ambiguity, such as multiplicity of meaning, and so on, whether in the Holy Quran or poetry, and there was Many of these terms, and in many cases the term is more frequently used than the concept in each of these scientific environments, but they agree on all the precise meaning, lack of clarity or pluralism, whether in vocabulary or structures (Khalil, 1988).

There were many reasons that ancient Arab scholars attributed to them about the meaning of ambiguity and these reasons are due to the structure of the sound syntax of complex grammatical words, or metaphor, metaphor, extraction, or violating the rules of poetry. Arabic, Al-Amadi is one of the highest critics who used ambiguity in his book The Balance between Abu Tammam and Bahturi, as Abi described completely obscure poetry and the closure in meanings and images compared to the Bahturi poetry, which clearly means and its proximity. Y says: "I ... who prefers simple words and his neighbor, and affects the health of foundries, good words and kind word. If you tend to workmanship and mysterious meanings that are extracted from the idea of diving, and do not distort you whole father you do not inevitably feel" (Al-Ameedi, 1944). And Marzouki identified the pillars of the hair column, which are characterized by the absence of ambiguity, the depth of the metaphor for good poetry, and obliges the poet to follow clarity, saying: "They were trying to respect the meaning and its validity, remove the verbal and righteousness, and injury in the description - and from the combination of these three reasons, and the abundance of other proverbs, strains The verses - the approach to metaphor, merging parts of the systems and healing over the

selection with a delightful weight, and the appropriate title for him with a pseudonym for him, the problems of the meanings of the word, and the intensity that they need for the rhyme so that the antagonism between these seven chapters is not a pillar of poetry (Gharib, 1983). Through this, Marzouki resorted to prefer prose over poetry and the reason for that to the large number of poets. "The poet can write poetry including adding mystery and sudden meaning, leaving his interest in clarity in meanings and words, and this is the distinctive mystery of the poet's shortcomings He who works his poem beta beta, and all the house of the acquired union, must be credited in most cases in some sense, and the comfortable poet. (Al-Qa`ud, 1990)

Mystery has become a sign of quality and a basis for true pasta. Abd al-Qaher al-Jarjani used the term ambiguity by referring to it directly or through the designations shown in this expansion and strange. It was among the ambiguity lies in the meaning of the second goal of the literary work, whether it is prose or poetic discourse on two types: hit you hit it for the purpose in terms of the word alone, and if You meant to tell Zaid, for example, to get away from the truth, then I said Zaid went out and starts from Amr, so I said: Amr is a hypothesis: Based on this analogy, and you hit another one, you do not reach him in terms of the word alone, but the word indicates To the meaning that his subject requires in the language and then you find another meaning for the indication once again, reaching the purpose and throughout this issue to metaphor, metaphor and representation (Al-Jarjani, 1981), and it results already that the term uncertainty embodies the level of creative artwork, as the essence of poetry and foundation. The greatest credit for establishing this term and its presence in contemporary criticism is due to English critic William Lampson and this is clearly reflected in his book (Seven Mysterious Patterns), as defined for obscurity as "all that is allowed is the number of reactions to be optional already on a piece of one language" (Khalil, 1988) We have identified patterns of mystery in seven types: (Khalil, 1988):

1. Write it down: a puzzle, which occurs when the text contains a number of details that present or talk about multiple repercussions simultaneously by comparing the number of similar or opposing objects.
2. The second type: In the presence of grammatical confirmation in the text, it is possible to understand those involved or more than their association, which is called the dual grammatical formulation.
3. The third type: occurs when the text allows understanding of two different meanings at the same time, and this is represented in the presence of some vocabulary, general formulas or common connotations.
4. Fourth Type: The number of structures with mutual meanings that relate to one another and that reflect the image of images of complexity in the author's thinking.

5. The Fifth Type: occurs when the author's language appears mixed phrases and phrases with each other in an unexpected way due to the lack of control of the control clerk completely in the idea that you want to express or express while creating in his mind.
6. The sixth type that exists when it appears in the language of the writer or poet, several structures have contradictory or conflicting meanings, forcing the reader to invent or develop many interpretations of them.
7. The seventh type is the type of conflict or total contradiction, which is sometimes in the language of the writer or poet and predicts the degree of degree of mental dispersion.

It is more clear than ever that these nine patterns combined are the most important patterns of linguistic and synthetic secret in the case of poetry, rhetoric and criticism through studies and research and may be a mystery in poetry and prose through the manipulation of words or pushing some strange words to give an aura of mystery and ambiguity to the text either In a deliberate or spontaneous manner.

Thumb – Mystery

While looking at the origins tagged with two terms, they stand in a set of problems that made us not understand the concept, but his response to the origin of the language realized the authors of the dictionaries of the difference that occur between the three words, especially when each of them was asked in the tagged contexts perhaps Abdul Rahman Qaoud did not give them the principle of attention during reading The first, because it did not make the separation of ambiguity and the division of the thumb season as much as it gave them the context the hermit says, for example, in one of the author's pages: "To be in my estimation, further suggestion that the ambiguity or the thumb in contemporary poetry of modern Arabism is a constant thing." (Al-Qa`ud, 1990), and in another situation, he does not hesitate to mention three contiguous words as well, saying: "To what extent can this contribute to the metaphysical dimension in the vague poetry and mystery?" (Al-Qa`ud, 1990), and it is more clear than ever that this speech puts us on the road, perhaps if he told him at the beginning of the way to replace him with his vision, this is the order in the attached thumb and the degree of the thumb is more in the mystery of ambiguity.

1. **Ambiguity:** Unclear ambiguity, that is, what is implicit and prominent, and this is what makes us stand in front of the most important experiences that the phenomenon has chronicled by researching the secrets of the Arabic language emanating from the Noble Qur'an. And the honorable hadith. Examples of the sayings of the Prophet (PBUH) and the eloquent Arabs in their language, then he explains that the ambiguity in the meaning does not reveal to the researcher and the studied, and who knows the secrets of speech and art and provides examples of poetry that differed in its meaning. (Draz, Siza Qassem, 1993)

- 2. The Thumb.** It came in the tongue of the Arabs in their content, "with ambiguity if a cache does not appear ... And their intimidation concerns what it closed... And vague does not intermarry with him... And vague words I do not know that his face brought him, is taken from saying that the wall is mysterious if there is no door... It is said it is mysterious if it is vague and does not know its meaning or its door. (Lisan Al-Arab, n.d) When Abi Asma "who says that the words of the speaker are probably contradictory Manin is not distinguished by one of the other does not come in the words what distinguishes it after that, but aims to thumb her deliberately" (Wehbe, 1984), and this thumb is not otherwise, as it is quite clear as we saw it with the word ambiguity, but it is closed to understanding that it is not possible to direct the door to which you know it, and therefore the meaning cannot be reached, whether the recipient is a news of Kebkaya speaking with elaborate images of Understanding or interpreting it or not, but if we discuss the importance of the term in a way, we will find that the thumb indicates: "Wholesaling is full of rules of fixation, but mysterious in terms of meaning" (Mujahid, 1998), and therefore in the thumb is deeper than obscurity in shading The recipient who left no meaning What is ambiguity? Art D is looking for its meaning that many researchers have promoted the idea of the thumb that it is not vague, as they preferred to launch the poetry of modernity under the pretext to overcome the openness towards the ambiguity and close the causes of the thumb to modernity and the intellectual and artistic direction as well. As for the absence of a subject in the poem, his idea of a primary focus on the effect of poetry instead of focusing on what he says and communicates, and on abstraction (Al-Qa`ud, 1990).

Ambiguity in the Literature

The phenomenon of uncertainty is not new in the world of literature; it is an old phenomenon, which addresses the books of rhetoric and old Arab criticism, the lack of conformity required for clarity and its reception in the mysterious poetry of what I love. It will soften it, and the ambiguity that reaches the point of thumb and closing is not desirable and unacceptable, as is the case with complete clarity.

But this phenomenon did not take the old size that it took in the modern era. It became a characteristic of the school of literary school and is not a symbolic image, before it spread in contemporary poetry, which becomes a lot surrounded by mystery, and it needs to understand the mind and the like, in order to reach A poet Maram, and in some cases, but sometimes, many fail. But what distinguishes the school is the symbolic symbol that this phenomenon is a feature of the primary and private teacher of its characteristics, because the symbol to be a symbol must contain a degree of ambiguity that it reveals, gives it depth and versatility in importance, attracts the reader, makes him feel the pleasure of follow-up and participation,

and excitement Knowledge that comes through effort more than that comes through laziness and mental (Foley and Wallace, 1967). Likewise, when the symbolism symbolizes that it is not a clear idea, and there is no clear and clear feeling, nor that the transmission of news is their hair or their hair or one of their goals are ambiguities of sensations, cases of fire, a mysterious psyche that ignites the mysterious expression, due to the difficulty of expressing The Jordan Valley is in a permanent, static and subjective movement, so literature was symbolic, dominated by the type of mystery. (Wehbe, 1984)

There is no symbol that leads to all its contents for a single reader. Some symbols believe in the difficulty of hair and opacity, because they see in this feature that the hair gives them a decent position, and their hair needs to be difficult and uncertain for the mind to regain, and protects admiration with an easy surface (Al-Ayoubi, 1982), and the symbol of ambiguity that reaches the point of the thumb should not be chattered or thrown into it, because it kills the symbol of buds before opening, blocking air outlets, and creates in front of the reader a vacuum that does not stimulate thought, does not wake up feeling, and threatens the power of poetry in terms of both and favorable, Ambiguity is an aesthetic and artistic value, and does not cover impotence (Mandour, n.d), then ambiguity is not a defect, does not spoil symbolic literary work, nor does it lose harmony in its structure, if it is calculated in an artistic way, so that "works are not missed for harmony inside, which support some of them Some in the formation of all the rhythm of the music, the ideas and images in each of them are combined to provide us in the end with the image and thus the phenomenon of ambiguity is not a negative or arbitrary phenomenon, but rather a means and a tool for artistic expression of the conditions of the self, and enrich the work as a technique for and imparting the meaning of the ions of many, in the light of this field One of the comprehensiveness that granted the communicative and dialectical process the relationship between the parties and the idea of domination, which governs the peculiarity of the job that sheds light on the phenomenon of ambiguity that belongs to the ally of this money space, is a movement inside and the movement between the parties. P and receiving, as well as at the linguistic and rhetorical level, the matter is the same in the literary work itself; Providing literary works that make him unable to make the desired impact on me.

The same recipient, i.e. clarity here, brought out the poem of space to influence the recipient, because the promising in art is unacceptable, and it is not required to be directing the truth, quoting it completely, it is far from each dimension of the function of art, so art is when a dream of psychology opens an exciting front of the mind In ways full of promises Visser, where his pride, and here mystery in art is recommended because it is the most exciting dream (Gharib, 1983). I have acquired the dimensions of mystery and helped enrich human literature there from business literature that is difficult to restrict what the mysterious man experiences in this mysterious universe, although natural science and humanism exerts the utmost in the power to reach the laws that govern this universe, the problem is really clear in

That whenever a person is invaded to discover his surroundings, he discovers that a drop in the mystery of the sea, that the man has not been able to discover the mystery itself until now (Ragheb, 2002).

Thus, the circle of controversy expanded and views differed on the phenomenon of ambiguity in literature, which occupies an important area in most creative productions in various fields. Part of it is hidden, the sacrifice is subject to multiple readings and interpretations, but some others stand in contrast to this phenomenon, claiming that it tears between the text and the receiver, and they believe the greater the damper in the coding and the blade and the mysterious sandals the sparkle of creativity in the text.

Mystery in the Theatre

The issue of clarity and ambiguity is a fundamental issue of the issues of art philosophy, and many levels of clarity and mystery and various treatments for many aspects, but they are problematic in the art of work in general. Because of the Muslim's intention on the artist's intention to convey his implicit message in his art to his broad audience, the ambiguity in the art of work includes the other message and whoever wants the same purpose in communicating his message, creating responses that, toward specific or different directions. The ambiguity in these terms does not mean that my artistic work in Chernk is about himself, from trying to open the structure and widen the bridges between it and the recipient (Noman, 2015).

The concept of ambiguity as a technique between electrical current and text was associated with the beginnings of the emergence of religious play and thus this concept took the Oadioloj j curve through obscurity in interpreting religious concepts. "It appears that codifying the content of obscurity in literature with religious Egyptology, which spread in medieval Europe, and which was presented in religious festivals and ceremonies, such as Christmas, carnations, etc., and these plays are represented in churches and houses of worship, which helped spread the pure spiritual air Surrounding the atmosphere with the spectator of ambiguity and contemplation of the secrets of the universe which are difficult for human awareness, and this theatrical acceptance received great mysterious folk in all the important European starting centers in the eleventh century, and the Egyptians wore it and saw it to some extent, resorting to preaching and guidance and confirming the inability of man to Confronting the mystery of the universe, and faith is necessarily true for man, but always resorting to reason, but there is presence, intuition, and transparency thus mean the soul in its quest to understand the subject of the universe (Ragheb, 2002).

There are three literary schools that have influenced the theater of mystery and we like this sectarianism: (symbolism, surrealism and materialism) Batali has an RPR theater to accept

multiple readings for one individual or one chapter, and adapt to other areas of knowledge, as evidenced by the critical methods that have reached us all through culture you find Recruiting is in the presentation stage, and the remainder of the text is produced in another language. The director is supposed to take into account or create parity between the semiotics of the data in the text and what can be created on the stage, i.e. data that can be extracted through functions and levels of language, the base of dialogue, as well as the verbal rhythm of the language, which appears through the presentation.

But in the ethnic theater there was a certainty of uncertainty that was strong in both text and presentation for several reasons. One of the most important causes of political truth is that Iraqi society has been under the suppression of dictatorship 35 years ago. Through the symbol or sign and opening the door for the recipient to put the appropriate ends Ma Ma P Ntaala in one of the texts of the Iraqi title (in the evening cemetery) Al-Qaisi Jalil, 2007). This play takes place in the cemetery and the man continues in sixty of the old woman in a dialogue of fifty unions between two characters. Virgil comes to the cemetery to visit his wife's grave, and women come to visit her grave, husband, educated man, and write poetry that I have met in the past days. As for the visit, there was an indication between the graves being close to each other and during the conversation the man was trying to calm the woman, relieve sadness and start the events of the play. We note that the ambiguity surrounding the play from the beginning is the first through the title and psychological status of the cemetery, which is one of the psychological attempts that men try to bring closer to women than the conversation: it is the beginning of my new life and we forget to get out of this sadness.

Women :I like you do not possess the courage to forget my husband...

Man :Until you are an Indian from the nineteenth century, madam there is things that you should not be afraid of. Note that a man tries to persuade a woman's point of view by manipulating non-circular vocabulary and the so-called mysterious aesthetic of the word, that life does not stop at anyone and that death is the end of nature. The man to continue life, (Al-Qaisi) tried in this aspect to convey to us the picture of the reality pension from which we live through the restrictions that society provides on widows and the end of her life with the death of her husband despite the suffering and pain that caused her.

Woman :Did You Love Your Wife?

Man: Insanely ... Yes Insanely

Al-Qaisi tried to give us the act of dialogue between the two peoples and that the woman is trying to find a reason for her to get out of the crisis she suffers from, so she is trying to obtain a result from the man that it is possible after the love of her last husband to love another person. We note here the aesthetic dialogue and vague references in the text that the recipient interpreted with a sensory and mental sense. Dean of Dr. Al-Qaisi intentionally this

cemetery of dialogue near the dead to give the dimension Siciologia that with the end of life begins the life of a new place for the burial of the dead. I have a piece of Al-Qaisi, the accepted rule by the fact that the cemetery is a place of crying and wailing if we see in the body of Jay a play of the first mysterious semi-emotional encounter that the recipient pulls to him in order to understand what will happen to him in the end, the man tried to sow hope in the same new women and this is actually entitled to him during Her hadith where he says to the man:

Woman: Come Tomorrow to Continue Our Conversation

Note that women ask men to come tomorrow to complete the conversation, and it is not unusual for the two to come to the cemetery, and this is a sign of a woman's inclination and belief in men's words. Oz tomorrow will be the date of the first former writer and differs from all previous meetings that she will come tomorrow not to visit her husband's grave but to meet the man. Here (the author) interferes, after which the recipient becomes mysterious during tomorrow's day and waits to meet two people and what results from this shed. But the unexpected recipient was not in the presence of the man and added new disappointment to the women. He continued to appear every day to the same place, but without the benefit of the man he did not come despite his long wait. Al-Qaisi tried to involve the reader in the water spaces in the text to finally satisfy the recipient in the appropriate drawing and this is one of the mysterious aesthetic patterns that make the reader is the second text of the author. Dr.. Caesar Al-Qaisi, the door is open to all explanations, so did the man not deliberately attend? Is there any objection to prohibiting prohibited women does not know? Or will you return? All of this left Qaisi to the recipient despite the case of Elias in which the woman was lacking in attendance and we will see her at the end of the broken play that says:

Woman :No ... no.... He Won't Come

Thus the author left the door open to us in the process of engaging the reader in finding a solution and water spaces and how the end will be. Aesthetics more pleased for the recipient by becoming a partner in finding solutions.

Play (stayed on alert)

Directed by: Ghanem Hameed Author: Adnan Al-Sayegh and others Prepared by: Ihsan Al-Telal

The Story of the Play

She was offered at the Rational Theater, representing the National Representation Ensemble, Baghdad 1993. She performs drama events about the war and its births and tells the story of a martyr named (Abdullah) who rises from the dead. By recounting Hveanh throughout his memories and passing him throughout his life, he highlighted the stations and memories he had encountered over the years to end the bullet.

Theatrical Analysis

Events start when the curtain starts, and you see a black piece written on it (in the city cemetery, a hostile missile fell, and the martyr Abdullah woke up with the dead to continue the raving bitter memory) This play is the second part of the play, directed and prepared under the title (Delirium of bitter memory) in 1989 The mystery from the very beginning was the first show through music and dim lighting, the voices of others are incomprehensible. Wm the voices of the feet and movements of people gather at the front of the stage, then an explosion occurs, so everyone disperses or everyone dies. Abdullah comes out of his grave and begins to understand his incomprehensible warning that threatens himself in contradiction with any of the Holy Qur'an in the prayers of the Messenger of God, may God bless him and grant him peace.

Abdullah: My bones are weak, my head is glowing, and the psyche of many is stained by hypocrisy.

Director Arad (Ghanem Hameed) who adds a hysterical state that suffers from these personal keywords understood, understood and coherent with the words of rubble behind the side of the personal key, which speaks clear and clear words and repeats slow phrases the movements of the dead naked.

Group :Tltm...Tltm..Tltm..

**Abd Allah :I Will Not Otltm ... Will Not Otltm ... Then Shouts
Of Has to Thama the Size of the Homeland.**

What is here is the fear of rhetoric that the personal key tries to talk to about the country's event in the period of war, death, hunger and murder. It was a deliberate present with full force in its aspects of its presentation. Through dialogue, decoration, and lighting that changes from green to yellow to red, and the sounds of intermittent conversation with (Abdullah) who tries to remember his past and read the popular poetry house (Abu Fyah) to reflect on the state of sadness and suffering he suffers from. W m there is an explosion of the fact that the events in the middle of the state of war, they go out carrying all types of phones

by any means of communication, which calls wow ... but without answering or receiving a call from the second. What is the dialogue between Abdullah and Corporal Sabah, who seemed to be busy polishing his shoes (the military rug).

Abd Allah :What is Behind The Berms?

Corporal Sabah: Don't Ask: Choose to Draw a Whole the Size of Your Wish, This Time Around the Holes.

We note that the corporal does not care about what is going on about events and near death by meeting him with Abdullah FH and talking to him as he shines his shoes as if he were telling him that the military Kiev became more important than the life of man and the indifference that reached its soldier in wartime, and this is a sign of the licenses of the human self At that time, because death is coming and has not been dispersed whether he hid it or not. This is a dramatic play for moving pictures more than Abdallah summonsing characters and situations as soon as his life is trying to find himself among these various images, a lighthouse that once happened with a drunkard, a dialogue about the world and the nation, and how the situation will be. Aesthetic ambiguity continues to arouse the recipient with the Songraveh show he created in the hiring manager. M sums still fill the stage in unbalanced movements and sounds are understandable. T changes in Abdullah's behavior through his balanced moves once and is not met again, that once we see a poet and once we see drunk and once we see singing and as soon as we notice the rule in his book the words, and these contradictions made the recipient drown in this full personality with the loudspeaker awaiting. Dr... The director of the director (Ghanem Hameed) gave a continuous personal study presentation with Abdullah in various forms, each surrounded by ire of people holding people close to Abdullah, and Abdullah learns only from watching this invisible character for everyone. Z erods in a love scene when his mistress remembers to be a meeting between the dead and dead...

Sweetheart : I Love You as Much as the Morning Cold

Abdullah : No ... Few

The director brings us the image of the machine unlike the life pictures of Abdullah, but he still dies chasing him and wearing the doctors' bra and includes an interpretation of the white chest of the people of medicine and nursing, because the white color is pleased to consider it a hope for the sick and wounded, but the director wanted to send a mysterious message that this costume could He also wears a bad night. It could be the nightmare of war and the horrors and suffering that engulf him for all. Abdullah was besieged on all sides by his thoughts about his memories of war soldiers and the death of perfumes that filled the place with all his reasons, his habit was low near Adilam creating an atmosphere of terror with

Iraqi music and songs such as (My wife then a voice exiting the theater, addressing Abdullah, saying:

The Voice: Was it Necessary to Go to War and Leave Me...Whether she was ready to be Treated but whoever he was. He was ready to be treated but who was...

Abdullah: How do i take out the Skin of the Hammer Khaki from My Fights ... And my Patience is still between the Waves.

Then we move to the bedroom of Abdullah's room (wedding room), which is the term for a vehicle by Firas a white wedding to tell us that Abdullah is in the room to sleep, but war and fear of death, they take everything E with him was not left bored with the character. I wanted to declare war unfairly, but I was a film maker keen on employee safety and not revealing all secrets, but let recipient solutions icons display and interpret words appropriately, and this is one of the keys to the style secret that has left the field open to all interpretations of capabilities within the show. We move to one of our preserves to leave the battle of al-Midan on the land of the pension, and the same goes in front of the owner of a food store, where a group of people appears standing before this agent asking him to participate monthly in this country. The director of Arya D in this picture stimulates the recipient and solves the forms that occur to explain the action and leaves the gaps for the recipient to fill, and here he moves from one character to another in this dialogue, which is purely political because he was changing the agency owner to a man who wears the khaki (it is known that the khaki has wore in it Time) then silence and prepare for the crowd. Hence, I am from the ambiguity of the director and the failure to reveal the identity of the transgender person, which everyone sees differently, but it is clear to everyone and fear prevents everyone from talking.

Soldier Mahmoud: Dreams will kill you, not bombs and Bullets.

Abdullah: Let me dream.

The director brings in the delirium of T. The multiplicity of places spread from the war front and the people and events that passed by Abdullah in the case of the ambiguity of lighting, music and decoration play a role in transmitting and creating an atmosphere of terror and fear, and accelerated memories have been brought back in the head of Abdullah to carry this traveler The time in school and his dialogue with the teacher:

Teacher :Express Your Hunger

Abd Allah :Brought a Banner at the Door of UN United

Teacher :Express the Woman's Heart

Abd Allah :The Legs and One to Join the Second Lift

We note that the dialogue between the teacher and Abdullah contains ambiguity in speaking and manipulating sentences in a fun and beautiful way more than the words of Abdullah, who is trying to express what is wandering in his memory, and he is from a whole generation who lost his dreams during war, death, hunger, and lost dreams and hopes. Was theater progress more prominent through sound presentation and image problem? At the end of the plays, there were clear and decorative signs. There was one ballet for one of the soldiers in a very large center of the theater, which reflected a light yellow color. When I received a lot of questions, so I tried to photograph the director (Ghanem Hamid) in this play to give indicators that give the recipient the mystery that is conveyed to them and do not reveal what he wants, but they left these indicators from the role of the public stimulus and the Aegean answers d, the explanations and the solution of the mystery that occurs in the performance The internal theater. At the end of the play, Abdullah meets this barefoot and multiple images this time by Abdullah along the show and words incomprehensible and dispersed, and Abdullah says:

Abdullah: Stop Beating These Drums ... My Country is that I Feel Alone Saying Goodbye, The Country That Harra Has Bombed Bye, The Country where the Widows of Goodbye Surrounded, The Country in Which we Called Farewell, And Bye the Country Starvation.

Here a shot sniper was launched to end these painful cheerful celebrations that Abdullah lived throughout this time. Dipping is present in all corner shows of decoration, lighting, music and dialogue that excite the recipient on Mulla Al Mulla. Existing and potential in theatrical performance advantages.

Results

1. I rented a mystery in all plays as an indication of where the image is very heavy readings at the level of sound and image performance.
2. Use linguistic ambiguity, especially in the play (which remained in his delirious vigilance) to become an effective tool in building the aesthetic of the visual image, and in this way the ambiguity was effective in self-immersion that isolates the actor from the rest of the characters.
3. The intentionality is present in the text theater by the author to build the mystery mechanism, which was directly reflected on the visual image mechanism where religious, social and cultural ideologies emerged, and this seems clear and more theatrical (which remained on alert).
4. The political circumstances imposed in particular in the play (which remained in his delirious awakening) have a direct impact on the dramatic structure as well as the



theatrical image between the presence of the political watchdog in this way, which made ambiguity a tool for venting on the shoulders of the author and director.



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