

The semiotics of the body in shaping the scenography space of the contemporary Iraqi theatrical performance

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Abstract

In its work, semiotics is linked to the rule of the existence of a sender, a receiver, and a code that is subject to the limits of law, controls, and the process of sending and receiving. Transforming constructivism during the presentation, the actor with his movements that he performs and that changes from one moment to another is capable of producing a set of signs and signs that are capable of development and the production of different meanings through the process of stability and consolidation of the signal, which works to give the form different meanings.

The methodological framework and content: The research problem: It resulted in the following question: Can the actor's body be able to build a semiotic system through its performance relationship with the scenography elements?

The importance of research and the need for it, the aim of the research, the limits of the research:

Definition of terms: The researcher touched on defining the following terms: semiotics, the body, the semiotics of the body, space.

Theoretical framework: The first topic: the semiotics of the body, and the second topic came: the scenography space, and concluded with the results of the theoretical framework in terms of indicators.

Research procedures: the research community, the research sample, the research tool, the research methodology, and then the analysis of the research sample, which was represented by an oil slick play.

Chapter Four: Results, conclusions, and a list of research sources and reviews

Introduction

Theatrical discourse, in its various types and methods, works on a large and different set of signs, including what is audio and another that is visual. It is built on concepts, visions, and cultures belonging to that discourse. It forms an aesthetic aspect that contains the idea of

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presentation, which is in the form of signs and icons formed by various theatrical elements and the body, the most important of which are the elements that build this. The informative system loaded with various connotations bearing various forms of interpretation.

The semiotic system possesses the high capabilities of transmitting various meanings through the representational performance and what it can form in terms of relationships with the scenographic elements and their space to which they belong, and what they can achieve in various forms, those transformative constructive relations during the show.

The actor, with his body, who moves within a hypothesis that has privacy, works to impose his dominance over all scenography assets, which calls for the construction of various and different relationships that arise based on the diversity of these elements and their difference between the tangible and the visual. Those relationships resulting from those relationships carry a group of sign systems that differ. Its interpretation and interpretation, as it is part of the elements that work to form a productive space that calls for building a relationship with an existing recipient who interprets and interprets these signs and relationships, especially as it works to build an aesthetic dimension at the level of form and at the level of thought as well, as it is loaded with signs, symbols, and various and encrypted indications. The different semantics, which makes the theatrical discourse and its scenography formations with a semiotic effect capable of building a meaning from that semiotic relationship between the performance and the existing scenography elements. with scenography elements). The importance of the research lies in the fact that it sheds light on the concept of semiotics and the semiotics of the body in shaping the scenography space. It is useful for actors and theater workers to understand the nature of meaning and how to produce it.

Or the aim of the research is to know the semiotics of the body in the formation of the scenography space.

Define terms:

Semiotics: (Semasiologie)

Saussure defines it as: a science whose subject is "the study of the life of signs in society" (1).

It is also defined as "that branch that studies the conditions that must be met in a symbol in order for it to be able to carry meaning" (1).

It is also, according to the definition of (Kir Elam), "a science dedicated to the study of the production of meanings in society. It is also concerned with the processes of signification and the processes of

communication, that is, the means by which meanings are generated and exchanged with them".

The researcher defines it as the totality of signs and signs within the space of theatrical performance as a semantic field that confirms the privacy of the actor and his centrality in the perception and embodiment of the media act.

space

It is defined as "the vast void that surrounds us from the outer universe, and it is also all this huge void that extends around us with the extension of our vision."

The researcher defines it: space is the vast void that surrounds us and extends around us and is defined by the earth and the sky

Scenography: ((scenography

It is "picturing or drawing, and as a result, the final result of translating the plural of these two words is depicting the scene in the sense of drawing it, or drawing the scene in the sense of depicting it or shaping it."

It is also "drafting, photographing and implementing the design of the place, display."

The Theoretical Framework

The First Subject:

The Body Semiotics:

The ancient man used different movements and sounds and screams as a way to communicate between himself and the rest of the individuals to express his various feelings and convey the feelings that he could feel. Emotional feelings that people tried to explain in the past, even after the appearance of the language and the words that people began to use, but that "the word in the early stages played a small role and did not have the quality of meaning as much as it had the nature of the rhythmic signal that is achieved by the sound (the cry)" and it is here As a synthetic act resulting from a physical performance mixed with a sound or a cry in which the denotative performance overcomes the vocal utterance, which works to highlight the semiotics of the movement consciously or unconsciously, and its expressive formulation, despite its simplicity and instinct that the ancient and primitive man worked on in his various actions and practices, it created a form It has its indications that are agreed upon with the people of the surroundings in which it lives, as the screams

differ in their interpretation. In the dance of ecstasy, they did not take the form of an idea yet. It has its own significance that a person in that society can understand and interpret those cries and distinguish between them, as it turned into a system of signs within the perimeter of those narrow and small societies. Therefore, it was difficult to understand them or infer their meaning outside the borders of those societies, especially since "signs or symbols differ in their limitations." on a large or small group, or in the degree of its obscurity, and the more primitive the tribe or the more primitive the religion," as those societies work to preserve the secrecy of their symbols and signs that deal with them.

The group of social and economic developments is one of the reasons that work to develop and form the symbolic patterns of societies. Cultural or social awareness has the ability to transfer semiotic systems and their symbols to higher and more scientific areas. The process of development in relations is sufficient to give any system a developed and regular form. His life towards balance as a reality in which he expresses his life capable of enactment of systems and signs that can be norms and norms that everyone understands and adheres to, which prompted all members of those societies to adhere to and adhere to those norms and laws that have become common among them. There are many examples of this, including seeing an owl or any sign in the sky as a bad omen, which made it a source of ideas and production. The stories are the result of a group of interpretations and indications that they suggest.

The Media systems need a sender, a receiver, and a message in order to be an integrated system. The first is the transmitter of it, while the second is the one with which it forms an intellectual discourse based on a common knowledge between the first and the second, which works on "meanings crystallizing in our minds and turning into embodied and visible images that others can understand." It is in the form of a vocal utterance, a sign, or a gesture. It is the shared understanding that supports and develops the media system of any society to be a catalyst that calls for revealing things, especially those related to people's lives. The simplest or closest example of this is the language, as it is a set of phonetic symbols that a society agrees on formulas for understanding and dealing with that differ from the set of phonetic symbols in other languages, while the signs are more widespread and have larger bases, as many peoples share the understanding of certain signs. It refers to the same meaning or indication, so the sign of victory is understood by people according to the same interpretation or its own meaning, as it is related to the same verb that represents victory or victory. Therefore, the sign can be defined as "everything or event that refers to something or an event."

The sign, then, is linked to the cultural and cognitive awareness of man, and the stages of development witnessed by human civilizations had the ability to produce a sign system that was linked to human behavior semiotically. It was perpetuated and appeared in the form of symbols and signs whose primary source is custom. The interactions that developed and transformed until they became a scientific act that generated semantics with meanings.

In its operation, semiotics is linked to the rule of the existence of a sender, a receiver, and a code that is subject to the limits of law and controls, and this process of sending and receiving has "stable rules that make the receiver recognize them and be able to differentiate them from other messages and other units" meaning when we say a car, the indication and interpretation is clear to it within a specific and agreed system. It has what the word car implies or means, and the process of change that can occur to this word will change and transform the interpretation process for it, and here the function of the system is to coordinate and set the constants agreed upon by a group or a specific community, and the sign needs a transmitter who produces those signs. The signs or signs are usually a person who has a body and dimensions that corresponds to another person who works on translating these signs, signs or symbols of different types, whether audio or visual. Each person has a sign format "It is a non-vocal format whose essence is movement of all kinds" the actor with his movements that he performs. Which changes from one moment to another is sufficient to produce a set of signs and signs capable of development and the production of different meanings through the process of steadfastness and consolidation of the sign, which works to give the form different meanings, especially "The structure of the signs that make up each theatrical element must maintain its balance in every situation, whether it is Positive or non-positive" The movement process that is adjacent to a fixed thing in the physics sciences can produce different forms of movement or cases that require study and research, as it is capable of producing types of energy in the world of physics.

The actor remained the biggest mover and motivator for all the other elements on the stage with his dynamism that gives life and builds the signs on the stage and with the presence of all the other signs, "the actor, during the long history of theatre, remained generally dominant and dominant in this changing gradient, and for this reason the actor was an important subject of science Semiotics " Being the expressive and interpretive of all ideas of the text, it is the focus in which actions and signs are concentrated, which is what makes it the basis in and the most important of all elements of the theatrical performance, which allows the dispensation of all theatrical elements in the theatrical performance except it, it is the core of the show and the audience's

pleasure, and from The paradox is that the actor is a producer of signs and a producer of their actions at the same time. The actor, with his dimensions, constitutes a sign when he supports any character. It will be another sign of his falling between two different thoughts, the first is his own and the other belongs to the character and its actions. It can appear in the form of an action or in the form of a struggle. It can be more evident in internal monologues and individual dialogues, as well as monodrama, because of the group of transformations that occur in the performance of the character and its various preoccupations, the form of building the role. It is not complete without a set of transformations and signals that represent a multi-purpose structure, which works to create a mental pleasure that stimulates the recipient's mentality to take him to the action or event and to be part of the show because of the presence of two opinions, the first being with what is happening and the other against it or vice versa. The pleasure of sensory perception is always based on the contradiction between mental and realistic representation, and this contradiction is a prerequisite, and it is not permissible to be understood as a result because what is involved is a combination of the conflict, and theatrical perception occurs as a result of conquering this contradiction between mental and realistic representation, because the function of theater is to create differences in ideas to take the audience to the moments of purification on which the dramatic structure works, which Aristotle emphasized. The process of rejecting or accepting the theatrical act and reproducing it through its various interpretations has the ability to create this contradiction that allows the reorganization of the ideas of the audience. The actor's body is capable of building and generating signs even in kinetic level, as he has the ability to communicate the idea, so the actor's body is a large vessel that has the ability to build meaning.

Through "his movement and it indicates through his stillness, that the stillness of the body is not a material stillness, that stillness is an original situation in the body, it is the window through which the active self in stillness looks out for what will come out of it." The movement or stillness of the actor works to build signs and signs that are associated with its predecessor or what it can come after it, which makes the actor's body a structure for signs and signals, and the actor's body is an independent sign that forms the transformative and dynamic aspect of the show, with which all the transformations of other signs are associated, because things in the theater, just like the actor himself, are subject to transformation, similar to the actor's transformations from one character to another, which is what makes The actor and his body are the most important theatrical elements that work on shaping and building various signs with their different expressive connotations that are intellectually and aesthetically

transforming, and emphasizing his employment to build various shapes and personalities, as it is an independent sign that works to build the entity of the actor himself within the media display system.

The Second Subject:

scenography space:

The term space takes a lot of human thinking, which greatly affects it and all the requirements of its general life, as well as philosophers, where the ancient philosophers cared about this term greatly, especially since man cannot acquire his human character as a social being without his association with space, especially since it is the center or focal point that takes him. In the direction of humanity, the distinguishing mark of man from the rest of the creatures is represented by his centralization and his transformation from the random state and savagery to the state of steadfastness and civility and his building of these gatherings and spaces after he used to inhabit caves and prairies. These were the first steps that prompted philosophers to focus on the concept of space, as St of A bunch of different places.

The most important thing that can distinguish the concept of space is the generality that it constitutes and what it may include, and whose use and dealing with it varies. Space is a term that is used and frequently used. Social systems and concepts. As for the architect, it means the building or the built environment and its internal and external spaces." These uses have made it a great term in which many sciences and arts share, which is what made space an existing reality that cannot be denied or overlooked. We exist especially since we "perceive it through movement, the most prominent of which is the movement of movement from one place to another," because movement needs a space that this space determines its shape or type.

Our sense of space is related to all the impact that it can leave on the human psyche. Confined and closed places can cause distress in our psyche, which can lead us to isolation and depression, which is opposed by open and wide space. Space, on the other hand, may be closed in shape (closed) or semi-closed, i.e. regular, wavy, broken, or any other shape. The human relationship with space constitutes a relationship on various levels as a result of a group of formations that are linked and deal with his sense, especially the visual level, and what this level can affect The rest of the feelings and feelings of the person.

In the field of arts in general and theater in particular, the set of elements of the theatrical performance constitutes the image of the performance, and the theatrical space is the most important and the first of those elements that the director and the designer of the scenography show encounters, as it is the largest mass that includes

all the other elements, including the place. Visible through the existing possibilities for the existence of a group of elements that it includes that the director and designer can deal with and control to build places for theatrical action, which can work on building the aesthetic dimension of the theatrical performance, especially since "space is part of the scenography vocabulary." In other words, space includes all the architecture of the place which contains all the other theatrical elements, as it includes walls, columns, and all the spaces and heights of the buildings, which work to define the areas of building the boundaries of the place of theatrical action, and that the process of working and furnishing the space is the process of organizing and shaping this space is a re-creation of this void.

Historically, all the transformations that took place and took place in the form of theatrical construction and the area of representation are among the things that have a great impact on all other elements. However, the major and prominent transformations were almost in the Renaissance era due to the amount of technical changes and developments that took place in the work of scenography techniques (lighting, decoration, sound).) and its great impact on the operation and furnishing of the scenography space in a great aesthetic way, so it turned into a "factory that penetrates the walls and works to break artistic forms and furnish multiple and changing technical and aesthetic forms". What imposes a specific form of performance.

The scenography space imposes a certain scenic constructive form that forces the director and designer to take into account the ratio and angles of the vision, which constitute a kind of movement for the actor. The middle of the stage is always the strongest and most important for most directors and designers.

Since the first moments of its appearance, directorial experiments focus on the installation of scenography spaces according to the visions from which their experiences stem, which range from simplicity in design or complexity and installation of its various and different forms. And the social excitement of discovery and reception "for a group of political ideas and the process of criticizing them, in which the scenography space is an invitation to change in contrast to the luxurious furnishing in the performances of modernity and postmodernism that are embodied in the performances of (Robert Wilson, Lepage) and others, and the extent of the importance of space and its influence aesthetically, intellectually and strangely on building these offers.

The process of working on furnishing the space with a group of theatrical elements is one of the most important factors that create the shape and idea of the show, and the most important of these elements is the actor and his performance as the point of

communication and link between all the other elements. He came to look at the theatrical work through "his personality that he presents on the stage." The set of his relationships that he establishes and works to implement is a signatory system within the larger display system. He speaks because the actor is the main visual element moving in space, which works to revive things in distance and time." The flexibility and agility of the actor can give him the idea of distinction from the rest of the other assets, especially since he has the ability to build the geography of place and movement through his kinetic techniques, which are the most responsible for the process of artistic integration The aesthetic of display within the space.

As for the other element that can correspond to the ability of the actor to furnish the space, it is the theatrical lighting, which makes the theatrical work a diseased body in its absence or distorted when it is poorly designed and used, especially as it possesses a language to express various situations, especially since it has the ability to infiltrate the space as a language that "forms semantics." Symbolic, indicative, and iconographic that simulate the distinctive features of any stage as well as creating a visual state. "Colors and light projections and their quantity have the ability to translate and create various signs in a way that can be appropriate in communicating ideas and transforming them into different images and signs, especially since there are many different schools and sects, and that "a process The use of light and painting in theater spaces is an artistic style that differs from one designer to another according to a set of rules and values that belong to a particular doctrine or direction. Aesthetically and intellectually, the scenography can differ and vary from one work to another and from one designer to another, which can produce a different semiotic system between one work and another. It is in the form of two parallel lines that can walk with each other. The first represents the aesthetic side and the other is intellectual in the form of various and different signs and messages.

As for the third partner in the process of building space, it is a group of scenic pieces formed by various decorative pieces, large and small. The small scenic pieces, with their varied movement, can equal the effect of large scenic pieces on two levels. "It affects the general atmosphere of the scene and the psychological status of the recipient, given that the overall value of the composition depends on the method of distributing masses and colors as much as it depends on the relationships between the colors themselves, and the different surface contacts that give the sense of spatial space."

Dark colors can give a sense of depth, as well as the color gradient process through contrast that can give things dimensions that give the recipient illusion of depth, which can make "the signal that is

employed to enhance the viewer's perception always includes some space," so there is a dimension or space that allows the recipient to interpret and think.

What resulted from the theoretical framework:

1. Signs and connotations can transform and develop within the theatrical performance through a group of expressive movements performed by the performer and their relationship with other components of the theatrical performance.
2. Theatrical space can give the actor and the audience a different feeling that can have an impact on the performance
3. The actor's body inside the space can be a substitute for a group of other elements, such as decorative pieces. For example, the body has the ability to compensate for the deficiency in some elements through its movement and its occupation of the space and stage areas.
4. A group of different elements in the theatrical show (lighting, scenery) can form different signs whose function differs in their relationship with the actor and his performance during the show, which works to interrogate the space with the amount of signals generated by those elements
5. The process of building and furnishing space differs from one designer to another and from one director to another, which works to impose a specific performance form

(Research procedures)

The research sample

Choosing the research sample in an intentional way, represented in presenting the play Spot of Oil (Buqeat Zayt) / directed by Rahman Al-Tamimi

Exhibited in Baghdad in 2015

Starring: Mohammed Hashem

The idea of the Show:

The original text talks about the subject of the sea, what the filth of the oil slick can do, and the amount of damage to the environment and sea water, where a character sits meditating and recalling a group of events that drive him to fear and instability, although the sea can give a sense of comfort. The writer referred to the oil slick and worked on it. Employing it intellectually as a reference to the destruction and fear in the world, and this is what the director turned into images that went towards the current reality and the fears in which we live.

The Spice of The Show:

The exhibition space was empty except for a group of levels that rose from the ground in a simple way, representing the edge of a high object (a sea coast) and a group of various clothes distributed on the floor of the levels in different colors to indicate the bodies of their wearers (a group of people who were absent from the sea).

Sample analysis:

Sample analysis:

The play begins with a dialogue for the actor (Shut up, you voices). The movement and the signal by the actor with the stick as he raised it above indicate silence. It coincided with the dialogue for the actor (Turn off, O light). In the dialogue of the actor (shut up, you voices), the movement was, and when the actor was talking (stop), the actor bent down and the stick over his shoulder was clear evidence of silencing the noise outside. It was consistent and varied. In a dialogue (a farce, I have nothing but these obsessions, this space full of obsessions), here the actor is moving and gesturing, and he is holding his head in his hands, pointing with a gesture and a sign that indicates that this space in the head is filled with ideas and whispers that nest in the head and carry nothing but obsession with flowing movement and gesture and a variety of sensations. In transmitting the meanings that generate the character's madness, it is clear that it is varied in the utterance that generated a signal that produced a meaning, and when the actor heard the sounds of gunfire, he suppressed the fall on the ground, hiding in his cloak, evidence of fear. It was clear to me and studied by the actor (Here confined my concern and loneliness, alone) after this The dialogue The actor got up again as evidence that he had regained his strength again. The actor moved on stage left and right while holding the stick in his hand. Clear evidence of not being afraid of this bullet. With his movement and physical gesture. His movement with his stick and with his hand. He moves with his hand and his head. Evidence that the movement and gesture were. It is compatible with the operative dialogue (go and come, go, come, come, come). When the actor turned around and headed deep into the stage, and when he took off his robe, it became clear to us that he was carrying a puppet on his back. He got up to move with it and dance with a dialogue (Norsti, my soul is the one who follows you). With the puppet, he is in tune with the event, and he says (come, I and Yag are here, no, there, no, there, come). The actor sits on the ground leaning on the puppet while it is leaning on him and his feeling of loneliness is a gesture and a clear movement translating the feeling he is in. Then he left the puppet, so the stage lights turned on, and if we discover the presence of many clothes as if they were puppets and he moves between them, then suddenly the actor feels lonely and takes off (his shoe) and throws

it on the ground and gets up In a dialogue when lifting the shoe (if they knew her, they would be cruel to her, the size of the minds) calling the doll (Come, you and I will sit far away) while he was moving on the stage between going to the puppet, with a movement back and forth to the puppet. It was varied in the course of events. The theater is searching for the puppet with his stick and searching for it through dialogue (Where are you, my mother, where are you? I am worried about you, my mother) while he was moving, raising his cloak with a stick and waving it with the dialogue. (Where are my children, where are my daughters, where are my children) until the character reaches a sense of fatigue and effort with a movement, a gesture, and a different sign, as he reviews what is on the stage of clothes, as if they were characters who had gone with the passage of time or drowned, and nothing remained with the passage of time, and their souls left, and only their clothes remained. The actor was He moves between those clothes with movements, signs, and signs that have indications of a state of grief, destruction, and death in a dialogue (my body was satisfied with death, and I did not die, oh, my mother, uh). Translating the dialogue with a thoughtful performance by the actor, with a dialogue (Why, why, mother) The actor wore these clothes, bending on the ground, wiping the place with the clothes that were in his hand in the theater, clear evidence that he rejects the idea of death with a growing and flowing feeling, and in conflict with the other who was absent from life. The performance here in terms of physical formation by sending the indicative signs that translated the uttered dialogue and in the course of events, the actor raises a rose water sprayer with his hand and sprays and perfumes the doll and the existing clothes, clear evidence that he is making a sign, pointing and moving to purify everything that is on the stage with a round (how many contaminated hands have been washed Your tears with our tired breaths) The actor here managed this movement as he raised the sprinkler up and flowed into the dialogue with a movement of a hand asking the Lord to have mercy on these dead. Evidence of this is that the actor went to the puppet that represents the characters he speaks with and raised the puppet above asking for forgiveness and mercy for the dead with a bodily movement as if he was carrying corpses. To its last place, the movement was by moving on the stage with a varied feeling, going into the depth of the stage and disappearing into the light, bidding farewell to the doll with a dialogue (My sister Nawras, where are you going) in the depth of the stage, pointing with his hand to farewell with a different movement studied by the actor until the end of the scene and in the course of events we see the actor appearing once On the other hand, his head is on the ground and his feet are above, and there is only one shoe that he wears with a dialogue (O my shoes, you are the most honorable thing that I wear on my feet, O protector of my feet from swelling, you always protect my feet by escaping from the

fears that used to come to me from outside). The course of events changes the lighting and the actor wanders around the stage and talks with the clothes in a head-of-heart dialogue (Shhhhhhh) while he is walking around The theater, with his movement and gesture, indicates that he suffocated and wants to breathe in a dialogue (my chest has narrowed, I can breathe). Within this movement and gesture, the actor was successful. When he appeared in the middle of the stage, he carried the stick in his hand, raised it up and hit it on the ground. This process was repeated more than once, and it was different and varied. To bow down to the ground with a dialogue (Why don't you talk, why don't you respond) as if he was calling someone among those clothes, the spirits left, and here is the scenography drawn in the theatrical space. The decree and moving in it with a physical movement produced a semantic meaning consistent with the event until the character reached a high hysteria and sad emotions by constantly searching for someone to talk to him and he scattered the clothes one by one in a scattered manner, then he collected them and stood for a moment of silence for a dialogue (I was afraid of loneliness, I did not imagine for one moment that you would separate from Between my fingers to make my chest surgeries, the actor had a study in sending the sign and the movement with a feeling that was consistent with the operative and in the course of events, the character reached a high hysteria in performance, by raising clothes from the ground and throwing them in an absurd way, and he raised the clothes to the top with a dialogue (My God, we have been destroyed by wars, we have lost what we have, and the sky is raining We will die a black death, i.e. this spell that closed the door of mercy). He moved and gestured like a cross until the character bowed to the depths of the stage with a tragic ending indicating death and ruin.

The set of scenography elements in this show worked on building a set of indications and signs from the first moments of the show, especially at the level of the sound and the screams that indicate those who were lost by the sea. The semiotic evidence produced by the general atmosphere of the scenography space was sufficient to translate the general atmosphere of the show clearly in the presence of the intertwined sounds of screams. The entry of the actor, with his slow movement and his huge physical dimensions, broken, straight movement, and his white clothes contributed to confirming the size of the pain experienced by the character of the show, and the loss and the unknown in which the character walks. Display that represents a picture of the Iraqi citizen in general.

The significance that the sea coast can generate with these pieces of clothing is an indication of the memory of the Iraqi citizen and the images it bears of pain and destruction, and what that memory can carry of images and memories that bear pain and suffering, and its

reference to the act of absence of the people who used to wear it previously and they were absent by death or emigration. It was performed by the total sounds and screams in the background of the show, in addition to the color of the white clothes that symbolize the shroud as a sign of despair experienced by the character and the extent of his readiness to meet death without any indifference, and that he carries with him a travel bag in preparation for any trip. And the researcher in more than one form, where it could be that wife who carries her memories and the burden of dreams that do not leave him, or that it is that heavy world that most people can live in and burden their families and other signs, and what confirms this is her staying attached to his back throughout the show.

The actor was able to produce a large group of signs that were formed through the transition between the moments of stillness and the moments of departure that came after it, which contributed to building a scientific format resulting from the operation of the side lighting and the shape of the corridors raised from the stage floor, which turned into an artistic and aesthetic language that expressed a large group of The indications have become a group of furniture that fills the space of the display, so that the recipient can identify its codes and analyze them in various forms, which strengthened and confirmed the presence, strength and importance of the representative performance and the extent of its ability to build various signs with their different intellectual and artistic connotations. The movement, which was in the form of straight lines in most of the moments of the show, produced a group of strong action centers, confirmed by the group of dialogues that the actor wanted to communicate and emphasize during the show. It fit with the expressive form of the movements through which the actor was able to produce signals, some of which started simple and then turned into a complex in other moments. Especially those moments in which the actor deals with the doll or a group of pieces of clothing that are repeated and varied in use in more than one moment, worked to build a common space between the actor on stage and the group of recipients inside the hall with a common factor represented by the general atmosphere of lighting, common darkness and light extending from the top of the stage to The end of the auditorium and the audience, it even covered the reduction in the set of other elements that the director abandoned using from the rest of the other theatrical elements, especially make-up, music and other effects.

The semiotic performance can be produced by the actor on two levels, the first is visual and the other is verbal, audible and uttered. Hence, the process of repetition in presentation and emphasis on some phrases and dialogues has created a rhythmic form that belongs to intentionality in the hypothesis of performance. It has become a

behavior of the character in some moments that can be described as aesthetic semiotic signs. It appeared significantly when switching between classical and colloquial and the repetition of dialogues, until it became a substitute for moments of kinetic stillness.

The Results:

1. The personal dimensions contribute to the production of a form of conflict represented in their conflict with the dimensions of the actor that can produce actions whose final form is a set of different signs and indications.
2. Types of movements, signals, voices, grunts, and moments of stillness are semantics that fall within the denotative display system that they constitute through their relationship with the rest of the other elements.
3. Every simple movement or sign can grow and develop until it has an impact within a larger system represented by the form of the display.
4. The space imposes a specific form for the image of the theatrical performance, represented by defining the geography of the theatrical scenes and the geography of the actor's performance. As in the construction of corridors in the floor of the stage, to impose a form for the type of movement, which was in the form of straight lines in most moments of the show, it produced a group of strong action centers confirmed by the group of dialogues that he wanted. The representative communicated and emphasized them during the presentation.
5. The actor, through his movements and his vocal performance, forms a set of different relationships with all the elements of the theatrical space, appearing in the form of a system of signs whose interpretation and various connotations vary.
6. The shape of the space in various forms affects the building of the relationship between the group of theatrical elements and the actor's movement.

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