

Deliberative color morphology in ritual theater performances

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Abstract:

The twentieth century, in which the development of structuralism and linguistics appeared, witnessed a very significant development after the publication of Susser's lectures, which took a great deal of translation into several languages in the world, hence the emergence of constructivist schools that produced many currents and approaches that analyzed language and searched for revelation About its secrets and concepts, which focused on studying its analyzes, contextual references, and external factors that affect the communication processes between the conductor and the recipient, which led to the emergence of multiple new currents and theories that scholars called a pragmatic term that they call the function of language and the extent to which our daily life is affected in terms of the levels of its differences. Where this research consists of:

The first chapter (methodological framework): It includes the research problem represented by the following question (How can deliberative be achieved in a theatrical performance to reveal the deliberativeness of the color formation in the performances of the ritual theater), as well as the illusion of the research that lies for those who need it from specialized scholars and researchers, and the aim of the research. Research is to find accurate scientific foundations that can reach deliberative results in influencing color values, and to define terms and their definitions that are commensurate with what the research aims at.

In the second chapter (theoretical framework the researcher devoted to studying the following:

The first section is about negotiation and concepts.

The second section: the foundations of color formation, its indications, and its functions in performances of the ritual theater.

(1) زينة شاكر ناصر: فنانة مختصة في التقنيات المسرحية، ومختصة في فن المكياج المسرحي، طالبة ماجستير في قسم الفنون المسرحية اختصاص تقنيات، في كلية الفنون الجميلة، جامعة بغداد.

The third section: cis concepts of color in some societies.

- What resulted in the theoretical framework.
- Previous studies

The third chapter: consists of the research community, the research sample, the research methodology, the research tool, the research methods, and the sample analysis.

Chapter four: Results, conclusions, recommendations, suggested, and a list of sources.

Keywords: deliberative - shaping - color - theatrical rituals

Note: The research is extracted from a master's thesis

Chapter One: Methodological Framework:

First: the research problem:

Al-Dawliyyah has passed through its history that extended from the fifties of the last century in the twentieth century to what it has reached now, which played an essential role in daily life, scientific life, and the transformations that occurred in it and many transformations. It changes if it breaks into multiple fields in the scientific stages, especially research, and it was summarized by philosophers and scholars, including (Annerbol), (Grace), (Morris), (Sausser) and others. And they set limits, concepts, and principles, and the first deliberative appearance was in 1938 AD, but the fixation of its appearance dates back to a lecture delivered by (John Austin) at the University of (Har Marad), where it was a series of lectures, and from here it was adopted according to the dimensions that were placed on it, but it is studied. Its first origin is the Holy Qur'an Who (God Almighty) revealed many Qur'anic verses with this and the hadiths of the Prophet, which also emphasized the deliberative and their presence in our religion, and from here its origins were attributed to the Arabs to limbs and also. The Arabs used it from the linguistic point of view used in rhetoric and poetry, and then it was recognized as presenting clear plastic art in the environment of painted paintings and what happens to the recipients of interpretation and interpretation of its meaning. Which may be direct or indirect through the color values in the environment of the painted paintings, hence the researcher's vision to highlight and use the deliberative method in the theater, and what is the effect of color values in rituals? Theater Hence, I set about navigating this question, which is how the deliberative performance can be achieved in the play to achieve the values of color. In the ritual theatre?

Second: The importance of research: The importance of research lies in the institutions of academic and artistic knowledge, as well as for researchers and students of fine arts studies.

Third: Research Objectives: The research aims to reveal the pragmatics of color formation in ritual theater performances.

Fourth: Research Limits:

1- Timeout: Theatrical Show of the Year (2016)

2- The Spatial Limit: a theatrical performance presented at the College of Fine Arts in Baghdad - Department of Performing Arts from Al-Rowad Theatre

3- Thematic border: the theatrical show that contained the performance of ritual theater performances of color values

Fifth: Definition of Terms:

1. Deliberative (procedural): It is a study of the language used in rhetoric and shows how distinguished it is in establishing communication between the speaker and the listener.

2. Color values (procedurally): The advantage of judging according to interest is called the impression resulting from the light, which is reflected us by the eye as a result of the following color analysis.

3. Weather: A set of repetitive, cultural, and psychological actions and behavioral movements that serve the community to link with the sacred worlds in various forms.

4. Formation (procedurally): It studies the formation of images and color in terms of the general form that expresses human feelings.

Chapter Two: Theoretical Framework:

The first section: is the negotiation and its concepts:

Studies and theories differed about the concept of deliberation and its work because of its connection to linguistic uses and its place in the context of speech being “a linguistic field concerned with the dimension of using or realizing speech and taking into account the speaker and the context. And if the structure searches for the relationship between functions among them and searches for the relationship between functions and their references, then it considers the relationship between functions and their users. The first to launch the term and advocate it is (Pierce), through what is called semiotics, which linked ideas with their sensory effects to clarify the understanding of

this meaning, especially as it emphasizes ideas that have no sensory effect meaningfulness effect, that was a method. to show ideas of meanings, but the term did not resonate with one of his students in his right period, Charles Morris, who codified the term's canons and took care of it. It defines it with precision, especially since he "considered it as a part," which is semiotics when he distinguishes between its three branches as follows:

- 1- Syntax means the study of the formal relationships between relationships with each other. (Al-Zayyat 2006 p. 1042)
- 2- The function studies the relationship of relations to the things it refers to or refers to.
- 3- Deliberation is concerned with studying the relationship of relations with translators and their interpreters" (Al-Abadi, 2008, p. 1624).

The beginning of the emergence of trading was an attempt to produce a new philosophical doctrine about language and its philosophy, which was the point of view of the philosopher (John Austin) and succeeded in it, which later became the axis that established the pragmatic and linguistic causality. , especially in his 1955 lectures, where he lays "one of the foundations of Anglo-Saxon analytic philosophy of the era on an important question, the one on which language is particularly intended to describe reality: all sentences (except interrogative, Marind, and exclamation mark) can be judged As true or false, it is true if the situation it describes has already been achieved in the universe and is false otherwise." Austen notes that there is a wide variety of sentences that are neither interrogative nor exclamatory and far from practical and can be described as true or false and seek change. The state of the universe is more than described as the adage "I command you to be silent seeks to impose silence on discourse and it is possible that he sought to move from the state of noise in the universe to the state of stillness in it." (Yassin, 2007, p. 10).

And such sentences were called by Austin as descriptive or structural sentences that speak of the adjective of conscience, and at the present time they have a set of characteristics that do not exist in descriptive sentences, and their actions are based on a promise that must be achieved or implemented, and therefore it is difficult to judge such sentences, so reconciliation or failure is The form of judgment we can name, and here it will be deliberative or we can specialize in the study of the meaning that the writer or speaker is trying to convey and interpret. by the recipient and the

viewer, so that it is related to the form of analysis and between the lines or what people mean by the word more than the meaning itself or what the word itself can refer to, it is a study of the meaning and what the speaker or speaker means, and these theses carry a lot of philosophical depth that has been Revealing it through the process of dealing with texts and the process of revealing their meanings, which is the process of examination from within and within, and this is what made these theories superior to other theories in many aspects because they are concerned with explaining what people mean in certain contexts with the possibility of the influence of the context and how this influence with The need to think. Focusing on the fact that the speaker must speak and the process of organizing what he wants to say within the limits of the identity of the speaker and under any circumstances because he focuses and cares about studying the contextual meaning and the link between function and significance. which the semiotics rejected through their perceptions that the sign floats and remains "floating to tempt the signifier to appear with it and become all other secondaries (functions) multiplied, to bring complex connotations to it, and by liberating the word, unleashing it to be (free sign) and represent a state (presence) while the signifier It represents a state (absence) according to the mind of the recipient. (Frederick, 1993, p. 184).

This relationship is not and is not complete without CE submission to the recipient, who realizes the form of the relationship between the function and the signifier, and through which he can evaluate and define this relationship, suddenly the set of rules whose principals were laid down by a group of thinkers and theorists where they set the laws and their boundaries that distinguish it from other Studies, as it was divided into “grammar (composition), functions, and deliberative” (Al-Shawawi, 2014, p. 82).

Which made the deliberative form and direction purely critical, and one of the most important modern critical studies is the language of the first article and its relationship with its users, and it became one of the most important axes of semiotics and a form of communication. What can enter or affect the content of the discourse of linguistic data with the ability to dive into the depths of the language and the meanings that can be contained in the verbal contexts when used as a deliberation focusing on the rules and indispensable elements can be of importance “context” where it is one of the most important elements of the deliberation that does On the set of elements

accompanying the linguistic event, such as the sender and addressee, time and place, the number of participants in the linguistic conversation, selling the climate, and the political or economic situation if it has a role in building and analyzing the linguistic structure and others, "the context is what can determine the intention that is related to time and place or the form and identity of the speaker , which is the basic dimension that trading cannot do without or get away from because it contains and includes the sender, the receiver, the goal, the intention, and the rest of the Other elements and the deliberative can formulate more than one conclusion that allows the listener or receiver to infer starting from the sender's intent of the meanings to be the result of what the receiver understands or perceives twice as much as the sender and receiver can say so it can be said that the deliberative has the ability to correct or extract or see All that is invisible or unspoken of speech and something else, which are the important pillars on which pragmatic theories are based, is implied speech or what we may call implied utterances, since "what the pragmatic structure carries transcends the limits of the linguistic structure to the circumstances of the context of the utterance , different from what the parties to the discourse memorize, and what they possess of prior knowledge, the implicit data is the mass of information that the discourse can contain, but its realization in reality remains subject to the specifics of the discourse context "the way of speech and time can carry many meanings that remain hidden between the lines Or the hidden figure carries many meanings and interpretations that differ and are associated with an opposite set of meanings and contextual values that exist at the time of pronouncing the words and distinguish between the set. of inferences and the distinction between given and apparent context and between hidden and deductive context. (Hamoudeh, 1981, p. 136).

It is, therefore, necessary to know the form of the message or the sender and what is the purpose or time ani tented for it so that the meanings can be processed, it is a markedly incomplete language between the speaker and the receiver or how it is communicated automatically through the language that is between (the sender and the receiver by the intended carrier or medium of the language), especially since circulation is concerned with the study of "the study of the relationship between the sign and its interpreter". The sign by translating the text from words into deeds, and from a state of inertia into a dynamic state in which the soul is instilled and made vibrant, through which

the artery of the actor and the rest of the other elements are connected to the artery of the receiver in a deliberative process, the recipient of the sign indicates other signifiers by the act of imagination preceded by understanding Which he has, because “language in its spoken or written form is a tool for transmitting the things that our senses (hearing, sight, smell, touch, tasting) fall on our minds in two ways, the first is writing and the other is by speaking, as well as thoughts, ideas and feelings that are recorded by the mind and transmitted to others of a lifetime.” To another. Another.”. (Jahin, 2013, pp. 56-57).

This is what makes it a communication tool for understanding people and their intellectual needs and embodying their feelings that have a physical presence on the ground but constitute an active presence at the level of speech and writing. Objects are in the form of images, for example, the word door corresponds to the image of the door in the brain, and language is therefore a complex phenomenon that is manifested in its phonetic, morphological, and composition characteristics. The semantic and pragmatic, as well as the dimensions of philosophy, psychological and social related to its social human essence itself, where the creative product constitutes one of the phenomena of human mental activity, where the linguistic activity is almost a standard indicator of the levels of consciousness and human thinking in the representation of language as a total conscious work that works within the spaces of human awareness of the self and exercises its action The existential transferred between the levels of linguistic practice, whether it is a sensory process that represents the verbs of sound and speech, human beings in their dealings and understanding, and it is related and even practiced. The importance lies in the relationship that facilitates the process of communication through language, which achieves the interaction between the ego (the sender) and the ant (the receiver) through the medium of the carrier (the language). (Ali, 1975, p. 234)

The second section: the foundations of color formation, its indications, and its functions in performances of the ritual theater:

Color is defined as “the effect resulting from the interaction of light with the surface and its reflection on the retina, the perception of color and its perception mentally according to the experience of the recipient.” Color is the characteristic that distinguishes and clarifies the shapes in the environment, and one of the important building elements in design through it the rest of the

elements are perceived, and make them more interesting and more expressive, and through them grow the relationships that make visual art interconnected and established at the same time because of the illusion of movement. Color perception occurs when an object reflects the rays of light falling on it at a certain wavelength and enters the eye as a pointer to the optic nerve, which creates a sense of light and color in the brain, "where psychological experiments in the field of color have been proven by the study. One of the colors that appear in the design is closer to the receiver and is more advanced than other colors that seem far and behind him, and the range of colors known as hot colors is of the first (advanced) types, while the range of cold colors is late. And its intensity creates a sense of movement and finds its appearance due to the structural color system of the visual work. Visual art is to build a system that begins and ends with relationships whose products are due to the color act, and contrast and contrast in colors is the first manifestation of stirring in them by directing many light and dark sediments towards the retina alternately. The dimensional image of the shape becomes blurred, which makes it difficult to focus, which leads to a sense of movement (Al-Kinani, 2014, p. 25).

Contrast and contrast in colors in visual art is a phenomenon that increases the difference of colors from each other when they are adjacent to two different colors, the contrast between them is the increase in the degree of difference and the light color appears lighter. Athens is in reality while the dark color appears darker than it is and this is called chromatic aberration. The phenomenon of visible diffusion is related to contrast, which is that a small area of white color on a black ground appears larger than its real area because this white area illuminates the floor so that it appears larger than its real area and the dark floor appears. As if it is decreasing in shape, and among the most important uses of color contrast in visual art (Bahli, 2010, p. 165):

First: Contradiction: Contradiction is a characteristic of nature, and it means the combination of two extremes of opposites. In short, etc., "An antithesis is in fact a sudden and rapid transition from a state to its reflection from calm to awe, from monotony to excitement." The design of visual art motivated by movement and excitement relies mainly on color contrast to give an attractive factor to its contents and vocabulary, which considers the use of color contrast in it to find aspects of difference that inspire harmony and

attractiveness and give it a coordinated style and at the same time suggest continuity and then movement. Some of them control the amount of their artistic taste, a more intense contrast resulting from the juxtaposition of two different spaces, one standing and the other very bright, to evoke the meanings of strength the shape of the surrounding color, and the light background makes the color surrounded by it, “The concept of movement differs from one art to another, in the arts of dance, acting, and music It creates a different experience and conveys a different analog concept of life from the arts of painting, sculpture, and design.” The first arts include objective (actual) movements and has periods because it occurs in time, while the other (second) arts that we find include mental (imaginary) movements that are in the fields of perception 0 and therefore can be inferred that the movement in Art is of two types. In the arts that have three dimensions, as in architecture and sculpture, the movement takes place through a change in the position of the body or part of it, and it is an objective (real) movement and is linked to a source in which energy and light are essential in the illusion of movement, and the body is formed in this type of movement. 360-degree movement. (Shall, 1984, p. 86) In the arts that include two dimensions and through which we are interested in the visual arts, the movement in it is imaginary, and the illusion is done through the kinetic illusion of the shape or shapes that include colors, and it is a mental movement because it results from the perception of the mind and shapes appear It is as if it is moving or changing despite its being still in reality, and the movement in it is constant and its appearance is just an illusion, and the angle range in it is 180 degrees. This type of movement is an essential part of visual art as it conveys the impression of liveliness and excitement of its fixed units, and it is necessary to give effects within the planned space, as well as being an important attraction that adds interest to it. (Courson, 1982, p. 2)

Movement in visual art has differences to the extent that it cannot be determined, but it is necessary to achieve the circumference of names to a minimum, which is as follows: (Alneswerth, 1980, pp. 416-417)

- 1 _ movement in and out.
- 2 _ internal axial movement.
- 3_ The movement that is attracted towards the inside and against the direction of the outside.
- 4 _ Connected and separate movements.

5_ Movements in one direction or multiple directions.

6_ Move towards the center or out of the periphery.

7_ Move forward or backward.

8_ Movement up or down.

These are the basic qualities of certain types of movement that can be achieved through the multiple building elements in which color comes to the fore, and can provoke it through its structural systems, in the light of which the receiver's vision moves the relationships with the various means of organization that lead the scene in specific directions and then His movement from one place to another, giving the kinetic character to the visual work that came mainly to mislead the movement of the recipient. (Huytenack, 1970, p.267)

According to the foregoing, the researcher concluded that understanding color and its visual movement were able to form a concept of ritual theater, whose structure was based on the form that transmits colorful messages due to the multiplicity of patterns that form its structure, as colors have had a great role throughout the ages until this day in fine arts. It also had a clear role in ancient civilizations. "It is difficult to carry out colorful design work for a temple, a historical place, or a historical play, without being able to know the role that each color plays as a symbol in the various stages of history. Colors have an important role in theatrical design, as they are classified according to the dramatic composition of the text. That is, it is the tragic play or comedic, serious, or absurd, and this is called the general atmosphere of the theatrical work. When knowing the style of the play, the designer can determine the colors used in the show.

To know the concept of theater rituals, it is necessary to go back to the beginnings of the ritual, as the foundation arose in the construction of ritual practices since ancient times, after the first man found himself amid an environment full of phenomena. And the accidents cause him panic and fear because he did not find a sufficient explanation for them to be able to live with such mysteries as he thinks of himself, as he began to look at this vast universe in search of hidden powers that control everything. that surrounds him, so he had to give these phenomena a formation with visible dimensions that will be the source of all the events that surround him, those powers that are symbolized by the gods who protect him from the evil of dangers as soon as possible. Where sacrifices and offerings are made to them in their worship

and reverence, because “sacrifice is one of the main subjects of death and that has its original typical importance, primitive tribes feel driven towards making sacrifices or offerings to the gods, and after those civilizations took another form in the process of communication between members of their society. We find That the ancient civilizations in Iraq and Egypt used talc as a spoken language in daily life, as well as the priests used the language by writing poetic verses to glorify the gods, and singing those verses in the temples taking from themselves the role of narrators who represent scenes from the life of the god, where these celebrations were held in ceremonies Coronation and burial, and these priests in the dramatic sections of the ceremony became amateur actors. Ancient civilizations were considered mainly in the emergence of the weather, as in the civilization of Mesopotamia and the civilization of ancient Egypt, where we find that the civilization of Mesopotamia had a prominent role in the development of religious rituals With a special place of great importance for the life of society, as it represents the religious life symbolized by the ancient Babylonian celebrations that were held annually over ten days, with This includes the rituals of commemorating the god (July), which were performed by the priests, and passing through the civilization of ancient Egypt, where its priests relied on performing some rituals of worship that were mainly related to conveying the commandments of the gods, through the hymns of the high priest, such as performing the ritual sacrifice of the Bride of the Nile in the season of Flood, thinking that it satisfies. Which prevents them from flood damage.

Hence, we find that religion played a prominent role in the emergence of ritual ceremonies, "and these rituals cannot be abstracted from the true truth and represent the actions of human existence, but this existence was associated with its simulation with a higher ideal." Religion was the main motive for man, in a step to establish festivals and celebrations, as the ancient religions that were the first to establish theater and drama took the first stage and drama in Greek civilization, where these religious rituals were represented in the celebrations. It was erected for the god (Dionysus), through worshipers and worshipers, represented by what is known as the songs (Dathrambia and Sateria), which were an important part of shaping the ritual theatrical form. The image of the main requirements began to take shape through the ritual theatre, through the acting performance that is based on the

embodiment of the fact of holding a religious ritual, the features of which draw a text image for which poetry is the material. Through this, the ceremonies held by the Greeks were based mainly on religion, so the form of Theater is a religious ritual

In the Roman civilization, the form of the ritual theater took on another dimension, although it did not change much from the previous Greek theater, and this was what the theater in the Roman civilization, which took on many of the features of the religious rituals of the Greeks. As the Roman theater relied in its performance on ceremonies and sports more than its focus on religious topics, it was an entertainment theater dedicated to entertainment rather than a guide delivering speeches and judgment, and among the important features that the Romans adopted were many techniques from the Greek theater; Therefore, their forms of performance were not much different from the forms of Greek performance, and it is reported that they introduced a new type of representation, which is mime (which is a mime presented by one actor). The emergence of Christianity in that period was a major reason for placing theater and drama on the taboo list, but the priests took It again as a means of communicating with the devotees. Christians transfer the teachings of the Christian religion in their rituals, because understanding the Latin language in which the Bible was written was difficult, so this was presented in what is known as the ritual drama, which is represented in religious charades derived from the Bible, and presented on holidays and religious occasions as part of the rituals of the Roman Catholic Church, As it was sung at first by churchmen and priests in Latin, then it took another form as it began to be written in the local professed language. Gradual liberation from the walls of the church and taking from the guilds and the streets a place where they deal with the issues and manifestations of worldly life after it was confined to the church. The liturgical drama did not stop at the church, but rather appeared in the Indian drama. ; As it relied heavily on the cruelty of fate, as well as its interest in highlighting the personality of the individual, we find that dance and drama reflect today a set of doctrines and distinctive manifestations that were the product of the past, as we find that the authentic "aesthetic" principles simplified by Brahma and Bharata in this wonderful connection between God and man, has remained to this day, and we also note that "in the Indian theater (Raza) is a material for showing emotions and if we know that Rida (one of the names of God) is Brahma (this can be confirmed

that the spiritual transcendence in the eastern theater is related to the personality of Rida (and his influence in creating Rising movements towards preserving the radiance of the soul and transcending it in its theatrical performances. As for the theater in China, it relied on diagnosis as a shift in daily behavior. Role experience, where the Chinese wanted to say that they are too old and too naive, they were philosophical and realized even in the Middle Ages that art is not life, nor is it a copy of it, they believed that art is not an external appearance, but rather the idea a and the intrinsic divine spirit that must be revealed with the correct and accurate use of natural forms (Saadoun, 2001, p. 71).

The process of searching for the roots of the ritual theater of the Arabs, in which opinions may differ about the period in which the ritual theater appeared as a theatrical art in the Arab world, and about the main signs that led to its emergence and later leaders. for its spread. There are many sayings about the emergence of ritual theater in the Arab world, where the Arabs and Islamic peoples, in general, knew different forms of theater and theatrical activity for centuries before the middle of the nineteenth century, an indications are indicating the existence of social rituals among the Arabs who knew them in the Arabian Peninsula before Islam, which did not develop into a theatrical art as happened in other parts of the earth, where we find that there are clear indications that Muslims in the days of the caliphate. The Abbasids knew at least one of the recognized theatrical forms, which is the shadow play, and some sources confirm that the emergence of theatrical rituals is the only exception to the rule of theatrical absence, which was represented by the phenomenon of Shiite condolences that gave Islam since the seventh century a dramatic form that did not exist before it. Usually, this form is the only one. That Muslims knew the kind of rites and rituals that are held annually, in which what happened in Karbala is embodied. The Arabs in previous periods held poetry festivals in which poets review their poems, and these poems may deal with something crazy in spinning. And their distance from women who behave according to Islamic customs and traditions

The third section: is about concepts of color in some societies:

Fashion has many and varied variations, and this comes from the differences that result from the cultures of peoples, each according to its customs and traditions, and some of them are considered multiple religious customs and rituals in many religions, that is, the values of color in fashion

have an influence and influence by the percentage of lighting falling and its reflection on it on the stage or outside the theater of the box In its interaction with its appurtenances, where the values of color in fashion are visual and sensory effects at the same time. They give a high aesthetic and one of the characteristics that attract the recipient, and the colors are contemplative and long, each according to his intellectual and cultural awareness, his perceptions, and the treasury of knowledge. Ion is considered the class level of that era as the colors vary relatively according to his era (red - green - purple - pink) preferred by the aristocrats, the bourgeoisie, and the nobility as everyone who wears it belongs to these higher classes. In the society of that era, some colors were difficult to obtain, as they imported them from colors (yellow - blue - purple - dark scarlet), where the stronger the color, the more aesthetic the outfit was for them, as he chose them. These colors are highly influential and prestige to those strategists, the bourgeoisie, and the nobles, that is, their costumes contraindications inlaid in the costume of golden pieces that denote the sun and silver that denotes the moon with precious stones where they were chosen. Only by the wealthy. for high prices. As for the companions and the poor, their colors in the uniform contained colors (gray, light green, light brown, white) limited to these colors because of their cheap prices and it is easy to choose them, and their quality has a rough texture. What about the guards and fighters was the uniform of colored animal skins (Kant's brown reddish brown-black) and these colors are a sign of strength.

As for the priests, their clothes were somewhat different because they contained colors (black - white - red), and this indicates strength, purity, and purity, and this comes according to his age and belief in those colors and the source of energy. broadcast by their parents at the time.

Middle Ages:

Where the closeness of religious rituals was restricted to the churches where they gathered during religious ceremonies and holidays, representation was limited to priests and priests and their children, especially the stories about the Virgin Mary (PBUH) and Christ, the son of Mary) (p) Their clothes were very loose and wide containing colors (red), which is considered the color of reform (white) of the colors of purity and serenity. As for the residents, their uniforms were made of tulle and velvet fabrics of bright,

cheerful colors, and were considered among the functions of luxury and modernity:

Here it became a major shift in the clothing industry and its quality in terms of the introduction of sequins and lace that contains distinctive bright colors that give it a high aesthetic that was worn by the actors in theatrical performances and at the same time, they follow the historical accuracy in that in terms of design, as the colors were distinguished by both according to the type of play, where if it was tragic, because the colors that were overcome are the hot colors, or if they were comic, the colors are cold to attract the interest of the recipient and the audience. Hence the researcher's opinion, according to what she saw from books, sources, and references, lies in her vision that there are color values in choosing costumes that are followed by the covenants and states for each of them. according to her beliefs. Where the following colors are represented.

- (White) which symbolizes in India the grief of the clergy in general, which is serenity, purity, purity, and peace.

- (Red) symbolizes demonic spirits similar to God Almighty, and some of them see it as a symbol of love and strength and a symbol of energy, vitality, and warmth for the Greek, Roman and Greek priests, including China and Greece. Parts of Africa and used to warn of dangerous things where we see most of the traffic lights and other warning things

(Black) symbolizes grief, death, and evil for the Arabs, and priests and clerics are considered a source of strength and stability, but in the pre-Islamic era, it was represented by black which adds a high aesthetic to the personality.

What resulted from the theoretical framework:

1. Pragmatics is concerned with the operative dimension within the context that indicates the structure and its relationship to the functions, so the work of the pragmatic is on its relationship and this pragmatic and its users, which are called interrogative sentences, but rather sentences that work to change the situation and the reception from one situation to another.

2. The process of the semantic work of pragmatics carries a lot of philosophical depth as it focuses on specific contexts that need to be deepened through the speaker's utterance because it focuses on the context and the connection between the signifier and the signified.

3. The signs remain floating, and it is a present state, while it represents the meaning of the absence state, which is interpreted and evoked by the

understanding and commentary of the follower, which made deliberation a purely critical form.

4. Colors in the design can visually bring things closer, which makes them closer to the recipient through the existing warm or cold colors of the process of contrast and contrast, which allows the process of visual illusion to the eye.

5. Weather is formed visually from the understanding of colors, their movement, and their formation, which sends color messages due to the multiplicity of lineages that form their structure.

- Previous studies:

After the researcher's manifestations, investigation and perusal, she carried out research with previous studies and found many theses and dissertations that talk about deliberativeness, values, and ritualism within various fields in the Theater Department at the University of Baghdad, but there is no deliberative speaking about values, chromatic formation within my specialty unless the researcher finds a dissertation Ph.D. (Pragmatics in the Contemporary Dramatic Text) by the researcher (Namir Rashid Berry) in the Theater Department of the College of Fine Arts in Baghdad for the year (2012 AD), which is divided into four chapters consisting of the following:

The first chapter: the methodological framework of the research problem, the importance of the research, the objectives of the research, the limits of the research, and defining the terms in which the procedural definitions are found.

The second chapter: consists of the theoretical framework divided into three sections, namely:

The first section is about the concept of deliberation and its establishment.

The second section is about the mechanisms of pragmatic language and its functions.

The third section is the philosophy of deliberative language and its aesthetics. With previous studies and the resulting theoretical framework.

There it became a simple convergence between my thesis and his thesis in terms of the first topic about the pragmatics, and then the divergence became different about the other investigations because of the critical specialization and the technical specialization in the pragmatics of color values in the performances of the ritual theater in the formation of color for the ritual theater and the influence of color values in other accessories.

The third chapter: consists of the research community, the research sample, the research methodology, the research tool, the research methods, and the sample analysis:

First: the research community:

The researcher conducted a research community consisting of a theatrical show presented at the College of Fine Arts in Baghdad for the year 2016 - Department of Performing Arts from Pioneer Theater.

Second: the research sample:

The intentional sample was chosen within the context of the Iraqi play and within the time period mentioned for one show because it is compatible with the research objectives.

Third: Research Methodology:

The researcher used the descriptive analytical approach to analyze the research sample.

Fourth: the search tool:

The researcher took the indicators that resulted from the theoretical framework as a tool for analyzing the sample

Fifth: Research Methods:

Watch on CD

Photographs

Sixth: Sample Analysis:

(The Stranger's Play)

Presented at Al Rowad Theatre

Written and directed by Dr. Zuhair Kazem

It was represented by students of the Faculty of Theater Department

The values of color in the plastic arts are very important because they give a sign, a sign, and a symbol for the colors that carry the painting and give it a form and content that expresses intellectual awareness and conveys the feelings of the artist. The feelings express their meaning clearly, whether the painting is of an abstract type. This is shown in the importance of the color value and what is the meaning of the color inside the color that the artist embodies by drawing the color, where the artist's thoughts are vague and can only be interpreted by experienced people. He may give a hint through Color to express something it means, that is, the color takes its sensory place that leads to the creation of interpretation D- Circulation of content and forms in the painting, where they are analyzed and interpreted according the storage of

the recipient, which then creates a psychological atmosphere that affects his sensory perceptions of the recipient, which may stir his sensory emotions or (It raises a kind of pain) according to the model of Messnil Luan, who explained the curse of the American artist (Bert Henry), who expressed the importance of colors, which are as follows:

- (Argowani-a-blue) when combined generates a dark purple color
- (red-purple) When combined, a light purple color is born
- (yellow-green) when combined generate a light green color
- (green-blue) when combined, turquoise color is born
- (yellow-red) when combined with it generates a violet color)

Some colors can be divided according to their proportions, as follows:

Hot colors (yellow - red - orange)

Cool colors (blue - green - violet - bluish)

- One color (red - black - white)

There are light colors, and some are ambiguous due to saturation and focus on them in terms of repetition and color strength), and there is also the effect of color value in the world of psychology, including important theories:

- Theory (Madame Leonore of Kent)

Red indicates fire, movement, and the color of blood

Yellow indicates the warmth of the sun and its light, which indicates joy

Green, which shows nature and provides us with psychological comfort

Orange which indicates a mixture of glow and warmth

The blue shows the serenity of the sky, which gives a wonderful imagination

Purple indicates calm

There's another theory, Lange.

Purple indicates mystery and deception

Blue which indicates sensation and energy

Orange, which indicates love, psychological comfort, and social affection

Green, which indicates the mental and intellectual activity of a person

Red indicates vitality, activity, and strength

Brown, which indicates calm

White, which indicates pure

Gray, which indicates the province

But from a physiological point of view

Dr. (Budowski) stressed the physiological effects of it and its treatment on the course of colors, as he divided the colors according to his treatment of the human body, as it included colors in a coordinated manner as follows:

1. Red has an inflammatory effect and helps activate anger
2. Orange has the effect of increasing heart rate and helping digestion
3. Green affects revitalizing human intellectual cells
4. Yellow has the effect of Romanize processing)

Colors are also used in psychological treatments, such as hypnosis, which causes a person to sleep using the seven colors of the spectrum of black and white in a circular pattern, and makes the patient focus on it, so that he begins to sleep in a circular motion. The way too, but it has black and white colors and does just the same job.

The fourth chapter: Results, conclusions, recommendations, suggested, and a list of sources.

- Results :

1. The context is considered one of the most important elements of deliberation on which it is based, which consists of a set of elements accompanying the linguistic event, such as the sender, the addressee, time, place, and the number of participants in the linguistic event. which cannot be dispensed with.
2. implicit speech is considered one of the most important pillars on which deliberative and its theories are built. A campaign of meanings goes beyond the linguistic structure to special circumstances related to pronunciation and what the two sides of the speech store.
3. Color can produce an optical illusion using a process of contrast that creates a ritual atmosphere.
4. Colors help in the process of artistic mixing between realism, art, and the aesthetic effects of the visual image by achieving color harmony for the dramatic situation.
5. Colors are an important factor in creating the appropriate atmosphere and influencing the theatrical scene with its aesthetic values, along with the design of decoration, lighting, clothing, and make-up, to form an artistic vision complementary to the dramatic work.
6. Color plays a very important role in the world around a person, as it can influence his feelings, thoughts, reactions, and the things he chooses.

- Conclusions:

1. The process of focusing on linguistic contexts can produce a philosophical depth based on the method of pronunciation and diction, which provides many indicators that have implications for the understanding and depth of the recipient.
2. Colors and their working process are among the most important elements that can build the ritual atmosphere.
3. Colors affect people's moods, as they convey strong expressions, evoke special feelings in the senses, and affect the psyche with certain effects that differ from one person to another.
4. There are different uses of color in the artwork, including the use of color for itself, that is, for its aesthetic value, and here color is used symbolically.
5. Color plays a vital role in the field of theatrical scene design, as it highlights the unity of the dramatic event and the relationship of the characters to the contents of the scene composition.
6. Colors express the culture and history of peoples, reflect human impressions, and indicate human taste and sophistication.

- Recommendations:

Holding festivals, seminars and frequent carnivals increase the value of circulation in theatrical performances.

- Suggested:

Deliberative and its transformations in the performances of the modern Iraqi theater.

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تداولية التشكل اللونية في عروض المسرح الطقسي

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مستخلص البحث:

شهد القرن العشرون، الذي ظهر فيه تطور البنيوية واللغويات، تطوراً كبيراً للغاية بعد نشر محاضرات (سوسر)، والتي أخذت اتساعاً كبيراً في الترجمة إلى عدة لغات في العالم، ومن هنا ظهرت المدارس البنائية التي أنتجت العديد من التيارات والمناهج التي حللت اللغة وبحثت في الكشف عن أسرارها ومفاهيمها، والتي اهتمت بدراسة تحليلاتها ومراجعتها السياقية والعوامل الخارجية التي تؤثر على عمليات الاتصال بين الموصل والمتلقي، مما أدى إلى ظهور تيارات ونظريات جديدة متعددة أطلق عليها العلماء مصطلح تداولي يسمونها وظيفة اللغة ومدى تأثير حياتنا اليومية من حيث مستويات اختلافاتها. حيث يتكون هذا البحث من:

الفصل الأول (الإطار المنهجي): ويتضمن مشكلة البحث ممثلة بالسؤال التالي (كيف يمكن تحقيق التداولية في الأداء المسرحي بهدف الكشف عن التداولية التشكيل اللوني في العروض المسرح الطقسي) وكذلك وهم البحث الذي يكمن لمن يحتاج إليه من علماء مختصين وباحثين، وهدف البحث هو إيجاد أسس علمية دقيقة يمكن أن تصل إلى نتائج تداولية في التأثير على قيم اللون، وتحديد المصطلحات وتعريفاتها التي تتناسب مع ما يهدف اليه البحث إليه.

الفصل الثاني (الإطار النظري) الذي خصصته الباحثة في دراسة الآتي:

المبحث الأول: التداولية ومفاهيمها.

المبحث الثاني: اسس التشكل اللوني ودلالاته وأشتغالاته في عروض لمسرح الطقسي.

المبحث الثالث: مفاهيم لونية في بعض المجتمعات.

- ما اسفر عن الاطار النظري.

- الدراسات السابقة

الفصل الثالث: يتكون من مجتمع البحث، عينة البحث، منهج البحث، اداة البحث، وسائل البحث، تحليل العينة

الفصل الرابع: النتائج والاستنتاجات و التوصيات و المقترحات وقائمة المصادر.

كلمات مفتاحية: تداولي - تشكيل - لون - طقوس مسرحية

ملحوظة: البحث مستخرج من رسالة ماجستير