

Received: 11 November 2022 Accepted: 15 March, 2023

DOI: <https://doi.org/10.33182/rr.v8i4.198>

SCENOGRAPHY OF THE PLACE AND ITS OCCUPATION IN CHILDREN'S THEATER PERFORMANCES

Morouj Jabbar¹, Assistant Prof. Dr. Mdhad Ajel Hasan²

Abstract

The child receives information through live action and emotionally with what is presented to him on stage in terms of cases affecting his daily life, activities and desires that have educational implications. Those interested in the theatrical show directed at the child seek to instill positive concepts and work to change or consolidate his concepts and the constancy of acquired social values and habits. Therefore, the visual formats play their role in the space of the child's theater, as they perform their function in two ways, the first is towards the visual formats and the mechanism of their educational operation, and the second is the mechanism of functioning and its relationship to the scenography of the child's theater, and from the foregoing, the researcher establishes the problem of her research through the following question: What is scenography of the place and its occupation in children's theater performances? The current research aims to identify the scenography of the place and its preoccupations in children's theater performances. The researcher counted the research community, which consisted of the theatrical performances that were presented at the Emirates Festival for Children's Theater - Sharjah National Theatre, and for the period (2012-2019), as the theatrical performances amounted to (50) fifty theatrical performances. The researcher chose one sample of theatrical performances from the festivals. For the period from (2012-2019) from her original research community in a stratified manner and by (10%) of the research community amounting to (fifty) theatrical performances, the researcher adopted the (descriptive) approach in analyzing the research samples to reach the most important results: 1- The sample presentations participated in simplicity and clarity in the dialogue and were consistent with the taste of the recipient (the child). 2- The directorial vision worked in building the theatrical performance for the child, as well as music, songs and influences played a major role in activating the theatrical performance at the beginning of the performance in the sample and was an influential factor and harmonized with the events of the play in an enjoyable and dazzling manner.

Keywords: *scenography - place - children's theatre*

Introduction

The technological development in the elements of the production of the theatrical image is related to several vocabulary that are employed in drawing the theatrical landscape, which is directly related to the place, as the mechanism of scenography in the children's theater is formed through the light system with its various devices, visual effects and advanced techniques. As the quantitative and

¹ morouj.jabbar1105a@cofarts.uobaghdad.edu.iq

² mdhad.ajel@cofarts.uobaghdad.edu.iq

qualitative presence of these two items can be preceded by an artistic knowledge that allows defining the art of synchronization and the art of installation, that is, in the sense that each decorative piece must be in its actual place, and that its functioning accompanies the functioning of movement and action, so that this decorative piece is activated and not left inactively.

"This is achieved through the paths of light movement resulting from the techniques of installing light in the theatrical show, whether in local movement and changing the sources of light spots, or by using follow-up devices, lasers, or all available kinetic means of light." (Al-Bahli, 2010, p. 195)

Also, the visual elements that contribute to presenting scenography features for the show must be concerned with the temporal sequence associated with the spatial sequence, as they form the pattern of events, the movement of the characters of the play, the nature of the conflict and the relations between the characters on the one hand, and between the characters and the space of the show on the other hand.

The concept of building or structure, which has come to mean "how a group of coherent elements are organized among themselves, so that each element depends on the rest of the other elements, and so that this element is determined by its relationship to those elements."

(Benabd Alali, 2005: 11).

Therefore, the visual formats and their educational connotations can appear in the performances of the child's theater so that they constitute one of the most important starting points on which the theatrical performance space is based, being an integral part of the sensory perceptions that contribute to achieving entertainment and enjoyment in a dramatic manner that the child can comprehend, and because the child receives information through live and emotional action with what is presented in front of him on stage in terms of cases affecting his daily life, activities and desires that have educational implications. The visual plays its role in the space of the child's theater, as it performs its function in two ways, the first is towards visual formats and the mechanism of its educational operation, and the second is the mechanism of functioning and its relationship to the scenography of the child's theater. From the foregoing, the researcher establishes the problem of her research through the following question:

What is the scenography of the place and its occupation in children's theater performances?

Research Importance

The importance of the current research is highlighted by the following points:

1. The structure of the theatrical action directed at the child has the characteristic of the system consisting of several elements that operate among themselves in interdependent relationships, as any change in one of these elements or modification of some or all of them leads to a change in the rest of the other elements.

2. Visual formats and the mechanism of their operation in children's theater performances are a model based on simplifying reality and bringing about changes in the child's concepts. Therefore, these formats aim to reveal the holistic formulas underlying the idea that bears a drawing of the image of the theatrical performance directed to the child, as it includes diversity and contrast and needs To the ability and potential of the director on the one hand and the children (recipients) on the other.

3. The current research pays attention to the scenography of the place and its activities in children's theater performances.

Research objective: The current research aims to identify the scenography of the place and its occupations in children's theater performances.

Research Limits

Objective Limits: scenography of the place - children's theater performances.

Spatial Limits: Emirates Children's Theater Festival / Sharjah National Theatre

Time Limits: 2012/2019.

Terminologies

Scenography

The researcher defined it procedurally: it is the art of formulating the visual and audio image for display in the theatrical space with a consistent composition between the vocabulary of the elements formed on the stage in harmony to create a moving aesthetic world that seeks to express the overall meaning of the dramatic work.

Place

The researcher defined it procedurally: that it is the general form of the movement and existence of matter, with different extensions, that is not known by its constructive nature, but rather by a group of objectively linked relationships with its various parts, which has no form that defines it. Though, it is not established except with the presence of a philosophical hypothesis and the existence of a plastic vision surrounded by rhythms imposed by the system of human relations.

Children's Theater

The researcher defined it procedurally: as a literary genre that has its artistic conditions, functions, and literary foundations. Rather, it is more difficult than adult theater and includes dramatic theatre, puppet theatre, and puppet theatre. It takes into account the data and conditions of age groups, through which they present topics of concern to children's problems in artistic ways that are fun and suspenseful.

2nd Topic

Theoretical Framework

Scenography of Place: Conceptual - Functional - Aesthetic

The scenography represents an aesthetic discourse led by a designer specialized in this field by employing the elements of the audio-visual theatrical presentation as well as the discourse formats, as these elements are considered among the important pillars in the children's theater in its various forms. Fixed aesthetic references in his visual and auditory memory.

The concepts of scenography have formed a clear aesthetic impact on the levels of theory and work in contemporary history.

As it no longer represents the moment of true steadfastness of the image, nor the creation of space above the stage, nor that creative activity that draws with dramatic techniques to influence the spectator. Despite that, its historical roots extending from the era of the Greeks and Romans remained. In the installation of the theatrical show, it is inseparable from its work in creating the artistic image, as the word scenographia, which is derived from the Latin origin scenografia, is derived from the Greek word skenographia, meaning drawing or printing the scene. (Anne, 2006: 6).

Children's theater has formed an important form of communication, not only at the level of children's audiences, but even at the age-old audience, as it can affect the adult audience through the portal of eliciting childhood memory and living in the space of its tales, legends and stories, as well as employing the spatial environment for theatrical performance through interest. The beauty of the image, in whole and in part, by a set of methods according to the directorial treatments of the place in an abstract, symbolic, expressive or realistic way, taking into account not conveying the life connotations as they are on the stage, as it must have some beauty that facilitates the process of receiving and communicating with the child recipient. And his imagination, as "the imagination regarding the place cancels the objectivity of the spatial phenomenon, that is, it's being a geometric phenomenon" (Gaston, 1984: 10). Thus, the child is preoccupied with space and its aesthetics associated with personalities, the group of actions, the type of conflict and its effects on it.

Choosing a definite part of the place in the content of the scenography of the theatrical performance, which is related to the act and the goal of the scene and the characters, and that the scenography employment of the place is related to the style, whether it is realistic or abstract... Even when the subject is related to the symbolic style, the designer alters or replaces the realistic form with an ideal model, that is, far from That thing that is presented is either a material form or an ideal content, that is, it recreates it in an ideal or material form in the imagination in order to change it. (Y. Gromov, B, T: 13).

(Space) is considered an integral part of the scenography of the theatrical show, whether it is for children or adults. However, the space offered in children's theater performances is more flashy, glamorous, and reflective in the eyes of the recipient. (2022, p. 577). He seeks those scenes that he

dreams of in his imagination in (space), which represents “the theatrical space that contains all formations, constructions and formations, and includes the totality of spatial, temporal, and visual relationships that include the play space, and the show space in an artistic aesthetic unit that melts all the elements of the theatrical show with a powder one” (Abdul Karim, 2007: 1).

The spatial space confirms the references of the show and its environmental formations, as well as the space of given and not given circumstances at the level of personality, event, or subject, as well as the space of time and place. The space is to be consistent with it aesthetically, intellectually, artistically and technically, as (the space) is “the place prepared theatrically for presenting performances written and directed specifically for viewers of children . . . or adults or both together, and it is also an integrated theater in terms of the close connection between the author and the director and the actor, in order to generate the theatrical experience that the adult theater seeks to achieve” (Muhammad, 2007: 277). That is, all theatrical elements fuse with the place to form an aesthetic space that accommodates the imagination of the child recipient in terms of pleasure and the search for the secrets of the characters in the folds of their forms and contents.

The structure of the Scenographic space is directly related to the Scenographic designer, as it represents the first architect of the dramatic space through the outputs of the artistic image in the structure of the theatrical scene in particular and the show in general, and the space and its formations depend on the various decorative elements in terms of mass, size and space - to form a basic base in the work of the scenery designer. Scenography means drawing the scene as well as containing all the visual elements in accumulated and successive images. The child's theater is a different world that seeks to build a state of persuasion and achieve the elements of artistic attraction and strive to create pleasure. and movement” (Yahya, 2012: 33).

As these light elements contribute to presenting a tangible and tangible space in which the child recipient can easily decipher its codes without complication, using his emotional, intellectual and aesthetic senses in communicating with the events and conflicts taking place on stage, as well as the pleasure of watching the characters he loves or those he always wants to see.

We also find that the dramatic space in children's theater performances is concerned with architecture and landscape architecture, followed by the image that affects the children's imagination, as we find that there are "those who consider the theatrical space as the building, the architecture, and the tangible framework in which the theatrical performance takes place, while others consider that the theatrical space is not limited to the place where the theatrical performance is located, so the design of the space is imaginary, embodied in the author, and then the director and the actor, and it is concrete in the presentation presented and imaginary in the mind of the spectator” (Faten, 2009: 8).

As for the element of attraction, it is a vital, dynamic element that works to revolutionize the bonds of communication between the recipient child and the theatrical performance directed to him. It is about suspense, pleasure, harmony, enrichment, the love of staying and attachment to a place”

(Nagham, 2008: 108). Because the place represents a tribal memory for the recipient, whether large or small, and that the formation of the place represents an element of the important attraction in the imagination of the recipient through the formal mental perception, and when that element constitutes positive features in our visual history that resides in the tribal memory, to achieve through that the element of suspense and communication without interruption , As well as achieving harmony between the apparent image and the apparent reaction, which generates a feeling of trying to stick or stay in place.

The work of the scenography of the place in the children's theater means the work of all the audio-visual elements within the general framework of the theatrical performance. Theatrical scenery from fixed, suspended or flying pieces of decor in the space of the theater, and even the body of the actor and his movements and the costume he wears and the lighting falling on him and other parts of the decor” (Aida, 2006:49).

Thus, all the elements of the theatrical performance constitute a vocabulary that is shaped and interrelated in the space of theatrical performance, such as decoration, lighting, costume, and make-up, in addition to all accessories and theatrical work that comes out of the actor and is considered a complement to the image in the theatrical performance, whether it is moving or static, in parts of the scene or in its entirety or in parts of the show or With its successive patterns along the theatrical itinerary.

The theatrical performance space, from the point of view of (Kavzan), is represented in the following:

1. Motor Space coordination.
2. Scenography, including (lighting and theatrical scenery).
3. The actor's outfits, including (fashion, makeup, hairstyle, and accessories).
4. Verbal coordination (textual dialogues - verbal speech).
5. Non-verbal auditory patterns (musical effects - sound effects - vocal gestures) (Akram, 1994: 122).

The search for artistic integration in the works of the scenography of the place in the children's theater is achieved through several levels, including the formal level by employing the elements of the show present in the place as tools that are formed through installation, composition, dimensions and sizes, and the movement is the main factor in determining the aesthetic of its existence and its artistic and aesthetic transformations. The child and the dominance of the place in it and the mechanism of functioning of the scenography in the geography of the show has many aesthetic characteristics, as the child's theater is an important cultural mediator to activate the educational, cultural, intellectual, artistic and technical roles that allow the child recipient to dive into worlds he loves and seeks to reveal their content according to the childhood memory and his

imagination that drifts Too much for fantasies.

The hidden worlds that the child searches for in theatrical performances directed specifically at him are the same dreams that he has through his environmental references and the multiple surroundings that he lives in at home or school or watching in the street or with friends, old and young. Alfonso Sastra warns of this, through his theatrical texts and his experiences in the children's theater, "I tell you truly that if you do not do as these little ones do, you will not enter the kingdom of heaven" (Alfonso, B, T: 27).

The active elements in drawing the scenography of the place and the mechanisms of their operation in the child's theater are among the priorities that the theatrical performance focuses on, as these elements constitute a clear dominance in influencing the child's audience and attempts to convince him of what is happening on the stage. We go to the theater to watch first, then to hear second. People rush to the theater to see the plays, not to hear them" (Anne, 2002: 61). Scenography here represents the visual vision, not the auditory, through mechanisms that fill the space, as these mechanisms take into account the references of the child and the target age group in the theatrical discourse, and his mental stock of accepting the artistic image shown in front of him or not, based on psychological and social data that contribute to approximating the image in its clear and tangible form. and the tangible, and the practice of all artistic techniques in order to reach the predetermined goal, which is both pleasure and knowledge.

Theatrical scenery is a multi-role element, as it presents the spatial environment on the one hand, and on the other hand, activates the show with its actors by stimulating the dynamism of that spatial environment, in addition to revealing the geography of the place, its affiliation, style, era, and events, just as the characters in the children's theater are formed in a different atmosphere and in which there is something of exaggeration Provided that it does not go out of the ordinary in an unconvincing way in order to grasp the element of artistic integration in the theatrical performance, as fictional, animal or human characters often move in imaginary worlds approaching the atmosphere of myths and epics, taking into account the use of decorative blocks in an organized manner without creating chaos in the space of theatrical performance, It enables us to "use the fewest possible number of units, the simplest possible lines and the fewest number of scenes" (Peter, 1970: 87).

Based on what you have mentioned, we find that "Children's theater is still the art that most invests in masks of all kinds (partial - total) for suspenseful, aesthetic and artistic purposes that are in line with the requirements of those performances, as it constitutes the performance integration between the elements of the show." (Siwan, 2020, p. 17)

3rd Topic

Research Procedures

Research Community

The researcher counted the research community, which consisted of the theatrical performances that were presented at the Emirates Children's Theater Festival - Sharjah National Theater for the period (2012-2019), as the theatrical performances amounted to (50) fifty theatrical performances.

Research Sample

The researcher chose one sample from the theatrical performances presented in the festival, for the period from (2012-2019) from her original research community in a stratified manner, with a rate of (10%) of the research community of (fifty) theatrical performances.

Research Methodology

The researcher adopted the (descriptive) approach in analyzing the research samples to reach the results and conclusions.

Research Tool

The research tool was built based on the indicators that resulted from the theoretical framework, as well as the movie viewing of the samples by (CDs), as well as the sources and references.

Analyzing Research Samples

The First Sample

The Play (Bermouli and the Star of the Sea).

Written By: Mahmoud Abu Al-Abbas.

Directed By: Alaa Al Nuaimi.

Release Date: 2015.

Country of Production: UAE, Bani Yas Theater Group.

Story of the Play

The play (Bermoli and the Star of the Sea), written by the Iraqi writer (Mahmoud Abu Al-Abbas), and directed by (Alaa Al-Nuaimi), is one of the educational plays that seeks to introduce children to the importance of the environment and its role in creating a healthy generation free of diseases, as well as the appropriate environment for the growth of generations. In a proper way, as the events of the play revolve around the character of Najma Al-Bahr, who cares for her and her other colleagues (Aunt Selhouf - Wakios - and Nuno, i.e. a sea gull), who represent the good side in the play, against the other side that represents evil, and they are (Barmoli - a trash can - and a part From a broken bottle—it's called a cannon—and part of a sandwich—it's called a nosy).

They are characters similar to those that appear in animated films directed to children. The evil side represents a kind of waste that people throw on the coasts of the beaches so that bacteria accumulate on them and then cause diseases to people. The struggle between good and evil is

eternal, and the play tries to alert children to the necessity Taking care of personal hygiene as well as the cleanliness of public places, including the sea coast, which turned into an area full of rubbish around which bacteria and oil stains that spread and polluted the sea coast gathered.

The play reveals, from the beginning, the cleanliness of the beach and then its transformation into a garbage dump by an uncivilized act, as (Nono) seeks to convey news to the good side of the events taking place on the sea coast, and here the struggle takes place in order for the good side to restore the cleanliness of the coast and return it to its first beauty and attractive shape. . And with the emergence of the character (civil defense man), who represents the UAE present, who seeks to create a clean environment to build a generation that contributes to construction and progress through a set of educational guidelines and directives that affect the child recipient to be his guide in the days ahead.

The educational, artistic, educational and ethical aspects are goals that cannot be deviated from in children's theater in general. However, these options need aesthetic and artistic techniques to highlight educational values in their influential form, which constitutes a clear approach to learning and education, to enhance the creative dialogue between the child recipient and the goals of the theatrical show directed to him. , through a set of life indications that present the meaning in an aesthetic way that facilitates the process of receiving and creates a quantity and a kind of communication to develop the mentality and imagination of the recipient child, as the imagination here forms an interactive system between the visual image and its aesthetic outputs and works to raise artistic taste, and also contributes to the development of the child's faculty The audience is trained to decode theatrical performances, as well as to understand the characters and the significance of their presence on stage, especially in the scene of the return of (Kios) by telling about the evil group that intends to destroy the sea coast and they only care about themselves, as in Picture No. (1).



The theatrical space is one of the important preoccupations that fall within the work of the scenographic designer, as the space constitutes the visual and visual element in the transformation of the uttered into a visual and then into an audio and sensual one, and all of these elements enter into the formulation of the space from the aesthetic, technical, artistic and intellectual point of

view, just as the scenographic preoccupations. It is represented in the performances of children as well as adults, as an interactive aesthetic element that depends on visual effects and other adjacent technologies, because the child, by nature and intuitively, communicates with color, movement, and formations that are dazzling and different in accordance with his imagination, which tends to myths and legends about hidden worlds and the like, as well as participation in the process. Making the event, as happened in the last scene, and calling the converging child to be close to the characters physically and physically, as the two characters tried to justify their actions in any way whatsoever, but the contents reached a chain to the recipient child in a scene that brought together (Nosy and Bermoly) and their continuous conspiracies to pollute the sea coast and stand on the opposite of what the benevolent group, represented by (Najma al-Bahr and her colleagues), seeks by creating elements of suspense, pleasure, harmony, and connection to the place in word and deed, as well as achieving the effectiveness of form and content, as in Picture No. (2).

The process of employing scenography in the theatrical space dedicated to the child educationally and aesthetically goes through several levels, including static employment that works on the principle of passive stillness and that does not push the spoken, audible, or visual to a development in its structure and effectiveness, as well as aesthetic employment, which represents the unity of formal relations between the elements. Which contribute to the structure of the theatrical performance, and inform the levels of contradiction and opposition to reality, and it is concerned with the process of determining a specific attitude towards negative phenomena in societies, as happened in the meeting scene of (the good group) when it decided to confront the **(Evil Group)**.

The presentation of the play (Bermoli and the Star of the Sea) constituted in its artistic data an educational discourse format that suits the age group of the addressee, the recipient child, and in a manner consistent with his simple cognitive references, but it presented an analytical presentation of the behaviors produced by the characters of the play through a critical, accurate and guided look in an intellectual, aesthetic, technical and artistic manner through Reflection of the importance of the educational reality in guiding the child cognitively and behaviorally.

The elements of the theatrical show come to serve the age groups of the recipient child, with the appearance of a character (present) who represents a man from the civil defense who work to clean the sea coast and rid it of those rubbish that abound in it, so here comes that character to represent the present who will work to change those attitudes and behaviors Incorrect and replace them with civilized behaviors that work on human well-being and protection from diseases.

4th Topic

Presentation of the Results

Results

1- The presentations of the three samples participated in simplicity and clarity in the dialogue and were consistent with the taste of the recipient (the child).

2- The directorial vision worked in building the theatrical performance for the child, as well as music, songs and influences played a major role in activating the theatrical performance at the beginning of the performance in the sample and was an influential factor and harmonized with the events of the play in an enjoyable and dazzling manner.

3- The aesthetic work of the costumes in the three samples achieved the effectiveness of the characteristics of the characters of the animal and human theatrical performances, as well as the puppets.

4- The lighting played a role in influencing the psychological state of the recipient (the child) and creating the general atmosphere in the theatrical discourse of the child to achieve clarity, ambiguity and the mood of the theatrical scene and to achieve the element of focus, suspense and excitement.

5- The directorial vision of the theatrical show scenography sought to employ scenery and decoration and create visual effects as well as material, color and masses.

Conclusions

1- Scenography enhanced the spectator's attraction to the theater in light of the competition of cinema, television and the media, which contain technical capabilities that the theater did not previously provide, so the scenography mobilized all available means, which were previously difficult to achieve aesthetics in the theatrical presentation of the child.

2- In achieving theatrical aesthetics, scenography relies on technology and modern well-designed and well-equipped theaters to achieve the highest level of astonishment and dazzling. Likewise, the work of scenography needs bright and open minds that work to achieve its aesthetics as an essential basis and not a complementary element.

3- The aesthetics of scenography has become a dominant authority in the discourse of the theatrical presentation of the child to achieve the intellectual and emotional values sought by the theater in its various experiences to highlight the diverse aesthetics at all dramatic levels.

Recommendations

1- Promoting translations and studies dealing with scenography, its aesthetics, and its role in children's theater.

2- Establishing small experimental theaters supported by contemporary technical means for the purpose of applying the curriculum theoretically and practically.

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