

## The Dimorphic and Content of the Costume in the Iraqi Theatrical Performance

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### *Abstract*

Theatrical costume is an element of the theatrical show and is a means to achieve its goals through consistency between form and content as the visual image that contains aesthetic and artistic values and in the light of the connotations and symbols possessed by these costumes represented by different readings that are read and interpreted by describing costumes as a language that everyone talks about as a visual tool that changes and changes with action. Its constructive function is between the form of the apparent outfit, and it is the only one to know the subconscious, as through it the process of significance is formed between form and content.

Keywords: Duality, Form, Content, Costume, Iraq.

### **Chapter one Introduction**

First: the research problem and the need for it

The theatrical costume has connotations and symbols represented by different readings that are read and interpreted by the recipient in a way that is consistent with the character as an important part of the visual elements that carry connotations and contents, and because the recipient cannot think without signs, so the appearance of the costume was the only one to know the subconscious, as through it the process of signification is formed. Fashion is a language that everyone talks about as a visual tool that changes and transforms due to its constructive function between form and content, and by describing fashion as an applied science and an aesthetic art, the study no longer searches for the external form only, but rather establishes itself as an introduction to the philosophy of the structure of form, which is summed up by defining the general meaning, the formal significance and the effectiveness of Mental motives, moving away from the structure of the form that has a general character in the uniform, heading towards a multiplicity of functional ideas that transform and change the shape of the uniform from one job to another.

#### Second: the importance of research

It is useful for those interested in costume design in general, designers of theatrical costumes in private, and researchers who work in academic institutions and institutes of fine arts.

#### Third: Research objectives

Revealing the duality of the form and content of the costume and dealing with theatrical costumes and the duality of the relationship between them.

#### Fourth: Research limits

1- The spatial limit: Iraq / Baghdad / the National Theatre.

2- The time limit: 2016 AD.

3- The objective limit: (the duality of the form and content of the costume in the Iraqi theatrical show).

#### Fifth: Research Terminology

##### 1- Shape:

Ibn Manzoor defined it: "Shape by opening the likeness, proverbs and plurals, Shaping and Shapes" (Al-Masry, d.t., p. 396), and (Reid) defined it as: "The form, the arrangement of the parts is a visual aspect, and the form of a work of art is not more than one form, or arrangement Its parts or its "visible" aspect, we will find a form as long as there is a form, and as long as there are two or more parts combined together to make a visual arrangement" (Reed, Education Through Art, 1996, p. 51).

##### 2- The content

He defined "what is included in your book, that is, what was included in it and was within it and I implemented it within my book, i.e. in its fold" (Al-Badawi, D.T., p. 515), and (Eid) defined it as: "It is the thing, the meaning, or the inner meaning of the artistic image in an art." (Eid, D.T., p. 15).

##### 3- The costume:

(Altaayiy) defined it as "a sign of the theatrical performance that carries an energy that quickly interferes with ideas, themes, and characters, as the costume is linked to the flexibility of the text" (Altaayiy, 1996, p. 61).

#### Operational identification:

The form and content of the costume: It is the meaning of the costume that the recipient perceives as a result of his sense of a system concerned with sensory perceptions that contribute to organizing the elements of the material medium on the stage as a result of an integral and reflexive relationship.

## Chapter Two

The first Subject: the concept of dimorphic and content:

The artistic composition has several elements through their harmony and compatibility, forming a specific form, and this in turn is subject to the organization of semantics and symbols that contribute to the enrichment of the form, and these elements give the form clarity and objectivity so that it can be perceived. The form guides our perception and organizes it. It guides us to the selected elements and prompts us to focus attention. In fact, artistic appreciation becomes impossible without the form. The value of taste does not exist in isolation from the elements organized by the form. (Awad, 1994, p. 62). Perhaps Aristotle was the first to refer to this subject: "Form is the essential aspect of art" (Fisher, 1971, p. 153), as the higher and spiritual aspect of art and that content is a secondary thing, and some believe that form It is the essence of motives and in form it achieves perfection, because everything we see is a combination of form and matter.

The form may work through its interaction with other elements of the show, forming an aesthetic system that sends codes and messages to the recipient, that is, it works through the relationship between line, color and texture, and that these elements are given in their entirety through interaction and harmony with the shape and the integrated frame of the show's scenography, and on this basis "the form is considered one of the The basics of composition, and in perceiving the form lies the idea of composition, and the form is distinctive and has a characteristic that unites for similarity, symmetry and simplicity, or it is the method of organizing the idea and benefiting from it in a manner that reaches the utmost limits that are called by an aesthetic term, as a way of expressing the content" (Aziz, 2013, p. 114) .

Several theories have emerged regarding the form, what it aspires to, and the nature of its structure, including Russian formalism, which had a clear influence on literature and artistic work. The form and content that was current in criticism, (where the form used to serve as a vessel into which the content was poured, and the beginning of formalism was confined to the form only and it was interested in it and had several opinions, including an opinion that concerned the form alone and believed that the artistry of the work unites with it alone and does not give the content any value and opinion goes Until the form is everything, and it should not carry any meaningful ideas, and exclude any meaning from it, and accordingly the formalists exaggerated the form, until they attributed everything to it, so they neglected the meaning, and exaggerated this negligence until it came to the point that there is no meaning and ideas Anything mentioned)" (Kassab oa., 2007, p. 94).

(Reed) defined the form as "the form that taking the work, and that form is the form of the artwork." Likewise, for some philosophers, the

form contrasts with matter, "which is what characterizes a thing. If it is outside, its image is external, and if it is in the mind, then its image is mental" (Reid, *Art Education*, 1996, p. 25).

Reed identified three meanings of form: "There is form in the perceptual sense, which, in the words of Dr. (Arnheim), is a necessary condition for the sensory identification of the content, and secondly, there is form in the meaning, and this is the classical concept of form: a certain harmony or proportional relationship of the parts with the whole, and for each A part with the other and the third Platonic meaning, in which the form is considered a representation of the idea" (Reed, *Education Through Art*, 1996, p. 47).

As for the content:

When the artist sets his sights on a goal that he seeks to achieve or thinks about implementing and producing his artistic work, he produces it influenced by a cause, or an event that affected him, so art becomes a means for conveying his message laden with ideas to the recipient, so the content of this is what contains these ideas, whether they are artistic or Literary in order to ensure the arrival of the content, and the content is a final product of the artist's interaction with the subject, and the subject means two things: "The first thing is intended by intent or intention, and in it the artist who has artistic formation puts ideas, goals and results that he intends to reach, from his artistic expression, and the second thing its the content Resulting from the journey of formation after the artistic work came out to the stage of existence" (Eid, *SNDR*, page 288).

Since the form is the outward tendency to know the inner world, and because man cannot think without signs, therefore the general form was the phenomenon, which is the way to know the inner. From this, some philosophers, and critics, including (Bir), see the duality between form and meaning, meaning thinking about them, because they are matter. The content, the form of the content, the substance of the material, and the form of the material, of which they represent the content, i.e. the inner essence that is synonymous with the artist (Wasily Kandinsky) saying of the importance of form and meaning in the artwork, which means that the artist must possess what he says, because his work is not based on "mastery in form, but on the suitability of this form to the content" (Ali, *SNDR*, page 48).

Accordingly, the meaning is determined before the implementation of the form, that is, by a material substance that is appropriate to the form, and it is later linked to the process of signification.

The semiotician (Kadmir) believes that "a work of art does not mean anything and does not refer to a meaning as the sign refers to it, but it presents itself in its own existence so that it makes the contemplator stop at it" (Al-Zaher, 2007).

The content is the meaning. Several philosophers defined meaning, starting with (Aristotle) with his definition of the theory of meaning, and passing through Al-Sharif Al-Jurjani, who saw that the meaning is the mental image, as he put in front of it the words and the image that occurs in the mind. In the answer to what is, it is called "what" and in terms of its distinction from others, it is called identity, ending with modern philosophers such as the philosopher Michel Foucault, "that man is close to meaning and by it, he is governed by meaning" (Ali, D.T., p. 50).

As for the philosopher Hegel, the meaning is related to "a representation or a topic, whatever its content, and the expression has a sensory presence or an image, and here it serves as a sign that indicates the meaning" (Ahmed, 2005, p. 53).

Perhaps the content does not come suddenly, but it becomes clear in chronological order until the end, because the content is difficult to understand at the beginning, but the form is what indicates it. It leads to meaning, as the form is concrete and visible, but the content remains hidden under the space of the form, as it is the content, idea, theme, or point of view determined by the artist for his artistic work and creative achievement. The content is an imitation of a tragic or comic psychological act. Here lies the intellectual value or content in the artwork. It is not sufficient alone to be an artistic work unless its ideas are placed in a specific artistic template in the painting and the play.

Hegel was between the form and the content, we see him stressing the content. Music that does not have a clear relationship with the content, its content is the feeling and emotion that are the cover of the content, as they are united together, as the form fully expresses the content" (Hegel, 1986, pp. 23-24).

As for Bendo Crochet, he confirms that the content has a value that it acquires through the artistic work itself. ).

He linked the content and the image, so it is not possible for him to have a perception about the content, according to his opinion, outside of the sensory image. As for the "dialectics of form and content, which constitutes unity in a continuous dialectical relationship in the process of development, since the form arises from the content, it deviates in a sound relationship, because the form effectively affects the content, helping it to develop or hindering its development. The new form advances with the content that suits it and helps it in its development." As for the old forms that are not compatible with the content, they hinder its development, as the new form does not remain subordinate to the content, but rather pushes and develops it and plays an active role in its movement" (Sartre, D.T., pages 35-37).

The researcher believes that the form and the diversity of contents enter into a positive relationship, as the diversity of forms and their

multiplicity supports and enriches the content. As the material consisting of mass, color, line and texture, and as this material constitutes the display format through its construction and organization.

The second Subject: the form and content of theatrical costume:

Theatrical performance is distinguished from other arts, as it includes all audiovisual arts, whose mission is focused on delivering the intellectual and philosophical content to the recipient through several plastic elements that overlap with each other to create the essence of the performance. Through shape, line, texture, color, and its color value are all linked to design and directing foundations such as rhythm, balance, and focus, where the aesthetic of the costume appears in the show through the formations it creates, taking into account the nature of the viewer's reception of the theatrical work, because of the signs, indications, and signals that enable the viewer to understand the subject and through analyzing the elements The aesthetic of the composition as the design of the movement of the artwork, which is the process of embodying the meaning that may arise from the lines, forms that have meanings, so the costumes on the stage "are a group of these lines that show us the limits of the costume that consists of them. The implicit has an effect in strengthening and weakening the line, as the lines are of various types, whether horizontal, straight or vertical" (Shaawi, 2014, p. 73).

As for the form, which is one of the most important elements of formation, because it is considered in the general sense that it represents the external appearance of things and shows through it the outfit that is determined by the life. The basic principle of the body or matter" (Allam, 1975, p. 712).

Where the form is one of the basic elements in creating the composition that enters into the organization of the theatrical (space), that the form is essential and necessary to express any idea or content, so the form is considered the basic construction of the composition in the artwork and its essence. A specific, fortified language, and a specific functioning mechanism within the theatrical space, and the form may work through its technical engagement with other elements of the show, forming an aesthetic system that sends codes and messages to the recipient, i.e. works through the relationship between these elements" (Aziz, 2013, p. 114).

Color has an importance no less than the previous elements, as it is considered one of the important cognitive elements because it controls the construction of the internal relationships of the components of the form, with the clarity it adds. Figure" (Stanislavsky, 1983, p. 67).

There is a relationship between shape and color that helps to achieve the effectiveness of the design of the costume and to show its implicit signs and functional tasks as it gives the costume a description "when

the color obtains its richness, the form obtains its completeness and sublimity" (Rundi, 1959, p. 73).

The word color is used to describe the feeling that the brain receives when the retina is affected by certain wavelengths of light, so the colors take on a symbolic dimension if they are used since the past crisis as symbols. Among these colors are their special indications for the costume on the stage. Colors are capable of conveying the emotional feeling. Color has a great impact on the form through what it transmits from feelings that the color analyzes into the form. (Reed) defines the color as "an apparent characteristic of all sensible forms, and it is the one that helps in Emphasis on the physical nature and on the texture of those forms" (Reed, *Education Through Art*, 1996, p. 46), so that each part of a specific costume, colored in a certain color, constitutes an important space within the personality, and that the colors of the costumes indicate its social position or its ideological position and its dramatic function. .

The element of texture is important in giving shapes its apparent aesthetic dimension. This external appearance varies in texture with several types that the eye sees and the hand touches, and they include "differences in softness, roughness or hardness, transparency and darkness" (Shirzad, 1985, p. 143).

Texture is "the outer texture of the natural and artificial cover of the bodies that lie in front of us" (Shaawi, 2014, p. 78). Choosing the appropriate texture for costume materials according to the viewer's requirements is "an essential feature for the work of the theatrical costume designer. Rough and simple fabric may suit the lower class, and vice versa. The high-class texture can be embodied in the color of the costumes, because the rough texture casts shades that make the colors darker than they are from the smooth surface" (Shirzad, 1985, p. 145).

Texture is an inherent element of matter, whether it is perceived through the senses of touch and sight alike, and to the extent that it is not possible to separate the form from its content, the texture of the material cannot be separated from the form, because the aesthetic properties of the form and the content are affected by the texture of the material, whether it is transparent, or rough, or soft. Costumes are among the visual elements upon which the theatrical performance is built. They are linked to the actor and complement the character through its three dimensions: temporal, spatial and objective. Theatrical composition, including the codes it bears, is used through shape, color, and texture. The various theatrical currents, since the beginning of the Greek theater to this day, have been interested in costumes, their role, and their connection to the personality as a determinant of many of their special features. These trends gave their character to the costume, including theatrical director Bertolt Brecht, "that The changes that took place during that period in German society during the First World War,

and their great effects on the political, economic and social consciousness that he experienced (the Germans). n) During that period, which led to the collapse of some values in society, prompted him to think about theater in order to serve society, and that modern people accept reality if it is presented to them as a changing reality, so all artistic forms must serve social and political tasks" (Tamara, 1994, p. 53).

And through the term (Westernization) as one of Brecht's important terms, "i.e. presenting characters and events in an objective manner that denies the actor the character of representation and gives him the character of the exhibitor" (Tharwat, D.T., p. 86).

Brecht introduced folk music and poetic singing, so he employed them effectively and made them an essential element (music and songs are independent elements, as they do not move towards words, but rather towards the completely contradictory, thus creating a dialectical relationship with them, drawing the spectator's attention to the different possibilities. Which he must think about and interrupt the course of the event. With a song that often summarizes that event or may comment on it, and sometimes it intersects with poetic stanzas, and all of these may summarize the event, interpret it, comment on it, or predict what it might entail." (Al-Obaidi, 2014, pages 80-95). 1898-1956) Theatrical costume has a "utilitarian semantic function that has a great symbolic dimension" (Kassab M., D.T., p. 243).

Through this, he put forward a relationship between reality and theatrical costume, and he refused to define the role of the costume in the theatrical performance by defining the theatrical character only, and wanted to have multiple semantic relationships that show a dialectical relationship between the personality and the theatrical event and society as well. It is indicative of the social jestos, and an example of that is the red dress (in the play Mother Courage).

The researcher believes that the costume in Brecht and in his theatrical performances is that he rejected the form of the costume that defines the personality, and this does not mean that he neglected the form, but on the contrary, he supported its symbolic meanings and considered it a sign of the signs of the Jesitos.

This trend continued in the modern theater, especially in the stage of experimentation in the sixties and seventies, in dealing with it consciously with theatrical costumes and styles, as classic plays were presented in modern costumes to emphasize the contemporarity of their events or the use of costumes associated with certain customs through its emphasis on its ritual role, and this was confirmed Director Arianne Mnouchkin.

After her experience and travel to the Far East, there she discovered the forms of Indian and Japanese theater, which then affected her in her work. The style of her team and its oriental character differed, and the



activities of changing clothes and make-up that were carried out in an open space for the view of the spectators before they took their places in the show, and Mnushkin appeared a lot in it and was seen until the last minute before the start of the show.

The researcher believes that the correct costumes relationship with the audience, and therefore the relationship is not sought by the actors to dazzle, but rather an invitation to participate, and that the task of theatrical costumes is a relationship between the duality of composition between form and content comes through their development together, the content is essential in the costume and that the forms of theatrical costume are therefore changing patterns With the psychological psychology of each character, which develops infinitely with the dramatic character.

What resulted from the theoretical framework

First: The elements of the design composition of the outfit have the role of influence, coding, and semantics in the duality of form and content.

Second: Fashion is an essence that evolves in form and changes, taking on symbolic and significant dimensions. In a bilateral relationship, the costume can become a content, and the content can have a costume.

Third: Color is an apparent characteristic of all perceptible forms. Color is a description of the sensation that we receive from the brain, so the eye's retina is affected by certain wavelengths of light, so colors take on a symbolic dimension.

### **Chapter Three / Research Procedures**

First: research community:

The researcher surveyed her research community through theatrical performances that were shown in 2016.

Second: Research Methodology:

The researcher adopted the descriptive analytical approach in her research procedures to reach the results and conclusions that are consistent with the research objectives.

Third: Research Sample:

The researcher chose a model from the research sample, as it was chosen from the original community of the research, within the time mentioned in the research community, so it was a play of discoveries of the sample model.

The sample model was intentionally chosen, and the researcher found that this model is consistent with the objective of the research due to its

presence on (the duality of the form and content of the costume in the Iraqi theatrical show).

Fourth: Research tool:

The researcher relied on what she found:

1- Indicators of the theoretical framework, which the researcher adopted as a tool for conducting the sample analysis.

2- Watching the play by the researcher.

3- Photographs.

4- CD.

Fifth: Analysis of the sample form:

The play “Mukashafat”, prepared by/ Qassem Mohammad, Directed by/ Ghanem Hamid, The Actors/ Shatha Salem, Maymoon Al-Khalidi, Fadel Abbas, Scenography/ Ali Al-Sudani, Costume designer/ Saif Al-Obaidi, Presentation year/ 2016, The Show place/ The National Theater.

The narrative body:

From of Mukashafat play well-known historical texts that dealt with the eternal struggle between tyrants and peoples, as it dealt with a well-known historical figure (Al-Hajjaj bin Yusuf Al-Thaqafi) who was appointed by (Abdul-Malik bin Marwan) the Umayyad caliph and ruler of Iraq, and the character (Aisha bint Talha bin Ubaid Allah), Al-Hajjaj was known for his cunning, tyranny, and power, with many goals and ambitions in power, and while dialogues took place, Aisha began to reveal him and judge him for all the injustice, cruelty, and killing he did, and the conflict between them reaches its climax to include many tyrants, especially in the history of Iraq until the present era.

The text was prepared by (Qasim Mohammad) from two texts: (Discoveries of Aisha Bint Talha) by the Syrian writer (Khaled Mohiuddin Al-Baradei) with some clips from the play (Ibn Jala) by the Egyptian writer (Mahmoud Taymur). The show begins with a recorded dialogue sent by the Caliph (Abd al-Malik bin Marwan), in which the phrase (who is for Iraq) is repeated (who is for Iraq), the curtain is raised with a violent entry of the pilgrims, repeating his famous saying (I am the son of Jala Tala' Al-Tanayya, when do I put on the turban, you will know me) carrying his sword with the rising music and the powerful movements of the pilgrims (Maymoon Al-Khalidi) The dimensions of this character become evident to us as he began threatening and threatening people with war at times and imprisonment at other times, his intention is to encourage and intimidate and treat them harshly if they do not respond to his desire. Sometimes (a policeman and a bodyguard), and the character (Musab bin Al-Zubayr) the husband of Aisha bint Talha at other times, and at a moment the pilgrims shouted raising the voice of

the call to prayer, and to the left of the stage Aisha began to pray and repeat her words (I ask forgiveness of God) (I ask forgiveness of God), the pilgrims tried to reach her Especially after the killing of her husband, who was killed by al-Hajjaj, Aisha began She reveals to him, judges him, and repeats her usual words (Did she reveal evil through you to cover up, or did she reveal man through you)? He was brilliant in his justifications that this show came into contact with the current Iraqi reality, as the show ends with scenes of the revolution against tyranny that took place in Baghdad and other Arab capitals through demonstrations in search of security, peace and freedom, which appeared through the screens so that freedom remains the hope and popular demand.

The first appearance: for the character of (Al-Hajjaj and Aisha)

The theatrical performance begins with the soundtrack and in a purely recorded dialogue by (Caliph Abd al-Malik ibn Marwan).

"Iraq has tainted his waters, his mobs have multiplied, his sermons are great, and his fires are difficult to put out. Is there anyone who paves the way for Iraq with a cutting sword, a unifying mind, and an intelligent heart (...) Whom for Iraq, whom for Iraq." Let the scene begin with the entry of the character of Al-Hajjaj, whose costumes included a long black robe and long sleeves A wide band containing historical symbols in the form of decorative units and in various forms of functional and symbolic significance dating back to the time period of the Umayyad caliphate, a large black turban matching the robe of the jubba, a black shirt with a hole in the middle and long sleeves, and wide black pants, a belt wrapped around his waist several rolls of a piece of cloth Gold in color and black shoes. This design unit of the shape of the costume of the character of the pilgrims produced for us a functional significance specific to the Umayyad era as well as intellectual contents, represented by the authority, the tyrant, and the executioner when he said: "I am the son of Hala, the top of the folds, when I put on the turban, you will know me."

White curtains hang from all sides of the stage with a white cotton floor, and the appearance of two lamps from above helped create two separate spaces (Aisha's house) and (Al-Hajjaj's palace), so the threatening dialogue of the pilgrims begins. "I see heads that have ripened, and it is time to harvest them, and I am the owner of them." With his stick, he started hitting cotton, which gave an indication of injustice and cruelty to innocent people and shedding their pure blood, with the lighting of the red color, which had a role in embodying the scene of the killing.

Contemporary theater has sought to employ light and color greatly in the theatrical performance, since the theater's directions are biased

towards the visual side, if it becomes necessary to pay attention to the issue of fashion design of color in harmony with the light.

And since the costumes are necessarily colored within their different textures and textures, the designer must study those color relationships between the colors of the costume, and here in the theatrical show, where the fashion designer (Saif Al-Obeidi) in agreement with the director of the theatrical show (Ghanem Hamid) has worked on the duality of the form and content of the color of the costume in The character (Al-Hajjaj) and the character (Aisha) represented in white.

She wore a white apron embroidered with threads and wide sleeves hanging down with a white dress and shawl. The dramatic event and intellectual dimensions appeared through the form of the outfit and the content of its significance and wearing it (prayer clothes), so we find controversy and sharp contradiction between them, as Aisha's costumes came for the sake of prayer and closeness to God (swt). ) and praying for forgiveness, while the pilgrims appeared in his embroidered costumes, which indicate greatness and a sense of pride, and this in turn leads to the creation of contradiction and dissonance between them and the symbolic connotations of their costumes. As in figures (1) and (2).

The second appearance: for the character of (Al-Hajjaj and Aisha)

Al-Hajjaj appeared wearing a white and black (yishmagh), a black headband, a dark gray jacket, and a light gray (white) dress. In the Iraqi countryside, with all the details of the costume, and this dramatic change in the path of the character, specifically the change of costume and jumping to the present, came in order to work on the connection between the form of the costume and its intellectual content, which is rooted in cultural thought of authoritarianism and cruelty, as if the pilgrims came to confirm the eventual interdependence, as the director employed in this scene the popular song In the voice of the singer (Dakhil Hassan), especially in the song (If you want me to live with you Do not praise me falsely), adopting modern techniques for theatrical scenery that were in the background of the stage, without resorting to traditional scenes, using a projector (data Show) using three-dimensional technology, trying to create a virtual scene (the view of the marshes Explaining that the pilgrims are present at all times and places, so the form of the show changes sometimes and may require the employment of new materials in the costumes or the use of screens. It has fixed forms, as it sought to destroy the form immediately after its completion, and that the idea behind the form also ends to rebuild another new form and a new content, and that time is a renewed flow that never stops, and that the present moment will disappear within the past time.

For another moment of present time to precede it, and accordingly, the forms should be destroyed when they are completely completed, as the

times overlap in one moment, and in the relationship of form and content of the dress worn by (Al-Hajjaj) and (Aisha), who was dressed as a rural woman (Al-Ammar Talya). Which came in harmony with the scene of the marshes in terms of form, covered with black, and carries with it several contents, the first of which is the permanent and repeated sadness as a result of the many woes that have accompanied Iraqi women over time, so that (Aisha) is the embodiment of her suffering and pain, and there is no doubt that the transformation that occurred in the dress by replacing (turban) in (mantle), this is an important characteristic, and it is one of the characteristics of the mark in the dress, so the costumes changed from the scene of the marshes to the scene of (circumcision). The sun rose this purification and after it the wedding) in addition to the effect of lighting, as it formed an integrated unit to form an image that bears inherited and ancient human contents, as in Figure No. (3), (4) and (5).

The last appearance: for the character of (Al-Hajjaj and Aisha)

The shape of the costume of the character of the Al-Hajjaj came with a functional (contemporary) indication, wearing a head hat similar to the American foreign hats, a long black (coat) and (trousers) and (shirt) in black. A link and successive shifts between the duality of the past and the present indicate that fashion has a function, as it is considered an auxiliary factor for this movement and highlighting the role of the personality, and that the relationship is manifested in the content previously defined by the form, and that the form is what indicates it, and through the interaction of this duality, the recipient begins to follow the form up to the content Through contemplation and feelings emanating from the shape or symbols and connotations determined by the shape of the outfit (symbols) lead to the meaning, as Aisha appeared in modern (contemporary) clothes, wearing (shirt) and (trousers) in black with a jacket made of leather in (brown) shown in This scene is the relationship between her and the pilgrims, and that the conflict still exists, and this scene touches on the Iraqi and Arab political reality, the authority of the dictatorship, and its opponents. The show ends with scenes from the demonstrations that took place in Baghdad, demanding human rights and getting rid of the oppression of tyrants and their tyranny and the shedding of innocent blood, which were shown through the data show screens, as in Figure No. (6) and (7).

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