

Phenomenology of place in contemporary theater

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Abstract

The director incorporates the philosophical effect of place into theatre performance to enhance the recipient's awareness. The director is vital to any theatrical performance, and their philosophical effect on the contemporary stage is immense. Through their creative vision, the director can combine elements of the script and performers to create an experience for the audience that sparks contemplation and enables more profound engagement with the play. This research aimed to study the artistic phenomenon and its impact on artistic achievement and divided it into four sections. In terms of defining the terminology, the second section is the theoretical framework. The first is the concept of phenomenology in the theatrical direction, an indicator most prominent of those applied by directors. The second section deals with place theatrical, and the researcher concludes the second section with the most critical indicators. In the third section, the researcher identified the research community and the sample selection method, analyzed the sample, and concluded with the sample analysis results. In the fourth section, the most important results of this research are extracted, and conclusions are drawn.

Keywords: phenomenology, place, presentation

Introduction

The setting of a theatrical performance is unquestionably an artistic-aesthetic phenomenon since it develops meaning and supports the notion that it is delivered to the audience. A theatrical performance is an artistic-aesthetic phenomenon that conveys a message to its audience. It is a form of art that combines music, dance, drama, and poetry to communicate ideas and concepts. Through the performers' body language, stage, props, and costumes, a story evokes an emotional response in the audience. Theatrical performances can convey social, political, or moral messages. For example, a playwright can use a play to discuss the themes of racism and discrimination, or a dance performance can depict the story of a young girl struggling with her identity and acceptance. In each case, a theatrical performance

expresses an important idea or concept to the creator. The power of a theatrical performance lies in its ability to move audiences emotionally. Through the use of sight, sound, and movement, the audience is taken on a journey through the narrative of the performance. This allows viewers to connect with the characters and their stories and inspire them to think about the themes and ideas that are being presented. Without this artistic specificity, there is no communication between the show and the recipient without the place, as it is no less significant.

Architecture and urbanism have deep roots in the social, economic, political, and cultural systems that shape cities and towns. By understanding the history of these systems and how architecture and urbanism have shaped and been shaped them, we can gain insight into the functions of cities, towns, and neighborhoods. At the same time, something must be said for understanding architecture and urbanism through literary-textual means, such as stories and novels. Through these works, we can gain insights into how people interact with the built environment and how architecture and urbanism shape their lives. By examining the cityscapes of novels, we can gain insight into how cities and towns are structured and how they are experienced by those who inhabit them. By engaging with stories and novels, we can better understand the social, economic, political, and cultural systems that give rise to architecture and urbanism.

The phenomenology of space in contemporary theatrical performances has been debated for many years. This concept focuses on the experience of space within theatrical performances and how it can be used to create and enhance the audience experience. It explores the physical, psychological, and spiritual implications of spaces used in theatrical settings. Theorists and practitioners have explored how space is used in performance. By examining the use of the stage, the proscenium arch, audience seating, and other elements, it is possible to understand how space can be used to build tension, evoke emotion, and further the performance narrative.

The use of space also allows the exploration of themes and ideas that may not be accessible through other media. By using the space to create a particular atmosphere or feeling, the audience can engage with the performance more personally, allowing them to gain a deeper understanding of the themes and ideas presented. The phenomenology of space in contemporary theatrical performance is critical in creating an engaging and immersive experience for the audience. The theatrical world is full of wonder. It embodies the creativity of a playwright and the passion of an actor. It represents a container for the event and personality, as it shows the aspects of life the characters live. The theatrical world is a place for exploration, discovery, and creativity. Within the theatrical world, a framework guides event. This framework is essential for story creation. It dictates

characters, settings, and plots. The playwright's job is to create this framework, and the actors' duty is to bring it to life. The framework gives the theatrical world its structure, and it is the actors' job to bring the characters to life in a way that fits this structure.

Place constitutes an integral part of the personality and its function in interpreting personality. It justifies the characteristics of personality, its nature, and its internal and external features through attitudes and behavior. So, the researcher found it necessary to investigate that study and define his research problem through the following question.

What is the phenomenology of space in contemporary theatrical performance?

Research Importance:

The current research focuses on studying the subject of the phenomenology of place in contemporary theatrical performance. The artistic values that this subject holds while watching the theatrical performance system were also studied.

1. Students of fine arts colleges and institutes and all theater specialists benefit from their knowledge of the phenomenology of venues in contemporary theatrical performance, and the knowledge it achieves for those interested in theatrical directing.
2. It benefits all theater workers, especially theater directors.

Research objective:

The objective of this research is to examine and define the phenomenology of place in contemporary theatrical performance, including its impact on audience experience, the use of physical space, and the role of spatial and sensory elements in the creation of meaning

- Time limit: 2011
- Spatial boundary: Baghdad / Theater Forum

Phenomenology

Laland sees it as the study of phenomena as a descriptive study as they appear to us in time and space, in contrast to the study of abstract and immutable laws that regulate phenomena, the study of universal realities for which phenomena are manifestations, and the normative criticism that deals with the legitimacy of these phenomena (Laland, 1947, p. 117).

As for "Merleau-Ponty", he sees phenomenology as the study of essences and refers to all issues in determining: what is perception, and consciousness (Al-Fariwi, 1998).

While Husserl defines it as a method of thinking that is concerned with the descriptive study of phenomena without mental addition or interpretation to reach the basic facts. It is the orientation towards the same things. To be the reference for what we learn without affecting a previous judgment (Husserl, 1958, p. 45)

Procedural definition: a philosophical system based on the study of how real existence is manifested to produce an intentional indication.

Place:

The place is known in the *Munjad Al-Lughah*, and the *Flags* is "the collection of places" (Maalouf, 1973, p. 771). The place in the bride's crown is "the container of the thing, which is the meeting of two bodies that contain and that which is contained. It is because the enclosing body surrounds the contiguous, so the place is the occasion between these two bodies" (Mortaza, b, c, p. 348). The place in *Lisan Al-Arab* is "the place and the place are one, because it is a place for the being of the thing in it, and the place adds is the place" (Perspective, b, T. 3960 p.) The place, according to Yuri Lotman's definition, is "a group of homogeneous things of changing phenomena, states, functions, or forms between which there are relations similar to ordinary, familiar spatial relations such as contact, distance" (Lottman, 1982, p. 69). Bachelard defines it as everything related to the features of intimacy, home, universe, memory, pillars, angles of openness and closure, and finitude in small and old. (Bachelard, 1980, p. 6)

Procedural definition: It is an expression of the imagined places and they must bear some characteristics of the real places in order to gain importance in the theatrical performance.

Section II

The concept of phenomenology in theatrical direction:

Phenomenology is a philosophical approach that explores subjective experiences, perceptions, and consciousness. In the theatrical direction, phenomenology can refer to how the audience experiences the performance and how the director creates that experience. Phenomenology in the theatrical direction focuses on the sensory experience of the performance, including the use of space, lighting, sound, and other design elements. The director aims to create a sense of presence and immediacy for the audience, immersing them in the world of the play and eliciting an emotional and visceral response. The director may work with the actors to develop a shared understanding of the play's world and their characters' subjective experiences to create a more nuanced and authentic performance. Phenomenology in the theatrical direction involves a deep exploration of the sensory and subjective elements of the performance to create a powerful and immersive experience for both the actors and the audience

(Khoury, 1948, pp. 30-31).

The director's primary goal in phenomenology is to create an immersive experience for the audience. This means creating an atmosphere in which the audience can be wholly present now and captivated by the performance. The director uses various techniques to achieve this, including scene and lighting design, soundscapes, and costuming. By doing so, the director can create a vivid and lifelike world on stage that transports the audience and makes them feel part of the story. In addition to creating an immersive atmosphere, the director uses phenomenology to connect the audience with the characters onstage. Through physicality and facial expressions, the director can convey the characters' emotions and bring them to life for the audience. This connection between the audience and characters can be compelling and result in an emotionally moving experience.

Perception is the act of interpreting sensory information collected from the environment and understanding it in a meaningful way. This complex process involves the body and minds working together to create a unique experience. Aesthetics in theatrical performances during the Robert Wilson period were a combination of elements that created a visual journey. This style of theater focused on movement and visual impact. Using light, color, shapes, and sounds creates a unique atmosphere and experience. Through this, the audience can perceive the characters' stories and emotions.

Wilson was known for using abstract elements to create a unique environment and experience. He uses space, light, and color to create a dream-like atmosphere. His theatrical performances incorporated a range of movements from slow and graceful to fast-paced and intense. By using these elements, he created a unique experience for the audience. Using aesthetics in theatrical performances during the Robert Wilson period was a unique experience. His theater style created a visual journey for the audience and allowed them to perceive the story and emotions of the characters (Moran, 2008, pp. 120-122).

A phenomenological description of theatrical performance involves a detailed and evocative account of the sensory and subjective elements of the performance. It aims to capture a performance's lived experience, including the actors' and audience's physical sensations, emotional responses, and mental states. The writer should focus on sensory details, such as the use of space, lighting, sound, and movement, as well as the emotional and psychological impact of the performance. The writer should try to convey the sense of presence and immediacy that the performance creates, as well as any moments of tension, release, or transformation throughout the play (Khoury, 1948, p. 39).

Phenomenological philosophy seeks to understand the nature of reality experienced by humans. This approach to philosophy focuses

on the phenomenology of human awareness, perception, intentionality, judgment, and meaning in theatrical performances. Phenomenological thought emphasizes the existence of multiple interpretations of reality, so a theatrical performance is seen as the intersection of the performer's unique interpretation and the audience's unique perception.

The insight of phenomenological thought is that understanding theatrical performances is not static. Instead, it is a dynamic process of mutual exchange between the performer and the audience. This exchange allows for continuously exploring meaning and interpretation as the performer and audience interact. Consequently, theatrical performances can become a rich source of personal insight and understanding.

Theatrical performances are engaging because they allow directors to use artistic treatment to uniquely bring their vision to life. As a director, experience with theatrical performance techniques is vital. Directing actors to manage lighting design can influence the production's look, feel, and overall impact.

Phenomenology is a way of understanding the theatrical performance experience from the audience's perspective. This approach provides insight into how people experience performance, as well as how they interact with the elements of play. For example, a director may use phenomenology to explore how the audience reacts to musical scores, choreography, costumes, and other aspects of the show.

Experiences in theatrical performances go beyond simply watching the show. Directors must consider how elements such as music, lighting, and set designs work together to create a unique experience for the audience. The director must also consider how their own experience as a director can enhance overall production. They must consider the relationships between actors, audiences, and production (Al-Zain, 2002, pp. 71-74).

The concept of theatrical place

The concept of a theatrical place has been around for centuries. It is a simple and complex concept with many implications for both theatre practitioners and audiences alike. At its core, theatrical place refers to the physical space in which a performance occurs. This space can range from a traditional theatre to a black box theatre, warehouse, or street corner. The choice of space can significantly impact performance as it can shape the atmosphere and offer performers different levels of engagement with their audience (Osman, 1986, p. 76)

The place represents a container for the event and the personality, as it shows the aspects of the life lived by the characters and the events that develop their paths within a specific framework. Accordingly, the place is a social entity that summarizes the interaction between man

and society. It is a system of relationships and a vital medium through which characters harmonize. It reflects the individual's behavior and feelings and determines the nature of the personality and its characteristics. Place constitutes a complementary corner of personality and its function in interpreting personality. Personality traits, nature, and internal and external landmarks are justified through their attitudes and behaviors. Places are formed through events performed by the characters (Osman, 1986, p. 79)

A theatrical place is a venue specifically designed and equipped for live theatrical performances. It typically includes a staging area for actors to perform, seating for an audience, and lighting and sound systems to enhance the performance. Some standard features of a theatrical place include the stage area, auditorium, backstage area, props and set pieces, and dressing rooms. Overall, a theatrical place is a space where actors and audiences come together to create a unique and immersive experience through live performances. It is also the place where theatrical performances are presented, whether it is a building specifically constructed for this purpose, such as theater halls or amphitheaters. Open air or any space used for a theatrical performance (street, garage, garden) (Kassab, 1997, p. 473).

It is also essential to consider the metaphorical meaning of a theatrical place. In a theatre, ideas, emotions, and stories are expressed and shared. It is a place where we can unite to explore our shared humanity, examine our beliefs, and be transported to different worlds. As such, the concept of a theatrical place is not only about the physical space of performance but also about creating a space where imagination and creativity can flourish. A theatrical place represents a place of exploration in several ways. One of the most fundamental aspects of theater is that it encourages us to explore different perspectives and experiences and to engage with the world in new and imaginative ways. Theatrical places allow us to step into different worlds, times, and places and explore the human experience through the story's lens (Daoud, 2001, p. 89)

To determine the theatrical place, the director must draw the viewer and describe the reality of the events so that it becomes like a curtain from the theater's background. It presents the viewer or reader with a picture of the sides that are confusing and easy to perceive and comprehend. It is somewhat complex because it includes a tangible place in which the characters move, as it includes all the genuine implicit relationships between these characters among its aspects (integrated life).

Film directors play a vital role in the production of theatrical performances. They are responsible for the creative aspects of production and ensuring that all technical and logistical elements are

handled promptly and professionally. The director provides vision and leadership by working closely with writers, actors, and other professionals. The director's primary task is to interpret the script. This involves reading the script multiple times and breaking it into individual scenes, with attention to the characters, setting, overall dramatic arc, and other elements that will help bring the story to life. The director also works with actors to bring the script to life, ensuring accurate and appropriate portrayals of the characters. The director was also responsible for the overall look and feel of the production. This includes overseeing the set design, lighting, costumes, and any necessary special effects. Additionally, the director works with the crew to ensure that all technical aspects of performance are handled in a timely and professional manner (Ardash, 1979, p. 43).

Indicators resulting from the theoretical framework

1. Phenomenology has been associated with the existence of the self, essence, or being, according to its founders.
2. A key aspect of phenomenology is the emphasis on subjective and objective awareness to resolve symbols of emotion and enhance the recipient's awareness.
3. Placing emphasis on a fact, namely its association with the elements that give it its aesthetic privacy and define its existence.
4. Theatre settings try to find elements of the encrypted vision that are similar to the theatrical performance's elements.
5. In the place, the phenomenology seeks to perceive the image through stages and then to judge it.

Procedural Framework

The researcher chose to show the play (Days of Madness and Honey), written by: Khudair Miri and directed by: Sami Abdel Hamid. We adopted a descriptive-analytical method to obtain results that served the research. Personal interviews, where the researcher conducted the interviews, were essential to enrich this research. Direct observation of theatrical performances chosen by models for the research sample.

Sample Analysis:

In this experience, the director presents us with a tragedy that includes the suffering of citizens whose lives were linked to the facts that befell the country in 1991. In the last century, the hero (Khidir Miri), a university student, was expelled from college by his teacher (Sami Abdel Hamid) and dismissed from the study. Bringing him to the To represents the role of the insane on the authority of the repressive former regime. He did not want to join mandatory military service, and

the country was at war. The inmates were among the dead and wounded, so he flew from her to document this story in the transmission of human suffering. The second victim of that era suffered from the loss of a father, son, and husband in that war (Al-Hamid, 2017)

The director tries to call the audience to condemn this painful incident, through the recipient's participation in what the characters reported, especially at the hour of the bombing of the hospital. The screams and movements of the actors were loud hysteria.

He (the director) says: "I was affected by the production of that work after seeing the experience of (Mara Sad) by (Peter Weiss) and its director (Peter Brook), so that the same events were about the experience of the revolution, not to transfer that experience to our reality, so that the difference in the environment of the first two experiences presented On the Elba theater and the other in the courtyard of the theater forum," (the director) used a set of (symbolic) vocabulary, including the iron wall, which represents the prisoner, the authority, and the barrier between freedom and injustice, which represented the law of arrogant authority. Punishment was against man and humanity.

As for his dealings with representatives, he considered group members to be representatives. Therefore, it is necessary to unify throwing and movement. Sometimes, each group member has their expression and reaction, so their vocal and motor expressions vary.

On the text level, he read, analyzed, and installed each role, then interpreted it for each actor after preparing the presentation text and deducing the idea of each scene and each character's goal. He divided the text into scenes and worked on them.

During the rehearsals that the researcher noticed in the play (Days of Madness and Honey), the director tries to connect the actors to the image of the embodied characters as he enters the fine details of the character. The details of the three dimensions, actions, and higher goals are all related to the vocal and physical performance of the actor, according to two types of variables. The first variable is the basis for transforming the actor's voice, body movements, thoughts, and feelings into the voice and movements of the character's body. The second variable is the transformations that occur with the change in dramatic situations in the actor, and his secondary actions change in the situation and scene. It always depends on the character's action, that is, its motive or the stimulus that pushes it to perform the external act (i.e., speech and movement). When he feels that the actor cannot do what he wants, he plays a role in front of him in a particular scene and asks him to simulate or imitate him in one way or another.

Knowing that it gives the complete representative freedom of expression, the mandates of imposition or coercion are with the representative except in rare cases.

As for the term (the view), he occupied the forum's courtyard for the upper and ground floors and dealt with it with his paintings and furniture as the actual environment for the personality of the place's nobility. Thus, traditional costumes tend to be more realistic.

As for the lighting, it was flooded in the background and somewhat focused on some of the main characters and groups, as well as music and effects that indicated the coming danger.

The voices and movements of the actors were consistent with the dramatic event and the rhythm, through speed and slowness, as well as in recitation and their departure from the text and improvisation in some dialogues, including national songs that were presented collectively.

The role of a director in a theatrical performance is integral to creating an aesthetic experience for the audience. A director is the creative leader of the production and is tasked with bringing the playwright's vision to life. The director can shape the performance through careful planning and collaboration with the production team and create a unique aesthetic experience.

The director works closely with the cast to understand the characters and the story and creates an interpretation that will bring the audience into the world of the play. A director must be able to bring out the best from their actors, encouraging them to take risks and find new ways to interpret their characters. Using lighting, staging, and other design elements, a director can create a specific atmosphere for the performance by immersing the audience in the story. In addition to the creative aspect of the role, the director must ensure that the production runs smoothly and is delivered on time and within budget. The director must also manage the cast and crew, ensuring everyone works together to produce the best possible.

The play was said to "crossed sincerely about the different stages of the suffering of the Iraqi human from wars, darkness, unknowing and conscientious human beings. It was a festive but opposite to celebrate the mission." "The goal of the director on collective performance by training a number of young representatives carried with many expressive additions," cash studies said. "The writer Miri has been able to withdraw the director to the philosophy by intensifies dialogue and the conceptual questions, which are the ideas," said Thaer al-Qaisi. On Monday, when I was an ultrajauli's treatment for the novel of the famous English director (Peter Spook), who is a brief (Mara-R), which revolves its events within a psychosis On the French Revolution and performed showers of the show at the events of that clinic, I found that I am approaching those playing from my part. The novel will

remain the stomach for the theater in the history of contemporary Iraqi stage.

Results and conclusions:

1. In his quest to achieve the aesthetics of the place, director Sami Abdel Hamid chooses theatre venues that are unfamiliar. Every time Abdel Hamid performs in a different location, he experiences the impact of the place on the recipient.
2. To achieve the aesthetic characteristics of a theatrical setting, director Sami Abdel Hamid attempted to involve the recipient in the theater performance in order to raise the recipient's thoughts and questions and to allow the recipient to communicate with the show.
3. Achieving the aesthetics of the theater through harmony and unity between the elements and components of the theatrical scenography.
4. To achieve the aesthetics of the theatrical setting, the performance must be open to the recipient, so as to make the performance within one space.
5. The visual formations enhance the aesthetic value of the theater.
6. The aesthetics of a space is achieved by spatial diversity and choosing the appropriate theater place for the idea of the work.

Recommendations and suggestions:

1. According to the research, other aesthetic elements of contemporary Iraqi theater should be examined.
2. Offering a class every week in which the subject of aesthetics of the place or the techniques of the place are taught (from a practical perspective) to students of the Department of Dramatic Arts.
3. According to the study, it is important to examine the aesthetics of the venue and the aesthetics of the venue in virtual theatrical performances.

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