

## **The dialectic of demolition, construction, and its representations in Ali Reda's theatrical performances**

Sura Nasar Hanoon <sup>(1)</sup>, Prof. Dr. Abbas Mohammed Ibrahim <sup>(2)</sup>

<sup>(1)</sup> Master. Student. Faculty of Fine Arts, Department of theatrical arts / University of Babylon, Iraq.

<sup>(2)</sup> Faculty of Fine Arts, Department of theatrical arts / University of Babylon, Iraq  
[soranasser123@gmail.com](mailto:soranasser123@gmail.com)

**Abstract** The purpose of this is to identify the dialectic of demolition, construction, and its representations in Ali Reda's theatrical performances as well as, getting to know the ideas of international and Arab artists. The research community was the play (Maqool), which was presented in 2005 at the first Babylon Festival of Arts, and it won the award for the best-integrated work and was intentionally chosen by the researcher because of its occupations that are compatible with the research. The researchers adopted the descriptive-analytical method. The search results included was the demolition and construction in Ali Reda show is focused on the continuous transformation of performance and technology, where he transforms the decorative pieces (the cage) to start building a shape that the cart, the rug and the bone in it, where the director demolishes it again and transforms it into other images. The door was transformed into a toilet and then returned to demolish again, and demolition and construction check in the performances of (Ali Reda), especially within the exercise, the process of trimming and deleting some dialogues reduces the time of the presentation, but the absence of some vocabulary does not mean neglecting them as much as they appear in the theatrical work to form images and in the play (Maqool) the director deletes the narrative dialogues that give rise to boredom. To use an improvised scene, as positions were distributed according to length, as a form of tampering inside a prison, in order to build a scene inspired by the original, but different.

### **Introduction:**

It is well known that the life of the human being went through roles within the demolition and construction once again, but in the beginning, these two terms (demolition and construction) came to budge and break the metaphysical theories and the Sophistic philosophy that captivates Western thought and culture and undermine thought by making it centred and confined around the mind, as deconstruction is associated with those. The two terms, meaning that he carried the meaning of the difference in himself, is the demolition of that history that carried the thought and centred around the mind, the voice and the self and the construction of a human thought subject to this process. And construction) starting with Socrates and passing through the Arab philosophers, every new philosophy is demolition of previous philosophies. Contemporary directors' presentations were characterized by working on the two terms of demolition and construction. The familiar, in our theatrical achievement, we learned about the experience of the rich director (Ali Reda), and by virtue of his different reading, he is one of the directors who are looking for the new and not the repetition of what he possesses of an intellectual and artistic reference.

### **Research problem:**

Since ancient times, controversy has existed because it is linked to logic and philosophy. Greek society was a starting point for the controversy movement, meaning that two opposites meet at the same time, as the emergence of controversy is due to the conflict that existed between philosophers in terms of existence or matter, and the philosopher Aristotle was the most prominent in the development of Dialectics, as it adopted a logic that steered clear of contradiction, and this logic was subjected to sharp criticism, and after him came another philosopher, Hegel. It is recognized that the dialectic has begun its right course, as dialectic is the first philosophical approach to the study of natural phenomena, and since the debate exists between individuals, the theatre builds the vocabulary, but we find that the performances of the theatre of modernity and its aftermath are one of its tasks, the controversy.

The theatrical director has a wide imagination that makes him create a different text more than the previous one, or on the contrary, he builds through his reading images for the show, meaning the director's presence on this image in his relationship with the text. Although the writer spent most of his time in order to write a text that enjoys imagination, a foundation and an idea, the director, who is the maker of the work, worked to destroy every dialogue and conflict, which made every vision flood the text into a new vision that was completely contradictory, meaning that the director sided with the logic of the stage and what it allows from A loose space for imagination and its core language is not the words themselves, but rather what they carry of actions and meanings and wandering in the ultimate fantasies that his imagination releases. The way out to reach absolute beauty. As long as controversy exists and has accompanied theatre from its beginnings until today and from modernity to post-modernity, controversy cannot leave theatrical life with all its textual and incidental elements.

Based on the foregoing, we can summarize the research problem with the following question:

How was the dialectic of demolition and construction represented in Ali Reda's theatrical performances?

**Research importance:**

The importance of the current research lies as it studies a theatrical artist who owned a different and distinctive style, namely the theater director (Ali Reda), and to read his arguments that included demolition and construction and their representations, as well as identifying the ideas of international and Arab artists.

As for the need for it, it lies in the fact that it benefits scholars and researchers in the theatrical field, and benefits those concerned with theatrical arts to develop their directing vision.

**Search objective:**

- Identify the dialectic of demolition and construction and its representations in Ali Reda's theatrical performances.

**Research fields:**

- Time field: 2019 \_ 1993
- Spatial field: Iraq
- Objective field: revealing the dialectic of demolition and construction.

**Theoretical framework:**

**The dialectic of demolition and construction concept and term:**

It is not a secret to everyone working in the fields of culture, art and literature that the life of the human being and its surroundings and overtime is a display of everything that is constructive on the one hand and on the other hand it becomes subject to demolition as well, so we note that everything goes to the end and demise as long as there is a beginning, God Almighty remains infinite since there is no beginning or end to him, except that everything below that is passed according to the concept of argument. Or an era that has its many concepts, traditions and values in all aspects of life, and it can be inferred more precisely what is happening with the person himself.

**Jacques Derrida:**

Deconstruction was associated with the French philosopher and critic (Jacques Derrida), whose writings formed an important link in crystallizing deconstruction as a critical concept, against the authority of reason and the authority of presence... Therefore, his theories came carrying with them the shovel of demolition and undermining of the structural statements that he sees as restricting meaning and dropping it into stagnation and deconstruction is shaded as a term, but It is fertile in its intellectual significance, as it indicates destruction, sabotage and anatomy, which are indications associated with the sensible and visuals. It is a constructive movement and against constructivism, so we dismantle a building or an artificial event to highlight its structures" (Hassan. 2021). Including demolition and construction. Deconstruction is "the reader's limitless authority, and reading - as he sees deconstruction - is a process of morphological unification

between the text and the reader, and every reading is a decoding of another reading and abuse of it, and to say that every reading is an abuse of reading, does not mean that it is incorrect. Every reading is correct until the reading itself disintegrates or another reading comes to disassemble it to become a misreading” (Walid. 2009).

According to Jacques Derrida: “Deconstruction does not mean demolishing, and it is not a negative endeavor, but rather a genealogical analysis of a formed structure whose sedimentary layers we want to remove... Deconstruction also attacks the very idea of criticism. I do not condemn criticism in anything, but I believe in the necessity of pushing it to the extreme. It is possible, but there is always a moment when I always ask myself about its source. Briefly, deconstruction cannot be reduced to criticism, for it is not a negation, but rather the reflection of affirmative blessings within the great Nietzschean tradition” (Foucault, Derrida, and Ilancho. 2006). Deconstruction is considered one of the postmodern trends... Most of the specialists in the postmodern currents agree that deconstruction is a strategy in reading philosophical, literary, artistic and critical texts. It is a double reading based on demolition and construction (destroying the center and building the margin). This duality contributes to producing an open and non-final reading towards the text and its interpretation, moving away from its predecessor (structuralism) when the latter goes to say that the text is final and closed, and the philosophy of deconstruction lies in undermining the text from within. , through frequencies and contradictions, and then rebuilding it again through the reader or the recipient” (Haitham Abdul Razzaq, Ali ,Iyad Tarish Sajit. 2020).. As for the establishment of deconstruction according to Jacques Derrida, it focuses on writing - the effect - the difference. We find that (Derrida) started his project from writing, and reading deconstruction is also a double reading that seeks to study the text in a traditional study and then seeks to undermine the results it reaches from an opposite reading that depends on what The text contains meanings that contradict what it declares, so deconstruction calls for writing instead of speech because it involves the image of survival in the absence of the first product. The sound is intended to take care of speech, which came at the expense of the rejection of writing, and the speech is linked to the presence this will be the exhibition by Derrida of criticism and destruction, so Derrida decided to explode it from the inside with a loosening and display of its root system (Yander, Sabri, Jabbar. 2021). Whereas, “the text in the deconstructive perspective does not include keywords that radiate when they are repeated in the unified meaning of the text, but rather involves repetition that leads to the modification of the meaning, its modification, scattering and dispersal. The meaning of the past or the future, every new repetition makes it impossible to surround the text and the meaning (Al-Ghubini, Hassan. 2021). Thus, according to the foregoing, the debate and the basics of demolition and construction did not have a single intellectual unit, but rather there were many ways, methods and methodologies that worked on these different concepts, so we see that the dialectical logic is not the product of the era or even the era before us, it comes from Greek philosophy through the later ages until His entry into the philosophies of many philosophers, some of whom passed through the text of the current topic. Thus, the concept of controversy and its mechanisms of demolition and construction has great importance in reading the basics of life that man lives from yesterday to today.

### **The dialectic of demolition and construction in the global and Arab theatre:**

It seems clear to everyone that the processes of demolition and construction based on the controversy in the theatrical act, whether at the level of text or presentation, have existed since the Greeks until today and will inevitably continue because the theatrical act is a process of demolition and intellectual and artistic construction, based on the formulation of ideas and giving them life again within the theatrical space. What the writer does is to take an idea from life and work to destroy it first and then formulate and build it according to technical laws that govern it, and it conforms to the elements of the text first and then the presentation. It has social life by removing everything that is incorrect and incompatible with human life, as well as presenting the writer or director’s intellectual and artistic opinions that call on society, too, to destroy evil and build good and good deeds to ensure comfort and development of society.

### **Vsevolod Meyerhold:**

After his rejection of the realistic trend, through which Stanislavsky worked to transfer and simulate real-life on stage and present it in its details, he rejected it, taking into account the abortion of the expressive abilities of the recipient, to create a theatre different from its predecessor, not based on illusion but on building a new actor. With his body and his dynamic acting performance, he destroyed all the internal emotions and feelings charged with screams and tears, as he wanted his actors to realize things and their awareness of what was going on the stage, and by inviting Maier old to his policeman, he adopted a new directing style. So, through his new theatre and his theory in his conditional theatre, he made the spectator the right to positively participate in the theatrical performance, believing in its importance as an active element. In other words, the conditional method presupposes, as he sees it (Meyerhold), "the existence of a fourth creator after the author, director and actor. This creator is the spectator, so (conditional theater) creates a performance in which the spectator is forced to creatively complete the drawing of allusions presented by the stage" (Al-Sager Rafif. 2004). In other words, Meyerhold relied in his theater on generating a conditional emotional communicative state by unleashing the imagination of the recipient. . After the theatre director (Meyerhold) refused to delude the spectator with Stanislavsky's realism, as he wanted to play the new and the alternative by awakening the spectator's imagination through it "Meyerhold was looking for a theatre that affects the viewer and does not deceive him, a theater that respects the mind of the viewer who knows that no matter how much you try to imitate nature, you will not You can convince him that what he sees on the stage is real... and that the artwork can only influence through imagination, and for this, he must always stimulate this imagination" (Muayad. 2021). (Meyerhold) in his dialectic sought to demolish and build in the production of his theatrical performances, especially from the performance of the actor and his relationship with the role on the basis of demolishing the inside and building the outside the actor "Meyerhold demanded from an actress, for example, in the style of cold performance, far from the emotional issue, says Meyerhold: "Let the new actor express Of the culmination of tragedy, as expressed in *The Mother and the Blessed Virgin Mary*: an outward silence almost completely cold, without screaming or tears, or a quivering, trembling voice, but with a depth: "...Merkhold considered the most emotionally charged style of performance satisfactory." (Pleasinon Catherine. 1997) Therefore, through that, he adopted spontaneity in performance, in order not to stress the actors' abilities sensory. Because he saw that words, regardless of their strength and emotional impact, do not alone, have the ability to express the truth of the inner soul of a person. In the sense that the theory of biological mechanisms is an attempt to search for new methods of expression in isolation from the word and its verbal meaning.. Meyerhold did not seek to completely destroy the role of the word, as did the experimental directors after the Second World War, but he sought to create a delicate balance between word and movement without devouring either of them to the other. In it the spoken word and the literary experience play a prominent role, such as the plays of Chekhov, Gogol, Maeterlinck and Molière" (Abu Dome Mahmoud. 2009). By the text, and the author's dominance and domination." Meyerhold always emphasized the director's right to modify a text, and in his work on the text of "The Inspector General," he freely used this right, as he added dialogues, characters and scenes from other works of the same writer, and rejected the traditional interpretation that it is just "a knight." , farce, "by presenting it as a pessimistic view of people and an example of vanity, stupidity, and hypocrisy" (Dupont Florence. 2020 ). ( water Rohold), when he presented the play (*The Inspector General*) to (Gogol), which then caused a great uproar, because the text has great privacy for the Russian people, being one of the classics of Russian literature ... It relied on movement and light effects to create the sensations of the text instead of dialogue, and entered New characters on the text (Gogol) and considered the theatre (Meyerhold) the enemy of the word, and it should not affect the recipient or pull it through the word, the text according to Meyerhold performs in a neutral and colourless manner, this is in addition to the introduction of phrases and characters on the text" (Musa Farhan Omran. 2014).

### **Peter Brook:**

One of the contemporary directors in the theatre, and the most important director of England, who was able to practice many works in order to get out of the frameworks of traditional theatre and discard their culture and search for new experimental models or methods of presentation, which can only be achieved by destroying the mental meaning, destroying the rationality of language and working on The essence of meaning and reliance on the power of primitive expressions preserved in the collective unconscious of the entire human race, so that those primitive expressions are the universal language that crosses the cultural determinant” (Thabit Rasul Jawad Al-Laithi) So, through trimming and fine-tuning, the director (Peter Brooke) was able to break the tradition and the familiar to create an aesthetic functional performance and an experience that provokes the imagination of the actor, "Therefore, his performance is able to reach an unlimited number of audiences, through linguistic exercises that extract the semi-primitive language, That is, he works on subjecting his actor to physical and vocal training ... The body is a means and sounds are an actor's ability that must be used and adapted as a means of physical expression. It is represented by representatives of multiple nationalities, languages, and cultures, so he seeks to raise the actor and his performance to the level of skills” (Al-Ghubini, Hassan. 2021). The dialectic of demolition and construction was represented on the other hand in (the text), “(Brooke) believes that the theatre should be theatre, that is, to present a theatrical work, not a crowd of ideas, a lecture, a story, or a propaganda publication. The nature of the story or the written text, in order to reach a direct and spontaneous realization of what is presented. In his first performance, which he called (The Theater of Cruelty), he presented the play (Hamlet) in half an hour, after interrupting its long dialogues and rearranging them again, especially the dialogue which revolves between (Hamlet) and (the Queen), whose utterance turned into loud cries and is not a familiar utterance” (Hamad Salman. 2011). The visual style of acting at (Brooke) motivates the creation of a distinct theatrical image "by turning any place into a theatrical place, and (Peter Brooke) mentions in his writing "The Empty Space" that planting a wooden pole in the ground can transform an area into a place for theatrical performance - The circle defined by the column around it and refers to it creates a dividing line between the space of the performer and the space of the spectators, and the theatrical performance in a group depends on this initial division of the space into a spatial duality” Helton Julian. 2000). As a director, he wanted from his theatrical work to compose and create images that serve as a bridge between the play and the audience, says (Brock), "I think that all of this changed just before the rehearsals of (King Lear) started, I demolished the decor I was attached to, I had designed It was made of rusty iron, with bridges that went up and down, and one night, I realized that this work was not necessary, and by removing all the elements of the design, I saw that what remained was much better... I felt a strong desire to create a world of imagination completely abstract” (Peter Brooke, Dennis Babylon and et al. 2020.).

The researchers see: European theatre went ahead in realizing the processes of debate that work on demolition and construction, with a multiplicity of visions and ways in the text and presentation. The author’s text and taking from it a certain amount serves the presentation and its graphic and aesthetic formations.

#### **Intellectual and artistic references directed by Ali Reda:**

And the first references that formed the personality of the director started from his family environment and its impact on refining his talent and building a balanced personality, and what this upbringing reflected in the director’s personality. "My family encouraged me to practice the art of acting. Since I was a child, I remember imitating characters from the street by taking the most important characteristic of that person I wanted to imitate and then building a second sarcastic character. I also had recordings similar to radio recordings that I drew from the imagination and mixed them with sound effects and all of that with the capabilities of It is simple, theater and acting was an unconscious desire since childhood. I think we were raised on a good choice. I was accepted into the Institute for the Preparation of Technical Trainers in Baghdad, the Automotive Department, and I had direct admission to the College of Fine Arts, and despite the community’s contempt for the arts, but I was insisting on entering the artistic side.” (An interview I conducted The researcher

with the director Ali Reda). The directorial vision of (Ali Reda) differs according to those associative theories, as the title is chosen first and foremost before starting to write a single letter, then the characters are clarified and the dialogue is written simultaneously through the improvisations in the exercise to record these improvisations, i.e. in a reverse way through the interrelationship of these parts with each other In an associative way, and this is represented in the associative theory of creativity, while we find that the text is present and prepared, then the characters are distributed, then the embodiment and the action on the stage was the play ((indigestion)), which began with the strange and exciting question (Is the zebra black, striped with white, or white striped with black?) To start the improvisations to build scenes separate from each other to be an associative idea. It starts from the part and the parts are interconnected. The whole is achieved, but we find it complete in other works such as the play (reasonable), where everything is complete in terms of the code, but it is only done with the interconnection of the parts represented by the distribution of characters, the parts constitute the already existing whole . And that the seed of creativity in theatrical work appeared in the director (Ali Reda) and he mentions, “When I read the text, the mental images of the images and dialogues of that text crowd together, so I begin to write down some of them, while others are absent in the crowd of imagination. On the second, and so on, and by discussion, experiment and practice, weak images are removed to remain vivid images that are themes that can be based on and considered the Joker and the basis for the success of the work. In addition, this last image is also subject to modification and switching to the day of the presentation and after it. I often feel that this artwork is the last work. I do not know the reason, perhaps because of the excessive acceptance by the audience, which gives us the feeling that I have achieved everything and sufficed. The ecstasy in theatrical work has been planted in me since the early stages of learning the theatrical, which is a desire to practice theatrical art so that this embryo is a seed to turn into energy to produce something It is not clear at the beginning to get around this idea, and this seed may be a stenographic image, for example. I remember that in the play (The Witness and the Witness) I collected the burning light bulbs (neon candles) for a long time, and I have a huge amount of them and I am sure that I will put them in a specific theatrical work, and this may be The seed is a theatrical idea such as the idea of a play (Reem’s Text), which later turned into a play in the field of lost time. Thus, the ideas and images come in a sequential and synthetic form, an idea followed by an idea, and so on, so that these ideas are the first thread to capture a new artistic product. (Ali Reda) derived a lot from Meyerhold’s theorems, especially semantic formation, as (Ahmed Mohamed Abdel Amir) says, “The mechanism of the director Ali Reda’s work depends on pre-planning in choosing the comic or serious text and tends to choose local texts. The chosen text is a preliminary text to build the performances and vision add what the text did not refer to or create a world of its own, not like any known director to the mechanism of installation. For acting, while (Ali Karim) says about the mechanism of director Ali Reda’s work, and how does it distinguish itself from others, and does it simulate the social and political reality? Simulating community issues, whether political or social, but with high symbolism, meaning that it aims to encrypt the theatrical image that it creates on the stage, along with the plurality of reading, so that it refers the recipient’s mind to the endless circle of questions, this mechanism, this symbolism and this experiment The universality is a feature of the director Ali Reda. The researcher believes that the director's performances (Ali Reda) Contemporary and every day, devoid of artificiality in decoration.

**The resulted from the theoretical framework of indicators:**

- Adopting things in this world over others according to the concept of debate that works on demolition and construction, and even human thought is subject to this process and all existing things.

- (Jacques Derrida) relied in deconstruction on the rejection of previous and Western metaphysical doctrines on philosophical systems, the rejection of multiple readings, the demolition, cancellation and editing of the text from the author and without reference to what he meant by its meaning and its construction in its new form and the reader (destroying the center and building the

margin) and every reading is a decipherment of reading Others and abuse, and this duality contributes to an open reading

- The contemporary director's reliance, in many of his shows, on editing from the word and the author's instructions, destroying the traditional previous rules, and searching for different experimental frameworks and methods for the presentation through trimming, adding, demolishing, and breaking the traditional barrier between the actors and the audience.

- Peter brook theater is based on the actor's body and voice and continuous exercises that provoke him, reveal his inner feelings, dismantle and demolish dialogues and the diversity in selecting dialogues in order to get out of the hierarchy, dismantling the decor and demolishing it before the exercise gives the actor sufficient freedom of movement in order to form aesthetic images and his adoption of the void in the theater generates space for imagination

- Meyerhold's theories contributed to building the actor's body and destroying his hidden feelings mixed with screams and tears, as he adopted spontaneity in performance in order not to stress his ability, and this is what he called "the vital mechanism", and the first to destroy the sanctity of the text by inserting characters, dialogues and scenes from other works for this Text .

- Demolition and construction were mainly in the performance of the actor, the director (Ali Reda) was keen during the exercises to make the actor improvise and with multiple gestures in order to form images and different tools and change more than one performance in search of a new performance and maintain a democratic atmosphere and discussion with actors and theater workers with him.

- The director (Ali Reda) was affected by the political and economic conditions in the country, which were reflected in his theatrical performances as an expression of demolition and construction and the developments of events within social life.

#### **Search procedures:**

The research community: the play (Maqool), which was presented in 2005 at the first Babylon Festival of Arts, and it received the award for the best-integrated work and was intentionally chosen by the researcher because of its occupations that are compatible with the research

#### **Research sample:**

A reasonable play was intentionally selected, which dealt with the concepts of demolition and construction, which is the focus of the research.

#### **Research Methodology:**

The researcher adopted the descriptive-analytical method

#### **The research tool:**

The criteria and indicators that the researcher identified in the theoretical framework.

#### **Reasonable play analysis**

##### **The story of the play:**

The events of the play (Maqool) begin inside a cell of prisoners who spent years searching for freedom and salvation but to no avail. , unknown only that they fell into the hands of the cruel ruling authorities, and the events of this play area close to the bitter reality and its absurdity in which man finds himself in a whirlpool with everything that surrounds him, ten years of digging to find themselves that they dug in the same starting point, as they failed to reach the light, How long they did not have the slightest idea, despair came to them, and they suggested to themselves a trial for the godfather who failed to escape and whose trial did not end 50 years ago in prison, and then they wanted to imitate themselves to please themselves and their goal is salvation, they asked for a witness to the crime committed by the godfather, so a prisoner came out of the cell The neighbouring (first scene) at the one and a half minute, i.e. from the starting point of the event, the act of digging appears accompanied by a physical and vocal expression as screams that carried various and many connotations. Those screams were associated with the bitter reality that they experienced. Each of the characters, every cry is indicative, including the cry of injustice, the cry of political tyranny and the ruling authorities, the cry of terror and panic, the cry of deprivation),

drilling through the movement of corroded hands and leaving the starting point, and the exit of the characters from an area above the front of the stage. Through Wassila, and through him, the director wanted to release the inmates and get them out of the predicament that had befallen them, and the movement of hands, despite their dirt, and what was symbolized by the mechanism of any means, but that all attempts at digging failed because they thought that they had dug in the right place and did not know that they had made their best efforts at the starting point, and it appears Prisoner 1 from under the cover (the pit) while he was meditating and was astonished by him at escaping and leaving and because he had escaped and became free with the other inmates. After him, Prisoner 2 comes out, crawling on his knees, and sadness is evident on him as well, who complains of fatigue and pain in his hands from the intensity of the drilling. The second prisoner: (in pain) Ah... brother... my fingers... my fingers have become shovels... as if they were shovels and axes. He tells them that they will fail to reach, and this is what happened to them. The character of the second prisoner (Ahmed Mohamed Abdel Amir) was distinguished by a varied performance, as he presented different performances at the same time in the fourth and a half minute, appearing in a state of depression and boredom, slow movement with the movement of the bars and he has no slightest The idea of how long they stayed in this land and after he spent his life with the inmates searching for a glimmer of hope and living in peace, but it was useless, and the regret board that seemed clear to him and the inmates and his exit from the unusual place was demolished as the director wanted, all things were in a state of change and demolition, where the performing action of his mental skill, imagination and emotions coincided with the external action of the body and once in another performance in the fifth minute and he did help while running towards the pit for the purpose of asking for help. A state of astonishment and screaming (rats, despite their ugliness, ran away from me), a broken character, wearing a red suit, frightened, calling on God to see the light and the form of a woman. His continuous struggle from delirium, obsessions and collapse was according to what the director of the show wanted. His performance mixed between comedic and tragic. Each style differs in its use of demolition and construction. The actor Hassan Jassem in this sad tragic scene made him the first influential and sympathetic recipient of this performance. Through them, he asked the Lord for the solution to see the light and the woman, the actor's imagination and the ideas that emanate from it that made him a strict leadership figure who transcends the error and corrects it, and in the sixth minute, and if one of them screams that he is suffocating the character (Amer Hamid) he is taken out of the hole in an upside-down as a result of unjust policies and tyrannical laws For the citizen, and this is what the director wanted to deliver to the recipient, I made him dig in a reverse way. The prisoner's exit created a kind of opposition between the content that the director wanted to deliver and a form, and what the darkness did to them, so the situation was exacerbated by (the prisoner Ali Reda) the representative director and his admonition to the prisoner Amer Hamid that what you were saying About the homeland and dignity and its swift and graceful movement, as well as creating a narrative with the bone, the godfather, with these sayings, they brought you here, with the cry of injustice inside the pit and his own narrative and the condemned It has from the experience and the environment associated with the personality of the actor himself, which made him agree with the work to start something of irony on that reality, as the director of this ridicule intends to reveal what is in the souls of the victim whose rights are confused, as it is an image that represents the wandering. We see it in the fourth prisoner's dialogue: And what is my fault.. I am the simple farmer ... They asked me to cut down the trees on both sides of the road. I told them: Why don't we get up, the trees took me, and I stayed here without trial or account. This character wants salvation in any way, as despair overwhelms him and surrenders to death. In return, the prisoner (Ahmed Abdel Amir) confesses the guilt he committed as he moves with the iron bars as if he is moving from one condition to another, and in the meantime, the decoration turns as one of the cell doors turns into a special car for selling gas, and these are indications She was hired with a different eye and suggested the defect of the polluted reality, where this scene was interspersed with screaming and spitting on the rotten ground, and with a physical and visual expression, (Ahmed Muhammad Abdul-Amir) this performance is



accompanied by humour and laughter about not buying a gas bottle and replacing it with firewood. In the tenth minute, the demolition occurred by turning the state of wonder. The person who slandered the prisoners, after the prisoners asked about this person, who might be the driver of the carriage, must transform these questions into the sounds of hissing (ha), with the whole group turning back, and then returning with the same voice (ha) with one voice as if it were an operatic voice to change the way of surprise to voices meaningful, and thus builds a picture of that meaning through the sound and its synchronization with the movement within the context of the scene. In the eleventh minute, the director, actor (Ali Reda), carries a square wooden box in the middle of the theater, in which he puts a group of messages that were written years ago, which did not help accompanying (Nay) music, sadly, that it was not useful until he became in close contact with the prisoners, each of them in a state of depression and despair. Neither tears, nor letters, nor prayers work. The prisoner pulls out the box while he is in a state of despair, and this group felt their tears, and if one of them suggested that there be a trial, the second prisoner (Ahmed Muhammad Abdul-Amir) enters in the thirteenth minute while carrying the godfather's bone. It spreads boredom and uses an improvised scene instead, as positions are distributed according to length as a form of tampering inside a prison in order to build a scene inspired by the original text, but different in terms of content. Demolition is achieved within the theatrical exercise through the deletion and condensation of some dialogues in the original text. This trimming process reduces the display time, especially since the texts presented are long. In addition, this trimming process removes vocabulary and brings another vocabulary closer to more focus due to its proximity to the main theme of the original text. Also, the dimensions of some vocabulary and dialogues. Physically, it does not distance it morally, meaning that it is embodied in a theatrical scene or through which it suggests the idea of the dance. The absence of some vocabulary does not mean neglecting it as much as it appears in the artwork in the form of pictures. When distributing the characters of the punch, the director deletes long narrative dialogues that cause boredom to use an improvisational scene that positions are distributed according to length as a picture of the tampering inside the prison in order to build a scene inspired by the original scene in terms of content, but it is different. The director proceeded to build the scenography on the stage. The theater is empty from the first moment, so that the scenography is built little by little. The theater is empty except for a piece of decoration (the cage) to start building the shape gradually according to the scenes and according to the sequence of events to enter the cart, bone and cauldron to build the shape of the decoration during the show so that the director returns to demolish it again and a diversion. To other pictures, as if the door was transformed into a toilet and then transformed into a car selling gas and then built of iron in another way to return again to demolish it at the end of the show by scattering things and content with the cage and the final formation of the actors with him and also the director (Ali Reda) took advantage of all the floor of the theatre and did. Any angle prevents it, as the place is available for the actors' movement, their decor and its transformations, such as turning one of the cell doors into a special vehicle for selling gas.

### **Results:**

- The demolition and construction in Ali Reda's shows focus on the continuous transformation of performance and technology, where he transforms the decorative pieces (the cage) to start building a form in which the cart, the rug and the bone enter it, where the director demolishes it again and transforms it into other images, such as transforming the door into a toilet and then returning to demolish it again.

- Demolition and construction. Check in the performances of (Ali Reda), especially within the exercise, the process of trimming and deleting some dialogues reduces the time of the presentation, but the absence of some vocabulary does not mean neglecting them as much as they appear in the theatrical work to form images and in the play (reasonable) the director deletes the narrative dialogues that give rise to boredom. To use an improvised scene, as positions were distributed according to length, as a form of tampering inside a prison, in order to build a scene inspired by the original, but different.

- Ali Reda relied in his theater on a simple scene free from complexity and attraction for freedom of movement and movement, which gives the character of dazzling and astonishment.

- Relying on a single material in theatrical decoration, which gave an artistic characteristic to the decoration or the theater.

- In many of his theatrical performances, Ali Reda relied on music to set the rhythm through the great importance of music to show the work in the required form and to coordinate musical pieces and mix them with other influences, and dialectical events for this rhythm started from the movement of the actor to the movement of decoration to lighting and music .

#### **Conclusions:**

- The director addressed the problems and crises of reality in their direct or indirect form in the theatrical performance, and the performances often imitated the political and social reality of the director's life.

- The dialectic of demolition and construction was based on the actor's preparation and construction and the director's mission towards the actors was a provocative relationship that pushes them towards collective authorship, as the directors left the directing dictatorship circle, and created a theatrical image that is a homogeneous mixture of opinions and innovations.

- The experiences of international or Arab directors are characterized by the multiplicity of visions that penetrate into a world that is useless. The picture is based on a discourse whose law is demolition and construction. Sometimes the director resorts to cutting the show in a structural way that demolishes or builds by disturbing the events of the show in a chaotic manner in order to achieve mystical manifestation.

- Demolition and construction was evident in the experiences of Arab directors, as the theatrical text takes a different character to the state it was written when it was presented on the stage.

- Many directors revolted against the author's authority and reduced the role of the word by giving the body a priority in producing meaning and achieving communicativeness with the recipient through many performances.

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