

Intentional Repetition in the Contemporary Iraqi Theatrical Shows**¹Rusul Raad Hamzah*¹, Dr. Faten Hussein Najy²**^{1,2}Babylon University, Iraq**ABSTRACT**

Although repetition extends in the language horizontally and vertically, the concept of repetition extends beyond the limits of language, as it was drawn into the human subconscious through his continuous observation of the succession of night and day, the recurrence of seasons, the birth of life again and the rotation of the spheres. Which is reflected in the remaking and organization of life, there is no agreement on a specific definition of repetition, repetition in the language and several functions such as emphasizing, decorating and alerting, and its presence depends on three things: the speaker, the receiver, and the station, and the reasons that repetition is associated with poetry more than other areas of human creativity because weight is the mechanism of poetry. And the material of its construction and because it achieves musical harmony and harmony, especially what was balanced, repetition is a double-edged sword as it can become a negative factor in the theatrical performance and there is a great possibility and possibility that the recipient will lose his desire. Theatrical performance is more exciting and claimed to draw the attention of the recipient, and the makers of theatrical show must define it and use it in repetition, although deliberative is a relatively recent term and it is As a branch of knowledge, its rules have not been fully established, and many of the questions that are raised around it are still the subject of unresolved controversy. Repetition has its presence in the theater in all its forms, and since its appearance as a spiritual ritual in Mesopotamia, Greece and ancient Egypt. In fact, repetition can be embodied in the theater, starting from the simplest vocabulary of theatrical performance, up to the repetition of the general idea of the show, passing through the repetition of dialogue, performing movements and maneuvering with lighting and music. The repetition in the play also depends on its character.

Keywords: repetition, intentionality, directing, criticism, Iraqi theater, contemporary

**I. INTRODUCTION
(Methodological framework)**

The research problem: Repetition is one of the fertile topics. Repetition may be evident in many fields due to its importance and repetition is one of the basic artistic tools and because of the choice of this phenomenon as it is one of the phenomena that distinguished Iraqi art. Repetition is also important because it deepens the significance and meaning, and it is a phenomenon that has its presence in the theater in a way In general, just as repetition is formulated in a different way from one director to another, the repetition at the director is either formulated in a deliberate and conscious way, as its goal is diversity and wooing the recipient and influencing him, and the use of repetition in the theater is to attract the recipient and also to convey an idea about a particular topic and draw the attention of the recipient and with increasing Awareness and perceptions are entering into various frameworks and different fields, and art is part of this field space that looks under social contexts in which repetition must be present, which takes an important function in theatrical performance in establishing the formulation of mental perceptions of the recipient, so the problem was formulated by asking (What is the intention of repetition in Contemporary Iraqi theater?)

Second: The importance of research and the need for it: The research seeks to shed light on the study of the importance of repetition in the Iraqi theater, and the research seeks to study the intention of repetition in contemporary Iraqi theater performances, as well as the benefit of researchers and workers in theater affairs and institutes and colleges of fine arts, being the first study in this field.

Third: the purpose of the research The current research aims to identify: (the intention of repetition in the contemporary Iraqi theatrical performance) through the analysis of selected Iraqi theatrical performances.

Fourth: Defining Terms:

Intentional language: It came in Lisan al - Arab by Ibn Manzur, "The intent: the straightness of the path, and the intended path: easy and straight, and the intent in something is in contrast to excess, and the point of poetry is: its verses are intertwined. I meant this by my words, i.e.: I wanted it and I meant it, and from it is the meaning (2).

Intentionality idiomatically: " John Searle" defined intentionality by saying: "It is that characteristic of many mental states and incidents through which things are directed and conditions in the world move, revolve around them or relate to them (3)

Repetition linguistically: It was mentioned in Lisan al-Arab by Ibn Manzur in the article (Repeat) Karr: to return, it is said Karr and Karr by himself, transgressing and not transgressing. I repeated the thing over and over again. And in the wise remembrance, the warning is confirmed, such as the Almighty's saying: " Both you will know, then you will both know. " (4). And repetition in the English language is repetition and in French: (repétition), meaning to do something over and over again. And in the science of semantics: it is the repetition of a word, structure or meaning, for a rhetorical purpose (6) and the Oxford Dictionary gives (7) The oxford English - Arabic current usage The word repetition, n, meaning repetition, repeating. As for the word repetition, it is a generator that indicates the description by descent and applies to it the descent rule and the feminine rule. (recursive) and feminine to indicate feminine ability, and this must be done. And (repetition) is a masculine word, and the ability is feminine, so it is feminine to match, and like it (poetry) is a lineage, so it was added to the word, then it became feminine, and it became (poetic).

And (repetition) is an adjective that means confirmation of repetition to denote a new technical concept and its repetition has become a term to differentiate it from repetition (8).

: Repetition is the coming of similar elements in different places of the artwork, and repetition is the basis of rhythm in all its forms, and we find it in music of course, as we find it as a basis for the theory of rhyme in poetry, and there are several types of repetition that have been dealt with by several literary books and critical research as follows: 9): (It is an expression of proving something over and over again) (10) _ it does not go beyond the limits of its consideration to repeat the utterance or the meaning, If (it is the repetition in its simplest concepts, it is the signification of the utterance on the meaning by repeating) (11) then the repetition is the repetition for the sake of Emphasis on repetition.

Procedural definition: Repetition constitutes a unit that aims to transmit messages to the recipient according to a structure that contains a repetitive image to deliver messages that include an event, situation or value in an intentional, regular manner with high balance.

II. Literature Review

2.1 Conceptually repetition

The word repetition has transcended its linguistic and grammatical limits to navigate great intellectual and philosophical worlds. It has been attracted by several critical and philosophical studies, which found in the term repetition an important reading and constructivist tool at the level of the produced text. Repetition is one of the prominent signs of beauty, and it is a source indicative of exaggeration from (hit), and it is intended to multiply in actions. And repetition in the general sense (repetition), the phenomenon of organizing the universe, existence, nature and the human body before it was a phenomenon in the different arts. In the universe it is clearly present in the repetition of "the rotation of the spheres and the appearance and disappearance of stars and planets." (12), rather it can be said that the entire universe is based on the so-called idea (the eternal return), as it is organized by a repetitive path from beginning to end according to a fixed system, and it returns and repeats endless times, each of which represents a cosmic cycle or a major year, and the similarity of major cycles in everything (13). Repetition confirms the meaning when I say "the student came"; this is an affirmation that he has come, and when I say "the sun is shining" "the sun is shining." This is an affirmation that the sun is shining. The meaning is emphasized with a new benefit, and repetition in the Qur'an is one of the reasons for it that he was confirming the Messenger (ﷺ), and confirming the meaning in order to establish the meaning in the hearts of his companions. In principle, there is nothing wrong with repetition in the Qur'an, and repetition came in the Qur'an, which is the highest level of language, and as stated in the Almighty's saying: (14) And if you want to substitute a husband for a husband, and you give one of them a talent, Therefore, "repetition" means bringing similar elements in different places of the artwork, and it is the basis of rhythm in all its forms, and repetition is different: repetition, similar alliteration over and over again: for several times (15). As for the levels of repetition, it is to mention the sentence two or three times and upwards, for purposes of emphasis, such as the Almighty's saying: " You will know, then all of you will know " (16). Or for the consistency of speech, so it does not matter if the length of the chapter is long, God Almighty said: "I saw eleven stars and the sun and the moon. Or to assimilate, as he said (Except then enter a man by a man...). To increase the encouragement to do something, such as pardoning in the Almighty's saying: "Verily, among your wives and your children is an enemy to you, so beware of them. To win over the addressee, as God Almighty said }And he said: He who believed, O people, follow your guidance, the path of guidance, O people, but this is the life of the world. To note about the addressee, such as generosity in his saying: He is close to the generous God, and He is close to a lot of good (17).

The functions of iteration are:

- a) Confirmatory function: It is intended to arouse expectation in the recipient, confirm meanings and establish them in his mind.
- b) Rhythmic function: repetition contributes to building an internal rhythm that achieves a special musical harmony.
- c) The decorative function: It is a repetition of different meanings and in agreement with the phonetic structure, thus adding an aesthetic coloring to the speech (18).

Repetition is also achieved through several methods, including:

- a) Repetition of the letter: it requires the repetition of certain letters in speech, which gives the words in which these letters appear dimensions that reveal the poet's psychological state.
- b) Repetition of the word: it is a distant repetition of the word contained in the speech to enrich the meaning of the words, and to give them an effective force.
- c) Repetition of the phrase or sentence: It is a repetition that reflects the importance that the speaker attaches to the content of those repeated sentences as a key to understanding the general content that the speaker seeks. In addition to the geometric and emotional balance achieved between speech and its meaning (19).

The existence of the concept of repetition in human life is linked in a civilized way to the entirety of human history from the first beginnings to contemporary time, as the concept of repetition is linked to the process of return, but rather to some mythical topics, which were taken from repetition as the basis for their existence and intellectual strength. Ishtar, and the process of its return every year, the repetition of the rise of Tammuz is what radiates life and goodness for humans, "so they began to imagine that the growth and death of plants and the birth and death of living creatures are the result of an increase or decrease in the power of divine beings" (20). The concept of repetition was manifested in the pattern of cosmic nature and the successive and repeated cycles that permeate it throughout the ages until now, as in the succession of night and day, seasons and seasons, months and days, and years, and the effect that crystallizes through the changes that occur to human beings in the succession of times to become a mental inheritance

that is embodied It contains many legends, epics, folk and fairy tales, especially the civilization of Mesopotamia, in which the Sumerians penned a number of praise and singing poems that glorify the gods. During which, a simulation of the divine marriage took place between Dumuzi (Tamuz) and his beloved Inanna (Ishtar), so the king or the high priest played the role of the divine husband, while the priestess played the role of the goddess wife. In the fields, the sacred marriage rites included another important matter, which was the self-determination of the country and the king for another year to come.”(21).

2.2 Repetition is philosophical.

How can consciousness represent the unconscious, which has only a presence? Nor for identical elements to be repeated except under the condition of the independence of the cases, and their interruption several times, which makes the one not appear without the other having disappeared and despite the repetition in assimilation to be destroyed. Within it everything is made, and that there are two repetitions and the material is the most superficial. Perhaps it is inaccurate to ascribe all the attributes of the other to memory, even if we understand by memory the transcendent queen of the past purely, inventive as much as it is mnemonic. It remains that memory is the first form where the conflicting features of the two repetitions appear (22). The two repetitions are the same repetition, and there is no difference except that it is withdrawn or extracted; The other repetition of the different and includes the difference. The first has fixed borders and locations, and the other includes mainly transmission and disguise, the first is negative and lacking, and the other is positive and excessive. The first is the repetition of elements, states and times, the external parts, and the other is the repetition of the internal variable universals, the repetition of degrees and levels. The first stems from reality, and the other is legally recurring coexistence. One is static and the other is dynamic. The first is the repetition of what is true, and the other is intense. The first is normal, the other is prominent, and the repetition of singularities. The first is horizontal and the other is vertical. The first is developed and must be revealed, and the other is a manger and must be explained. The first is the repetition of equality and symmetry in the effect, and the second is the repetition of inequality as is the repetition of asymmetry in the cause. The first is the repetition of precision and mechanism, and the other is the repetition of selection and freedom. The first is a repetition of shame, which can only be subdued by exaggeration and distance; the other is a cloaked repetition, its masks, its transitions and its concealment are its first, last and only elements. The difference between them (what is an extracted or content difference), on the other hand, is itself to produce the illusion which affects them, nevertheless preventing them from developing the mitigating error where they fall. That is why the final repetition, the final stage, gathers the whole from some angle; and destroys all from another angle; In all, he selects from another angle as well (23). Perhaps the highest theme of art, is to make all these repetitions play simultaneously, with their difference in nature and rhythm, their successive transmission and concealment, their distance and displacement from their center, their overlap with each other, and from one to the other, and encapsulated in illusions whose effect changes in each case. Alef does not imitate, but because it repeats at the beginning, and repeats all the repetitions by means of an internal ability, the imitation is a copy, but art is an appearance of deception, turning copies into appearances of deception. Even after the most mechanical, the most daily, the most ordinary, the most stereotypical repetition finds its place in the work of art, since it is always transmitted in relation to other repetitions, and on condition that we know how to extract from it a certain difference, in relation to these other repetitions. Because there is no other aesthetic problem than integrating art into daily life (24). The more our daily life seems to be patterned, stereotyped, and subject to accelerated productions to the subjects of consumption, the more art must be linked to it, and to extract from it this small difference that plays on the other hand, and in synchrony between other levels of repetition, so that it makes the two extremes of the ordinary chains of consumption respond in resonance and discover the instinctive chains to destruction and death, and thus to embed the table of cruelty to the table of folly, and they discover under consumption, the chatter of a demented jaw, and under the most despicable destructions of war, the contexts of consumption, the reproduction of aesthetic illusions, and the deceptions that make up the real essence of this civilization in order that the difference may finally express itself With a force that is itself repetitive of anger, capable of introducing the strangest selections, the least of which is the assimilation here or there, that is, some freedom in relation to the end of a world (25).

2.3 Repetition in critical propositions (pragmatic, semiotic, hermeneutic)

Repetition requires skill and precision of great influence to capture intertextualities, as it is based on restoring the other text by referring to it, and the semiotic critic Julia Kristeva defined it as one of the main features of the text. Each text is a mosaic of quotations, and thus the repetition is realized with open suggestive connotations, and the phenomenon of repetition leads us to the idea of awareness of the other and the overlapping of texts because it is from meanings that meanings are generated, and from ideas, ideas are generated.). Repetition has several functions, and one of these functions is that repetition in units for a number of times only confirms and generates units, which in themselves are embodied in the form of coordinated relationships between the elements, whether they are opposite or opposite, in addition to strengthening the idea of the connection and installation between the parts and also the repetition works to establish communication in the embodied elements. The continuity line formed the pattern of the kinetic shape of the structural elements, and this movement is represented by a linear tape that connects the elements of the painting with each other (27). Given the importance of technical and ideological repetition, Western critics have often met with the name La Repetition at one time and La frequence at another time. Jaque Derrida referred derrida) refers to repetition and considers that it is (essential features in the language, in words and letters, and that these features are responsible for the language's survival) (28). Regulation (La verification) is a branch of repetition, and the latter has many faces, including what happens on a system, some of which happen roughly, and some of them are ongoing by sheer agreement (29). Among the stylistic critics who turned to this phenomenon is the critic Michel Riveter in his books “Delilahs of Poetry” and “Semiotics of Poetry: The Semantics of the Poem” through his term which he called accumulation, which is the repetition of a series of nouns or adjectives without a link) (30). In his

first book, he monitored several forms of repetition within his own term: “stretching” such as branching, parallelism and opposite, repetition of the imperative and the repetition of links such as conjunctions and prepositions (31). Also among the critics who dealt with this phenomenon accurately and objectively is the stylistic critic Jan Cohen in his books “The Structure of Poetic Language” and “The Higher Language”. (At the phonemic level, repetition at the Turkish level, and repetition at the semantic level) (32).

repetition of the orientalisists, it was not better than the Western critics in dealing with this phenomenon, and (Moreh) was perhaps the most interested in this phenomenon. Only one, 2- Repetition of a sentence, 3- Repetition of an entire poetic section (33). Repetition took different forms in the poetry of our contemporary Arab poets, including: graphic repetition, necessary repetition, and final repetition. What is taken from this study is its lack of interest in the semantic aspect of repetition, especially vocal and rhythmic repetition and its focus on some repetitive forms without others, and the lack of critical judgments and their inaccuracy with regard to rhythmic repetition, and graphic repetition. Emphasizing the threat to others, retaliating against them, degrading them, and intimidating them, and this type is the main pattern of repetition in classical poetry (34). This identification is far from its true significance because it did not differentiate between the graphic function of repetition and its psychological function. Pragmatic repetition: The use of the concept of repetition in art is done by adopting the stylistic aspect in dealing with the presentation, and repetition here means stereotyping and the artist constantly repeating units and stylistic elements so that describing a work of art as mechanical repetition means that it lacks imagination and innovation, has no thinking and reduces That is of its value” (35). Repetition leads to stylistic inertia and the reproduction of ready-made templates that the artist had developed or discovered before or borrowed from artists who preceded him or contemporaries, while the creative artist searches in each of his works for new and exciting based on common ideas And the expressions that have become in every hand, that he is looking for the way of the special, the way of originality, which is the way of creativity” (36), which means that repetition here is the antithesis of originality that leads to creativity. Despite that, Arnold Hauser claims that there is no way in front of The artist is to avoid stereotyping and adopt what is prevalent to some extent, as “the artistic effect, which consists in its totality of original, creative elements in the literal sense, will not be understood, nor will it become understood except by sacrificing some originality” (37). On the other hand, frying D, meaning by reproducing themes and elements that were produced before, i.e. imitation is not artistic creativity in anything, as creativity is a distinct state of human activity that results in a new production characterized by novelty, originality and wit” (38). Repetition does not mean the stylistic unity that distinguishes an artist from an artist Another and it is necessary (i.e., stylistic unity) because it is related to the formation of the personality of any artist and his use of the elements of form or intellectual contents that express his attitude towards man and the world. From this point of view, it can be said - with a kind of shorthand - that pragmatics is a linguistic field concerned with the use or performance dimension of speech and takes into account the speaker and the context. However, what should be emphasized is that this concern in and of itself is not consistent and unified, because it is divided between different pragmatic areas in which Orcionni distinguished between three main contiguous pragmatics:

- Verbal deliberation or linguistics of articulation, which in its course is concerned with describing the relationships that exist between some internal data of the utterance, and some characteristics of the articulatory system. The sender-receiver-the state of the pronunciation that falls within the utterance.
- Conversational deliberative the theory of language verbs, which is devoted to the study of the conversational values written within the phonogram, which allows it to function as a special linguistic verb.
- interactive deliberative Its very recent development resulted from the import of the linguistic field of founding ideas, originally from ethnologists and ethno methodologists of communication, which are concerned with studying the operation of this special type of communicative interactions, which is “dialogues” (which are verbal exchanges whose specificity requires that they be accomplished with the help of verbal functions). And parallel verbs. - (39)

Semantic repetition: here repetition means the use of certain formal units such as lines, circles, curves and spaces to highlight a certain aspect in the artwork or emphasize it for aesthetic or formative purposes. Taking into account accuracy when dividing and order in work” (40), that is, the unity that has been repeated is consistent with the structure of the artwork and with its expressive formulation and in a manner that does not conflict with the principles of unity and diversity in it, or lead it to be a flat work that tends to monotony and rigidity of form. Repetition is among the most important principles of organizing the elements in the composition of the artwork and is linked to the rhythm through which the visual elements are emphasized in that work to form the unity of the work on the condition that it is not a boring repetition. It is possible to differentiate here between the complete repetition that occurs in the repetition of shapes on fabrics, carpets, wallpaper and decorative shapes in architecture. Incomplete repetition is of two types: alternating repetition and variable repetition. Alternating repetition means: the units are successively irregular, as happens, for example, in the repetition of musical themes. As for the variable repetition, it occurs by repeating the structural elements to create unity in the composition with making changes in some of them to break the monotony, such as repetition of arches in an architectural facade with a change in their sizes” (41). The concept of repetition according to this does not contradict the concept of unity and diversity, but rather shares with it many characteristics to form the structure of the artwork and clarify its visual features. Art is also a product of signs and gestures - through the text - these signs are received by the recipient, so he deals with them according to what he holds of cultural, social and political stocks, and since this The text constitutes a set of signs and symbols, and the work on it will only be through a unified cognitive and methodological interest that takes into account those attempts and semiotic and narrative studies that established a comprehensive and integrated study of artistic creativity as a whole. The character from the fictional creativity paper to the actor’s body, which gives it features that were not present in the original text, which opens multiple arcs to study performance, sound, movement and rhythm that fall within another level: the scenography of the dramatic text (42). Through these words, we find that “semiotic” gave the text another dimension of

communication between the text and the recipient, and this appears through the effects that the sign has on the recipient as a receiver of these signs, the latter who performs the process of reading and interpretation to reach the hidden idea behind that text. Many critics have gone to apply the semiotic method to the dramatic text, as "Eslon" sees (that the semiotics of drama in its current form owes to the work of the Russian Formalist critics who began to develop methods to study the formal aspects of literary works, through a careful analysis of the way in which these are produced Acts and their actual effects, as the supporters of this tendency, especially in the "Prague School" in the thirties of this century, began to apply this approach to drama, influenced by two pioneers: the American philosopher "Charles Peirce" and "De Saussure)" (43). Hermeneutic repetition: This situation is based on the totality of the internal relations of the discourse, and the construction of structures that make this possibility is directed to it, and the common cultural orientation between the addressee and the interpreter (the addressee) further strengthens it. In order to refer this situation to the semiology of culture, and the transgression of the relationship of the signifier with the signified to their relationship with the reference subject to a station that draws the word to the new meaning, and brings it semantically closer to other words within one lexical field (44). With this conception, the interpretation by repetition is free, witnessed by the synthesis and its utterance from the eye of the discourse and not by others, to determine the meaning imposed by this frequency and verbal and synthetic repetition, as a basic focal point for the generation of images and events and the growth of the movement of the text. The repetition takes place on the openings and endings of the compositions. As for the first of them - it is also called the introductory repetition - in which the word or phrase is repeated at the beginning of the speech in a sequential or non-consecutive manner, and when the repetition is given in this way, the significance deepens by the stability of the feeling in the soul of the artist. As for the second - which is also called the repetition of the ending - in which the pronunciation is repeated at the end of the lines in a successive or non-consecutive manner? Parallelism is the similarity or equivalence of premises or meanings in identical lines of words or phrases based on technical duplication, and they are related to each other, and they are called identical or parallel (45). Interpretive; The complete repetition refers straight to the meaning of an intent that focuses on it and makes it a focus of the text, and what exceeds it by verbal addition increases its meaning and turns to others that include the first meaning and the meaning of the second utterance, and what is corrected by the first is to clarify the meaning of it. (46). In all cases; The addition to the original meaning or confinement to what is less than its original structure moves the text and makes it reveal its goals that may not be realized without this repetition, which achieves the two sides of the intelligible, perceptible, meaningful, and meaningful. The verbal morphology (regular repetition of the signifier units themselves), which is the repetition that applies in the body of the text (47). Also, repetition in all its forms is a linguistic formation that draws attention, as John Cohen sees it, as it turns from the rhetorical characteristic of the artist to the interpretive mechanism without absenting it, as they share the artist's emotion and intent and the awareness and understanding of the interpreter (48). Freud pointed out from the beginning that to stop repetition it is not enough to remember in the abstract (without effect), nor to form its concept in general, nor even to represent the repressed event in all its peculiarity: we must go and search for the memory where it is, and dwell immediately in the past to make the living connection between Knowledge and resistance, assimilation and freezing do not heal us, if only memory does not make us sick, as does forgetting. Here as elsewhere, isn't the act of awareness important?

Technical repetition:

The process of deconstructing the artwork aspires to remove the common illusion that it is the product of a self-view isolated from others that alone contributed to setting and defining its features, and that it was not the result of a long series of quotes and additions of the self-created creators who first practiced their presence through them. Dreams, gifts, news, and experiences, as well as from the conscious operations that they carry out with a social and social object in its observations, effects and relations with its environment and its social environment to the side of the impact of the collective intrudes and its dominance as a power of its roots and its roots, and its hegemony is the power of its roots. Through which creativity is "through the use of the same old tools, but through new stylistics. Repetition here takes place in order to achieve difference and then distinction and uniqueness away from mere imitation, opposition or paraphrasing." (49). We can also say that artistic styles tend to constantly resemble and converge to compose similar contexts in their general formulations in each era. In this regard, Shlovsky sees, "The systems are constantly consuming and renewing themselves, and art strives to make our vision of things new, and this is what we call the individual pattern... However, this pattern is called to be renewed indefinitely so that it does not turn into a repetitive pattern. Every generation works on Rejecting the way of seeing that the fathers have" (50). On the other hand, it can be said that the process of quoting and reproducing phenomena in a work of art is not often done intentionally, but rather according to an invisible and imperceptible sequence whose origins go back to different references. An arbitrary nature in addition to its structural strength. Therefore, the context overlaps through the quotation, so the repeated signs move, breaking the barriers of texts and passing from one text to another, carrying with it its history and the history of its successive contexts. Through this, and through contemporary artistic productions, we may be able to read countless previous and contemporary works, observe their transformations and overlap within the work, and find in them what does not limit the contexts of memory that remind us of the memory and remind us of the prevalent contexts. Or the hoof falling on the hoof without this justifying the intended reproduction process, since the concept of repetition relates to "the movement of the quoted sign and what it brought with it from its previous contexts, i.e. the word and its history. of inherited contexts as they write from the abundance of this cultural stock in their memories as individuals and in the collective unconscious memory of their societies" (52). It "can be repeated despite the absence of its context. It is able (to) break its true context and is read within the systems of new contexts as A sign in other discourses, and that it is a space for meaning with two aspects: They are the ability to move to a new series of signs. And the ability to move from one present reference to another" (53). Also, repetition eliminates the existence of borders between one text and another, and then between one art form and another, if we consider that the artwork is a text as well, as this theory is based "on the principle of quotation and then the overlap of texts,

because any text or part of a text is always subject to transfer to Another in another time... And the deducted material is separated from its context in order to evaluate the innumerable new contexts that do not limit its borders, and therefore the context is constantly moving, and it results from this that any text is a summary of the countless texts before it" (54). According to Soren Kerkgaard's opinion, "Repetition is the key word in every moral vision, just as repetition is (the inescapable condition) for every issue that is specific to those with a deterministic tendency" (55). Repetition when he exercises his presence in the artwork automatically and charges it with emotional force and executive energy and gives it at the same time elements that distinguish it, such as subjectivity and belonging to the context and then differing from it. To a new context, and repetition fits with the effect as hidden forces of the text, and recurrence is nothing but an automatic determinism that occurs like the avenue drawn by the feet of passers-by in the desert automatically" (56). The infinite and indefinite semantics of the work of art are generated after it is self-fertilizing, like a flowing stream, so the signifier produces another signifier in an endless continuous game without allowing the torrent of signs for a signifier to impose its presence, that is, to transcend the existence of the insistence on non-existence. Limits restrict the meaning because the sign does not have the power of presence itself, because the saying presence itself is the influencing factor in the production of the signifier" (57). The process of dismantling the artwork according to the principle of repetition does not take place automatically and through a ready-made recipe, and it also cannot, at first glance, return all the components of this work to their references directly. Each has its own effects, encounters, forms and even contexts in each of its layers, so "deconstruction announces in an excellent way the process of analyzing an object by returning it to its constituent elements, but this process is reminiscent of deconstruction of the machine" (58).

Repetition format

The repetition pattern in the case of adopting one point of view is similar to the sequential pattern, but the points of view are multiplied by the multiplicity of narrators, which is what gives this pattern a special temporal narrative structure, as the single event is narrated through more than one point of view, which creates similar stories implicitly by the number of narrators, so it is The narration of the event is subject to the multiplicity of points of view within the structure of the events listed. In this format, "the components of the narrative text are repeated in the novel and the film more than once, depending on the multiplicity of visions and angles of view that they present. The narrator's relationship varies according to the nature of his position in the event he narrates" (59), This gives the narrator greater capacity in the formulation of events and the process of narrating them without affecting the work of the rest of the narrators in the events themselves, as "repetition plays a strong role in the process of construction, because we must build one event out of many stories, and the relationship between the recurring stories ranges between congruence And the contradiction, physical congruence does not necessarily lead to congruence in meaning" (60), the researcher was able to identify several repetitive patterns employed in the narration of events within the structure of the presentation, and the process of repetition of these events is what gives them the distinctive shape, and the methods of narrative repetition can be identified:

1. Repeating the narration of events through direct presentation with additions and growth, new information appears within each repetition, that is, the narration takes the objective form without adopting the point of view of the narrator who is doing the narration, and this is what prints the events listed in a documentary form, and the reason is that it did not come out of my eyes Any fictional character in the show. The objective form in the repetitive structure of the cinematic film makes the events closer to realism and credibility than to mere fictional events.
2. Repeating the narration of events through the point of view of several narrators who take turns recounting the events that their eyes have fallen upon, and the events are not completed in their logical form except by the presence of the objective narrative point of view in the last repetition, so there is an overlap between the self-narration (i.e. what the narrator sees and what he does), and objective narrative (the external view of events), to reflect a final point of view.
3. Repeating the narration of events from the point of view of two narrators with the continuity of the flow of narrative events, as repetition does not constitute the true end of events, but rather new events that were not indicated in the narrative repetition follow.
4. Repeating the narration of events through several narrators without the events progressing chronologically, as the events do not continue towards the future, but rather are finished with the beginning of the presentation, and the process of narrative repetition is nothing but a stylistic form intended to illuminate greater aspects of the presented story, and the subjective narrative form dominates on this type of structure repetition (61).

2.4 Repetitions in technical presentation:

The importance of narration in general is not only in the narrated story, but in the techniques employed in building this story, as this appeared in the previous narration axis. Narrative techniques transmit the story in several levels greater than the form of sequential narration. Among the important structural narrative techniques in the narrative space, the narrative repetition technique appears, which works within the boundaries of the narrated story to produce semantic functions that fill the gaps that the work maker may place in the story structure to convey certain meanings in a clear, deliberate and more emphatic manner. Repetition in "temporal arts such as literature and music, for the symphony or the novel takes a long time to intensify, with which we cannot comprehend the subject unless characters and incidents are repeated" (62), and this recurring narrative form in the temporal arts does not represent the reality of the work of narrative repetition in its entirety, but rather in part of it., as repetition is represented in the process of return, or as Roland Barthes says when talking about the issue of repetition in literature: "Above all, the subject is characterized by recursion, and this means that it is repeated throughout the literary work" (63), And this return may concern a complete narrative repetition of events as we saw when we searched for the repetitive narrative pattern, or the repetition of certain sections of the events that return every time despite the change of place and time, because "re-narration falls within the scope of the repetition of the novel to return its subject, it is a portable repetition in the narrative process." To carry him to the subject in the logical phrase, so that this repetition comes as a definitive achievement in the final outcome" (64). The repetition of the sentence of verbs and events in

the narrative structures leads to many meanings that appear simultaneously with the repetition process, in addition to the basic functions upon which repetition is based, such as the functions of alerting and confirming... etc., due to the analogous significance in the pictorial iconographic form with each repetition of the same event, and there Whoever sees that the effect of repetition comes from his mental connection in the process of receiving, that is, repetition is not realistic, but rather a purely mental construction, especially that repetition is an “important rhetorical technique and is represented in the repetition of one or more words, sentences, or paragraphs. It is often used by poets and writers to reflect psychological dimensions.” and mentality within the text itself” (65).

The researcher will study these two types in detail because they are a theoretical basis for the subject of the research, and these two types are:

- 1- Repetition of an act: the artistic show in general and theatrical performance in particular is based on the pillar of the act, and it is not possible to present a show without knowing and defining the actions that the characters take to reach the declared goals, and regardless of whether the act is noble or ugly, complete or incomplete, actions are a necessity It cannot be dispensed with, and on this basis, the process of repetition of the cinematic act does not go beyond being an innovative means intended to produce multiple meanings. To enter a network of agreement relations that refer it to an intellectual value that transcends the pure similarity between the act in the theatrical performance and the act in reality. A distinction must also be made between two types of action repetition within the structure of the artwork, as the first type is the repetition of the act with multiple characters leading to it. In itself, it is sometimes directly related and sometimes implicitly with other topics, and this is what highlights the process of narrative repetition, whether in a literal analogy or in a paradoxical way, when the characters live the same pressure and events even if the place and time differ, but the behavior of the characters is what distinguishes the process of paradoxical repetition, as the repetition of The events and actions themselves made the past a lesson and a lesson to be taken for success in life. As for the second type, the repetition of the act (the event), with the proof of the personality that it performs, we see that the character repeats its own actions, either within a special narrative construction, based on remembrance or analysis, or in a fictitious structure that displays the monotony of the actions performed by the character or for the purpose of displaying semantic dimensions New than repeating the same act without change, as the work maker employs the repetition of an act for the hero's character more than once (66).
- 2- Repetition of a sound (the imperative) is the process of repeating a specific sound or its continuation with the change of clips and scenes, and the process of replay is the use of audio for a certain musical or conversational clip in separate parts of the show. As for its continuation, we mean that the repetition takes a continuous form with the change of time and place in the clips., this type depends on the audio tape, with its divisions, taking advantage of the mental images that are created in the mind of the recipient due to the series of sounds that convey the meaning to be transmitted, and for this, it is necessary to rely on (de Saussure) studies in the audio mark, which depend on the relationship between the signifier and the signified, They are two sides of the same coin, the first, the signifier, which is “a psychological reality, or an auditory image that occurs in the listener’s brain, a series of sounds that his ears pick up and that summons to the mind of this listener a mental image” (67), and the mental image is the second aspect of the sign, meaning the signified. It is the mental image that this chain of sounds invokes in the mind of the listener.

2.5 Sentence

Dialogue in the structure of the presentation is characterized by having a set of features and qualities that make it completely different from the usual dialogue. From the musical, emotional, and imaginative aspects, and this includes colors of suggestion, symbol and gesture” (68), the sound and its coloring that highlights the type of content is the signifier, while the signified finds the mental visualizations that parallel that vocal coloration. This is accompanied by the effects of coughing or crying and rattling with the sound, or the dialogue may indicate the psychological state and emotions that rage within the character, the importance of “dramatic dialogue that highlights two main functions, pushing the act forward and the second revealing the characters” (69), the dialogue is the signifier, which is Directly in conveying the information or the sound act, so that the meaning appears through the mental images that are formed. Dramatic dialogues are united by the presence of an element or a spoken word, not a written element, and a mentally perceptible element, and that the content of the thought involved in the dialogue does not reveal itself except through this union. The field of thinking and then in a moment combine with the scene both experience and observation of human life” (70), and the semantic level of sound effects does not exceed the effect of the visual image accompanying the influencer. They can be surprisingly close sources of meaning” (71), for through the embodiment of panting and the sound of the feet, these actions in the visual image of the display, the meaning becomes clear through the image in which the figure of that man appears, the type of his clothes, the lighting and the makeup used in drawing the features of the character.

- 1- The sound effect: the sound effect also works to highlight the atmosphere of the place, which increases its vitality and embodiment, so that it becomes once indicative and again indicative. The reality of the atmosphere surrounding that place, or the scene of a woman sitting sad in her room overlooking the sea, we hear on the audio tape the sound of the waves crashing in the sea. The raging, “the influencer tends to expand the image outside the frame.” When listening to the effect of a crying sound or a girl’s wailing from outside the cadre, we can identify the general atmosphere that prevails in that house.
- 2- Silence: Silence has many uses. It shows us in several ways, such as absolute silence and silent (inaudible) dialogue. Silence is in the dialogic sentence, and silence is like any other vocal element, indicating a specific way of directing attention, but what distinguishes it from the rest of the elements is that it It constitutes a veiled vision of what is seen, and perhaps this is the secret of the splendor of its use. Since the world without the image is an unreal world in many ways, and some directors have exploited silence as a surreal way to suggest cases of alienation and dream (72).

2.6 Theatrical repetition between duplication, amplification and inspiration

Repetition is essential in theater besides other theatrical improvisational forms. The theatrical performance presents in front of its audience a series of events that the actors have rehearsed and represented several times. Repetition is more than an accidental requirement of the theater, being closely related to the aesthetic value. Successful repetition has been described for example, by Strasberg as the greatest challenge to the actor by mastering it at a pace that can only realistically capture in real time of conversation and thus such failures reveal an inability to replicate a lived process when prior knowledge of the event to be represented or the idea of the scene is not completely suspended to be delivered to the recipient (73). As for the audience, it's tempting to assume he's ignoring or completely ignorant of the fact that he's attending the act of repetition, but it's perhaps simplistic, as the audience knows that the now-crying actor cried at last night's performance as well. Exactly the same moment if asked, theater-goers will assert that they are fully aware that repetition occurs. By ignoring the difficulty that repetition presents in understanding theater, we risk losing the intriguing key that it offers to unlock the dimensions of the theater's uniqueness, we are also likely to ignore an aspect that nourishes our fascination. The continuity of the theater is a fascination that should have faded with the increasing realism easily created by the cinema (74).

- 1- Repetition, Rehearsal, and Duplication: In order to best describe the repetition of a series of finely planned movements or a precise and well-written series of replicas in the theatre, we need to begin by disengaging theatrical repetition from other forms of repetition, such as rehearsal or duplication (75). The exercise differs from, but overlaps with, duplication, which is simply copying someone else's movements such as a counterfeiter making a mirror of an expensive piece of jewelry by recreating the formative parts it created. In being goal oriented, the process of duplication can also arouse some interest and pose challenges of its own, but is in itself unimportant and may have been dispensed with if possible but what matters is the creation of an identical gem regardless of its mechanical nature, this duplication also includes an attempt to work ideally from an original sample, the counterfeiter would be happy to reproduce the same original over and over rather than repeating her, and there are other, slightly different forms of repetition of verbs: a child who annoys his sister by mimicking her movements or repeating her words, or a chef cooking a dish he prepared in many. Sometimes, or a scientist repeats an experience (76).
- 2- Theatrical repetition and existential amplification: After separating theatrical repetition from exercise and duplication, we can now define its role and importance. In a recent survey of gaming experience, I suggested that representation fascinates its practitioners and viewers because it is closely linked to a particular rendering of subjective experience, which has been repeatedly formulated in Western thought subjectivity as identified with a range of possibilities. We are what we might become and accordingly, we are fascinated. With entities such as time or money, which can radically expand the quantitative and qualitative set of possibilities that make us get to where we are (77). Dramatic acting offers such an extension that by dressing up another autobiography in a thoughtful, time-spanning, and detailed manner, the actors radically expand their possibilities, thus amplifying who and what they are. The subterranean ones that draw spectators into the theater relate to the magnetism exerted by theatrical self-expansion. I have also attempted to demonstrate the distinctness of this type of expansion compared to other forms of "living more" through art and literature. For the actor and audience in contrast, repetition in two distinct ways constitutes an important deepening of the potential meaning of existential expansion, and personal existence can be reduced in part to a range of possibilities, and theatrical repetition involves the discovery of important new nuances in seemingly identical events and calls for a re-examination of imaginative possibility. Embodied such a qualitative discovery. The same sentence or gesture in the same context. Open to many different successful conjugations. The actor is not forced to not only intellectually recognizing, but actively embodying the empirical heterogeneity contained in a seemingly identical moment. This is not merely a mode of "living more" through art in the familiar sense of entering into imaginatively enabled, and usually inaccessible, realities. It is a study of the intense and lived moments in which he enjoys. The actor with the opportunity to examine and re-examine the representation is an exploration of the hidden thickness of the present (78).
- 3- Repetition and Inspiration: Recognizing theatrical repetition as allowing exploration of the individual's relationship to living content and its transmission, and the varying degrees of embodiment of possibility, opens a new non-theological exposition of a single possible meaning of theatrical inspiration (79).
 Inspiration - Strasberg's term - is a philosophically confusing concept. "Inspiration" goes back to ancient metaphysical connections between emotions and the psyche, the belief that courage and energy are inhaled and exhaled, and that the gods can breathe these beliefs into humans. However, some valid variants can be kept contemporary with 'Inspiration'. The reason why philosophers urge philosophers to keep inspiration in a reliable aesthetic vocabulary rather than toss it in the trash of useless folk jargon is rooted both in the intrinsic function that inspiration (or alternative terminology) plays in viewing and in the way actors often characterize experience. Inspiration refers to a feature that is aesthetically very familiar to the performing arts. The same performance by the same actor may have or lack a remarkably crucial energizing element. The written use of "inspiration" as a word denoting the literal act of bringing one to life indicates a connection. Between inspiring and feeling alive, passing from death to life there are many interchangeable words that sometimes stand for this entity 'energy', 'real emotion', 'intensity', 'charged'. We criticize performances for being "mechanical" or "accurate but lifeless." Performers experience this element as moving their performance and determining its critical quality. Although it is neither a necessary nor sufficient condition for a great acting, audiences and actors look for this elusive quality in the eyes of the performer, his voice, or his movement. Western thought has developed two approaches to "inspiration". The first relates inspiration to a transcendent external force that acts through the actor (in the case of the theater), reaching the audience just as the force of a magnet (the deity) reaches a piece of iron (the audience) through a different intermediate piece of iron (the actor). The second interprets inspiration as an inner force that rare individuals can sometimes command. Both approaches say little about what the inspiration is, and they tell us more about where it is and who orders it. Both approaches push the term into the theological realm, importing into art a non-worldly force that revives it (80).

2.7 Goal-oriented iteration

Theatrical repetition of this kind differs from rehearsal or duplication in that although it is not a form of practice that is done in order to master certain skills, acting is certainly goal-oriented in the sense that it aims to elicit a certain response from the audience. Unlike rehearsal or duplication, such responses are not the 'all' and 'end' of the whole work. The actor may be satisfied with the performance even if the audience is asleep, oblivious, or fails to acknowledge and is affected by subtle choices, the actress may be angry at herself for moving her audience in a way that you consider cheap, crude, or sentimental. Acting does not depend even on the presence of an external audience. Some of the best representation of the individual may arise as part of rehearsals. It may appear when one becomes a lone spectator. It is an activity that generates a response, and it may be pathological or intrinsically pathological. However, given the importance of these rewards from professionally speaking, they are not reasons to act. An actor may continue to act even if he suspects he will never be happy with his performance (81). While they have many desirable outcomes that in themselves contribute to the aesthetic value of the performance as a whole, theatrical repetition is not goal oriented and it is true that some representational repetition exercises are designed to instill a verbal empty text in order to facilitate subsequent correct enactment. Exercises of this type are goal oriented. In the same way as other exercises; Performed in order to achieve the clean emotional slate from which theatrical discovery can begin, a variant of goal-directed theatrical repetition (rarely) also occurs when the performance explicitly focuses on repetition, but unlike rehearsal (theatrical or otherwise) or duplication, theatrical repetition is not a means to another goal. Theatrical repetition (whether rehearsed or performed for the audience) is process-oriented. It is the ability and the act of living anew the enacted sequence of events (82).

The claim that theatrical repetition is a process — not goal-oriented asymmetries — that operates, first, on forms of repetition that are dispensable for another goal and, second, distinguishes action from “mechanical” forms of repetition in the sense that they are tested only as a means, that a person may perform an instrumental activity while undergoing a fully engaged experience. By contrast, the 'mechanical' embodies the sense of inner voidness that accompanies the action performed and goal-directed actions such as pushing weights may carry this additional dead characteristic that is not valued in and of itself and may be performed. Absenteeism. What matters is that it achieves the desired result. Theatrical repetition differs from both types of instrumental activity in that it is not a means, and many (if not all) actors deny that it can be a mechanical experience. Certainly, acting can degenerate into imitation of what others have done. Or what an actor has succeeded in achieving in the past and yet, at their best, projects are represented, often a unique first-time encounter. Moreover, the claim that representation is process-oriented distinguishes it from that. Conscious repetition such as the activities of a chef or forger, which are activities that produce an independent being. The representation of the actor is the work, inseparable from it, and disappears when the show ends (83). One might object to such a sharp separation between the art of making objects and the art of performance and one might argue that the 'actor's being' is the fictional character she creates, and if her performance is recorded, we also possess an object separate from her maker. To address this objection, we need to distinguish between Pictured performance and cinematography are both depicted on film and can be viewed repeatedly but while a recorded performance of a theater records a moment that was present regardless of its depiction, cinematography is intrinsically linked to its depiction and cinematography is related to another artistic form (in fact, a set of forms art) is responsible for copying the representation to an independent object (84).

Indicators of the theoretical framework:

- 1- Repetition in the science of semantics is the repetition of a word, structure, or meaning, for a rhetorical purpose, towards the words of the Most High:
- 2- Repetition in the Arabic language is one of the stylistic phenomena that are used to understand the literary text, and it is an Arabic term that had a presence in the ancient Arab rhetoric, as it is in the language of *kar* in the sense of return. It comes with the meaning of repetition and sympathy, and the word “repeat” is Latin, meaning “try again,” and is taken from “Petere,” which means searching, and repetition is one of the basic technical tools of the text, and it is used in musical composition, drawing, poetry and prose.
- 3- Philosophically that material repetition possesses a receptive and secret self that does nothing, but within it everything is made, and that there are two repetitions, and the material is the most superficial. Perhaps it is inaccurate to ascribe all the attributes of the other to memory, even if we understand by memory the transcendent queen of the past purely, inventive as much as it is mnemonic. It remains that memory is the first form in which the opposing features of the two repetitions appear.
- 4- The concept of semiotic repetition does not contradict the concept of unity and diversity, but rather shares many characteristics with it to form the structure of the artwork and clarify its visual features. As for pragmatic repetition, it is among the most important principles of organizing the elements in the composition of the artwork and is linked to the rhythm through which visual elements are emphasized in that work to form the unity of the work on the condition that it is not a boring repetition.
- 5- The theater is in its essence a creative work, no matter how many definitions it is, it uses imagination in the making of spectacle and suggests the truth, even if it is relative.
- 6- If the theatrical process is the result of a marriage between text and presentation in the critical process, it must be inherent to it in both parts, first in terms of writing and then in terms of directing, as the critic must study the relationship between the read text and the presented text, revealing the director's understanding of the text and his ability to question the ideas of The author, as well as revealing the director's ability to choose the elements of the theatrical performance as a whole.
- 7- The monetary process in its spirit is the result of the theatrical process, and it is not without it. The platform for this process must enjoy a broad cultural balance of high level between theory and practice in order to have a role in developing the theatrical process.
- 8- The critical movement is the sifter of literature, and the theater is not sublime unless it has the right criticism of the good from the bad, and the bad from the good.

- 9- Theatrical criticism includes multiple and varied frameworks. It studies the theatrical movement, written texts and performances. Theatrical criticism is also concerned with theater writers, theater directors and actors who are the main link between the author's text and the director's text. Theatrical criticism is also concerned with the history of theater, and theatrical concepts and terminology, all of this can be issued in books or specialized stores, and can also be broadcast through visual and audio media.
- 10- In the artistic frameworks, the mechanism of repetition has been determined according to the artwork, its type, characteristic and style. The use of repetition in pictorial works may differ from sculptural works or similar other plastic arts according to the artist's vision, style and ways of using repetitions with meaning and action or both together.

Sample analysis

1- Sample No. (1) The Sinbad play - script and directed by / Ahmed Mohamed Abdel Amir

The story of the play: The general story of the play revolves around the character (Sinbad), who represents us all through a review of his travels to various places drawn by shadows. Through light and shadow, Sinbad goes through a line drawn with a montage to earthly and heavenly places, passing through all creatures and over time, so they are dealt with in a digital mix / collage method. The play consists of nine scenes in general and thousands of theatrical and cinematic images in particular.

Analysis:

The first scene / with a view of the multi-colored curtains - blue, black and white, which submit to the beginning of the theatrical work and the formation of a performing character belonging to a bygone era through a hand of large size, as if it is in control of these formations that it creates. The coded repetition is shown in the hand movements, and they form this group of formations according to regular and consistent repetitive movements. This repetition in the silhouette movement can be traced in a very focused manner, as the image of the shadow's imagination is always based on a group of movements that are intended to highlight the aesthetic formula with the dynamic repetition first and to impart a character of psychological feeling according to the justifications allowed by the theatrical public work, and thus the patterned movement becomes with Dimensions that allow multiple readings and interpretations according to the fertility of the spectator's imagination through what is presented of physical and pictorial formations bearing the characteristic of modern digitization with a harmonious blending of background images with pre-recorded montage and a live performance represented by Sinbad. The mime fantasy that was formed in this play allows the formation of different repetitions that may be of a hierarchical act or according to a specific improvisation made by the actor, which allows him the action visible behind him, that is, formed by those recorded images.

The second scene / it is a dive into the galaxies of the vast space, which was drawn with great care through montage tools, where the actor rises to those worlds to encounter a group of space formations from the sun, stars and moon and encounters even species of animals. Walking, the actor moves to her to encounter a door that opens and enters that palace. The advertising videos that were drawn with the digitization technique reveal the effective effect that the simultaneous subtraction of the verb can have, so that repetition can be considered as an effective necessity that is a foregone conclusion and cannot be abandoned in the work, as the movements of the actor / performer become repetitive through the movements of walking (walking in the same place) or the movements of the hand when he is running or the movements of the internal and external emotions represented by an agreed group, most of which are known to the recipient and he needs a focused vision to know some of them.

Scene III / With a productive movement on the path of falling to the ground, the actor falls passing through those high spaces that he first passed when he ascended, then falls in a desolate, barren area in which the leaves of trees are hardened. Sinbad character. This second character appears from time to time as if it is a companion who has taken several characters whose justifying features are not drawn, due to the multiplicity of its representative performances for each scene, as it appears in multiple forms and formations that differ from time to time according to the repetition of some movements. Thus, the character of existence has an important place in the sequence of events through the digital narration, as Sinbad here has worked on the issue of self-creation in the world of nothingness. The video system has allowed, despite the difficulty of receiving, it allowed in a certain way and through intellectual references to generate that reading. This visual contrast of the moving scene, whether through the film material or the live performance from behind the curtain, led to a multi-dimensional spatio-temporal event and readings.

The fourth scene / is the existential vacuum and with the continuity of the action performed through the colors that appear later in the form of squares, they carry the meaning of life, as the actor, after his fall, finds himself in a long and wide void that does not show any limits, but with the varied montage movements, we find the actor moving with great speed sometimes. The event is sideways and sometimes in front of me, and sometimes we see through a bird's eye shot, thus diversification occurs in the filming angles that give the impression of being close to the event for the recipient, which generates during the development of the event that we are in front of a real event through the effects of the scene. After that, the personality accompanying the character of Sinbad comes out, which represents his fear, and thus through the event that flows through the running that Sinbad does, we see that we are in front of a cause that represents everyone so that this obsession remains permeating the hearts of the recipients.

Scene Five / With a clone movement, the characters of that shadow accompanying the character of Sinbad transcend and become a group. This group reviews several lived life issues, through which we find that Sinbad has fused with that group and we see him doing what they are doing, as this fusion in one crucible with a comprehensive unity led to the event being repetitive through bodily movements with a ritual musical rhythm, represented by the movements of primitive tribes reviewing a group Scenes of life. This review has indicated a group of binaries, the most prominent of which are death and life, and how to perpetuate those trips that humanity is exposed to through that graphic / digital / visual narrative par excellence.

Scene Six / This scene revolves around the plurality of repetition, as we see that there are a group of masks appearing from different angles, and these masks do their work with Sinbad by quarreling with him sometimes and playing with him at other times. Contributes to moving the event forward. This reproduction is not done with masks only, but with the arms of the actor who

performs this act. The repetition of the act is done by multiple masks and arms, which allows dividing the screen on which the act appears into several levels, these levels are formed by certain movements, most of which depend on repetition in performance. And after wrestling movements with the eye represented in the mask, he drops them all.

Scene Seven / After the successive events between reproduction, pluralism, performative repetition, and between self-proof, Sinbad sees himself in front of a huge amount of technology represented by social networking sites (Telegram - Facebook - WhatsApp...) and sees through the digital event what progress has become, but at a certain moment it appears He has a plane and starts chasing him to the right and north and throws at him various types of missiles that burn the cities on whose streets he walks, thus causing great chaos caused by that human savagery as a result of the wrong use of war tools. With the same direct repetition in terms of the movement of the actor from one area to another, this process takes place in a background with multiple recorded scenes.

The eighth scene / this scene can be read as a religious act and what can have an effect on the demonic forces, as the hand that controls Sinbad appears and we see him tormenting him inside bars, so Sinbad does not find a way other than prayer to fight this monster / Satan, so we see in the end Sinbad's victory over this The creature that eventually turns into a bat that flies and goes away.

Scene ninth / by photographing black and white and directly, we can see the approximations between the fate of man in general and the Iraqi person in particular, as this scene is for the Iraqi streets with all that they carry of pain, tragedy and movement. Then the bodies and the souls ascend in a cinematically productive way to their creator.

Through what was drawn by that white background of a digital sequence of photographs, it is possible to count the general discourse of the presentation to have come within the works of the show that is concerned with the plight of man, starting from the first moment in Paradise to Adam and then eating the apple that plagued humanity and his descent to the earth. One of the events that led to the succession of adversities and estrangements in man, represented by the character of Sinbad, given that this character is the one who moves between times and places. To the Iraqi person, he focused on the ordeals that affected the Iraqi person, and that killing and pain went along with him. Thus, this issue is the most prominent issue. The director has designed a lot of multiple spaces using 3D technology, as well as films designed according to the director's vision, according to the premises from which the director wanted them to have a direct and effective impact, whether at the level of form or content, which was translated through the performance of the actor, who was characterized by a lot of flexibility and a lot of flexibility, and this of course stems From paying attention to the details of every movement behind that white piece that created integrated heavenly/earthly worlds. It can be considered that repetition played a large and important role in the show, as through it, many of the performance transformations that accompanied the music were embodied in every part of the show, and thus the music that came in many variations became an effective and influential part within the dynamic of the scenery images.

Sample No. (2) Beaches of Delinquency - Monem Said

Structure or storyline:

On heaps of mud as if it was an ancient beach that had passed by eternity and the water dried up, and there was a ship that passed by, worn out hundreds of years ago, passing on its rubble, a sculptor to discover that that ship was carrying the legacy of a diverse human civilization from a clay figure and traces of multiple civilizations, but it ran aground on this beach hundreds of years ago He tried to study a lot about it and its details, and he discovered that there was a group of people who had been planted in this mud, along with his diverse heritage, so he tried to restore life to everyone on this ship. Life gradually into its parts and its human beings, as well as all the number on it, peeling off the mud from it and returning the ropes of the sails to move, and then the characters to move, and he was accompanied in all his attempts by someone who tried to be the sabotaged element to these attempts with a character and a double personality (Ton), which was represented by a twin person followed by a mythical animal He casts his oppression and cruelty on the sculptor and the characters who snatched him from the mud and accompanied by another animal as if he was a bird in the form of a black dragon to impede the sculptor from reaching his goal to reach life in this ship and its characters, but his will The sculptor for his interaction with the characters and creating the spirit of trying to move that ship constantly to reach the end result that the ship is moving. There are two similarities in the lighthouses that were present in general. There were located on the right side and on the left side as well. There were blocks similar in depth distributed over the area of the theatrical action. The first is the open theater place where the show was in an open place, heaps of dirt similarity in the blocks The similarity is identical in the lighthouses The first lighthouse was made of bricks that were not proud (milk), and the rotation of the lighthouse was also similar in the same distances and area, and its location was from the theatrical place. The blocks There were uses for natural lighting. Fire used to light a group of plates that were filled with sand and filled with kerosene, and they also put a group of wood in it to burn along the width. These are also distributed on each side four plates with a natural fire flame. The meanings of everything he mentioned are for To the lighthouses is to distinguish or define in the place that it is a sea that is left, what was worn and broken, and despite the similarity of its position and the type of material that was used in its effect on the recipient was e There is a great similarity. As for the plates, they are not in front of the recipient, but rather they are embedded in the clay in order to preserve the non-extinguishing of the fire. This type also had a similarity in the sources of natural lighting. In the presentation, the formal repetition that was present in the blocks in the natural, in the lighthouses and other blocks distributed over the place of the acting performance, despite the similarity that was present in them. (The fire year) was the one that was moved by the air, so it moved the shape of the actor because it was coated in the clay, so it gave a movement of radiation or moving light reflections on the fixed body, so even if there was a similarity in the movement of the actors or representation, the movement of the fire year and the reflections of light changed it if there were Positive repetition Here, repetition is a process to diversify the movement within the show, where repetition was used in a special way, and this repetition was an intentional repetition of a positive goal if it was in a scene that there is Actors in the form of a triangle with a rope in their hand, they used it

in another way to make a ship of movement, all of them with one movement, but the lighting, the shape, and the clay that was present as a base in that performance, as the actors were all embedded in the clay from top to bottom. The decoration was all painted from clay and covered with (burlap) These sails were not finished. The sails, the wooden pillars, and the wrecked ship's owls are all covered with clay. Similarity is present in the place, and there is no similarity in the use of the director. The similarity in the place was not used. The similarity in the form was not used. The goal of this is the scale. Recurring in the details of the work is using the natural clay material as the raw material of the actors, their bodies painted with mud, the decoration pieces were coated with mud, the actions of the main actor (the sculptor) he was carving in the mud material, even the ropes that were used to signify the ship and move the sail and the umbilical cord for childbirth, so these ropes were embedded in the mud until The process of moving the rope and dragging the rope was related to the texture of the clay, sliding it between the palms of the actors. This repetition was stimulating. As for the clay figure, it was used in scenography on Clay pottery materials coated with clay. As for the leather, it had parchment patches on it in all languages. The director, the commander, used leather with words written on it from all the languages of the ancient world, such as cuneiform, Latin, Chinese and hieroglyphs. It was used in one of the scenes, and here was the process of repetition because it was painted in clay and he also used water, and here too it was Repetition in the scene in which water is thrown or the actors are washed. What is considered this is a new repetition to generalize his idea and in order to show the diversity of what the director used the contrast (contras) that he used clay and extracted leather to extract his book and the use of water and air was repeated in two cases, he used natural materials or natural states in the repetition Air was also used in the scene of the scattering of leaves, where there was a group of fans pushing piles of leaves on the place, but these leaves and over time they were planted in the mud and their shape became part of the mud, where here the repetition changed from one state to another, i.e. from the air to the mud and the repetition that It was used by the director, not fixed, but transformed, and the evidence for this is that the white leaves turned into a clay color, and the clay figure turned into leather, and here the contradiction shows the goal of it. That the director creates a mental tingle in the recipient to reach the ritual situation that the director intended, as the director used the (Botoh) method. As for the second case, in which the air used it, he used kites in another way, which was in the form of a black dragon flying in the place and interacting with the actors intended to perform An act with semiotic connotations that have repetition, and it is the character of the mythical old man, who was like the element of evil or the element of destruction, and the director's idea here was that the land was not peaceful, nor was the human being peaceful, and humans were trying to destroy this land, and they are the same humans, where there was a character of the characters appearing with two faces and it is the character (Alton). It is one of the modern uses in the Iraqi theater, and this (alton) also had a kind of repetition, and there was the same character repeated in two forms, but not in the same form if there was a double and twin personality. These contradictions within the human being. This was all. The works of the director, Monem Al-Saeed, are silent. Visual theater. There was a case of positive repetition in the theatrical performance, if the repetition in the performances of Monem Said was different. It differs from the rest of the performances because it is this repetition from which the director works a ritualistic meditation style that is present in it, which is a goal in order to reach new results and innovative ideas based on the natural elements in the show: water, fire, earth and air. The four elements are the basis of Confucian philosophy as an eastern philosophy far from the methods of presentation The Western show used this repetition in order to reach a new style in the theatrical performance, which is the art of (Botoh), and here the repetition became a ritual repetition. It canceled itself and became new, and with the results that the connotations to the semiotics of the show moved the recipient from the state of viewing to the state of spiritual harmony, and these connotations were threads that connected the creator and the recipient, as the text was a poem written by the writer Qasim Muhammad, where the director put the scenography before writing the text and put the scenography to work It is based on the verb without words. Work continued on it since 2005. The actors were trained in the technique of this type of presentation in the (Botoh) style. Acting stopped until the text was written by Rather, the writer Qasim Muhammad, where I found a repetition here. When the director wrote the scenography, he wrote the text of the idea for her. The same idea was repetition in the idea and composition, the formation of the idea was before writing the text, the repetition in the idea of the scenograph and its application in symmetry with the author as a text, and when the text arrived, all the words that were written were canceled and turned into actions in support The idea is the same, so the idea is repeated between the scenographer, the author and the director. Here, the goal was to antagonize, that is, to reach the ritual or antagonism. Therefore, the repetition became a positive repetition, not a negative one. The actors were naked people, except for the pants, and the pants were covered with mud and were similar to the body, so there was repetition if they were There is a different character, which is the character (Toon) and the character (the monster) that supports or protects the Elton. As for the other representatives, there were 13 representatives, two of them were the character (The Tun) and the character (The Beast) and 11 people were similar in their shapes and bodies. The idea of this thing was that they represent the human heritage The origin of man and also as an eastern philosophy that creation was talking about the four elements air, water, earth and fire, and these were among the foundations of work, just as time and place are in all the performances of Munim Saeed, including the play Shaw In delinquency, there is no specific time or place. Events. Theatrical performance. Rather, the show can be performed in three eyes. The first eye is presented with the view that the show was presented before a thousand years, and in another view, the show is presented beyond a thousand years, and with the third eye, the show is presented now, meaning that it is suitable for All times are Monem Saeed's shows because they depend on the humanity of the events and not the time of the events.

III RESULTS AND CONCLUSIONS

First, results

1. Repetition has been linked to poetry more than other fields of human creativity because weight is the mechanism of poetry and its building material, and because it achieves musical harmony and harmony, especially what was measured, and the weight - in fact - is nothing but a repetition of an activation, and systems are only a division of repetition, as Philip Hamon sees. As for Jacobson, he believes that it is the most important feature of the poetic language in many languages, while Lotman believes that (the poetic structure is of a repetitive nature) and it may be at the level of sound and grammatical structure and may become a key to understanding and deconstructing the structure of the poem.
2. After the products of literature overflowed with repetition, they leaked into philosophy, so it was necessary for those who deal with philosophy to deal with them according to the questions and goals of philosophy that distinguish them from other fields of human research. But we note that the early philosophers dealt with this subject in a way that is close to the way of the writers, and with the complexity and development of philosophical research, more original works appeared in relation to philosophy regarding repetition, and on top of those works was the theory of the eternal return of the German philosopher Friedrich Nietzsche.
3. Art's position on repetition calls for scrutiny. Although it uses this technique and bequeaths it through indoctrination, the artistic ambition calls for renewal and the search for new methods. Arnold Hauser claims that there is no way for the artist to avoid stereotyping and adopt what is prevalent to some extent, which means repetition as It can be said that the artistic methods are similar to the extent that the students feel the presence of a repetition of the vocabulary and parts of art vertically in time and horizontally in place, as well as the existence of replication of artistic experiences and similarity in the precursors that precede that, but they are quickly consumed and vulgar and the urgent need for renewal and innovation appears, because art in its essence seeks To liberation and tend towards change and not cloning, and because every work of art strives to make its uniqueness and privacy, and therefore it looks at repetition with caution. A technician has his own production conditions, which cannot be similar to others.
4. Repetition is not a rigid system or system that is not subject to change or development. Once a certain system of repetition patterns is consolidated, another is born that transcends or breaks it.
5. Semiotics dealt with repetition according to its systems that deal with the order of signs and dealt with it as a whole.

Second: conclusions

1. Repetition in itself is a means, not an end, and therefore it must be dealt with on this basis. It is a double-edged sword as it can become a negative factor in the theatrical performance and there is a great possibility and probability that the recipient will lose his desire and then it will be difficult to attract his attention again.
2. Repetition should be used at a deliberate rate without excessive, leading the recipient to boredom, or negligence that misses an opportunity to create a necessary impact on the recipient. It also needs distinguished linguistic and rhetorical qualifications, in addition to mastering the use of scenography.
3. Employing modern technologies in the manufacture of successful repetition of digital programs and maneuvering with delusion, lighting and music.
4. Not being satisfied with relying on the inner sense of theatrical show makers in making a repetition and resorting to representing the exchange of roles or the opposite of roles (psychodrama) to realize the success and feasibility of repetition and this leads us to talk about the cultural level of the recipient that must be taken into account, moods and tendencies.
5. There are elements in the theatrical performance that are more exciting and claimed to draw the attention of the recipient, and the makers of the theatrical show must identify and employ them in repetition.

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