



Publicity and the semiotics of the acting performance in the performance of the Baghdadi Circle of Love

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Abstract

Advertising is a media communication method that presents the message via audio and visual advertising, employing the stimulus and the exciting, leading to persuasion, which plays on the psychological and emotional side and generates in turn the response by the consuming audience based on personalities, dialogue, and body action, which generates a group of direct and indirect signifiers that form the content dimension. In light of the above, the current research consisted of four chapters. The first chapter addressed the research challenge, which was illustrated in Figure 1. (what is publicity and what is its relationship to the semiotics of the representative performance in the performances of the Iraqi theater). The first (the idea of publicity) and the second (the semiotics of the actor's performance in the theater) are covered in this article. The third chapter contains the research sample, the research instrument, and the investigation and evaluation methodology for proffering the play (The Baghdadi Circle of Love), while the fourth chapter contains the results of the analysis, the most significant conclusions, recommendations, proposals, and a list of sources.

Introduction (Methodological Framework)

Research problem

Through its various stages of development, the theater tended to involve itself in all aspects of social life, or to establish topics that affected but were affected by those areas, including political, social, and allows companies to reach and crises, as well as the factors influencing the environment surrounding a theatrical

performance. It's become effective just on quality of the given theatrical content and the performing style. From these vantage points, theatrical art committed its expressive materials to direct contact with both the daily experience and the specifics of everyday life, so it became in ongoing overlap with all scientific and human areas, and invested its means and products in their service, particularly psychology, sociology, technology, the media, and other fields. Hence, the theater began to contribute to the production of basic and regenerative effects, as well as the search for emancipation from the conventional classical limits in theatrical performance arts and the formation of a civilized intellectual and cultural structure.

These fields and sciences have benefited theatrical art, which then acts as a way of marketing and advertising scientific and artistic material, and thus media and theater have become important sciences that conflict with the rest of the sciences in an inverse manner, as a significant promoter of its activities and results to the masses of society. On this basis, the notion of publicity arose as a media and commercial medium that aims to support and publicize conveyed material. Publicity is an indispensable component with communicative qualities in the performance of theatrical actors. And depending on fundamental pillars in the mechanics of communication, such as the communicative features that foster a productive interaction between the sender (actor) and the recipient (receiver). So, the acting performance replaces propaganda production, which is based on the broadcasting of numerous visual and audible means arising from the blending of advertising expressive functions. Thus, the researcher developed his study question by posing the following questions: What is publicity, and how does it relate to the semiotics of the acting performance in The Baghdadi Circle of Love?

The value and need of research

The acting job, with its semantic dimension, assumed the function of broadcast direct and indirect signals and codes to communicate an artistic, cultural, or political message as the primary objective of the theatrical performance, therefore promoting the message's substance. Consequently, publicity has assumed a vital role, interfering with the actor's performance to achieve the objective. Thus, the significance of the research is in throwing light on the publicity and semiology of the acting performance in Iraqi theatrical performances.

Research objective

The research aims to

(know the publicity and the semiotics of the acting performance in the presentation of the Baghdadi Circle of Love play).

Research boundaries

the time boundary is (2008), the spatial limit is (Iraq Baghdad Governorate), and the geographical limit is (Iraq).

Limitation of the subject

(publicity and the semiotics of the acting performance in the performance of the Baghdadi Circle of Love).

Define terms

Publicity

is derived from the linguistic root (Shahr): "The matter comes from the matter of cutting off, and its fame also, so he became famous, and his fame also became famous, and his fame is also famous, and so-and-so is a virtue for which people became famous, and his sword was famous for the purpose of cutting any basket."⁽¹⁾

Advertising

is a non-personal technique of conveying ideas and marketing goods and services through a recognised party for a price.⁽²⁾

Procedural advertising: is a form of media communication between both the sender and the recipient that utilizes audio and visual promotion that uses the semiotic component of the actor as a promotional sign in order to achieve persuasion and the promotion of a concept or personality on stage.

Second Chapter (Theoretical Framework)

The first subject is the notion of publicity

The establishment of mediaology in the contemporary age was related with several events on the economic, social, and political levels. During this time period, the process of developing communication and communication tools and the extent of their impact on people were distinguished in terms of the method of implementation and the use of effective and effective methods on the consuming public, as well as the introduction of new means that serve the general principles of life. And accurate scientific disciplines in particular, as advertising at this stage is considered one of the most important and important questions of communication due to its effective role in reaching the target audience, as well as influencing and persuading it with the material presented, whether it be a commodity or an idea, as "it is a service by which the advertiser determines the strategy of institutions and helps to acquire markets or makes (look) stars, politicians, or other public figures." He talks in her name and magnifies her⁽³⁾ It is a method by which a service is provided between the producer and the consumer through advertising mechanisms that target the masses, as marketing activities that provide a service to the producer and assist him in presenting his products through advertising means, because advertising has become a necessity and occupied a large portion

of the commercial markets and developed with economic progress, and through it, trade has become more widespread. It is increasing in the sphere of the industrial revolution and has been compelled to employ advertising as a marketing strategy to promote and provide consumers with good services. In it, advertising discovered a proper atmosphere from which to advertise the commercial items, industries, enterprises, events, and so on that it wishes to promote. And as advertising has evolved, it has become receptive to current technology. In media and critical methods, my authority increases." ⁽⁴⁾ Consequently, sophisticated advertising has become the most contemporary form of persuasion used to affect the consumer public. Advertising supplies the receiver with services and information designed to acquire his confidence, persuade him, and compel him to choose one product over another. Advertising is an efficient marketing service upon which promotion is founded in order to reach the greatest number of customers in a manner that satisfies their wants and aspirations. It must also impact the customer, since advertising has a "double nature": on the one hand, it strives to educate the recipient about the existence of a product and emphasize its attributes, and on the other hand, it seeks to arouse the recipient's desire to purchase the goods.⁽⁵⁾ It is predicated on convincing him in a manner that dictates to the customer his approval of this product and the selection method. It supplies the future with communicative concepts that satisfy the consumer public, regulates a strategy that aims to persuade the consumer via the product's identity, and acts as a mediator between the producer and the consumer based on his successful communication experience. which motivates the buyer to make a buying choice The effect of the product's identity on the persuasion process and garnering customer support for the persuasive message is what leads to the desired consumer reaction, i.e. the case that is projected on the consumer. That is, a sequence of rhetorical and aesthetic artifacts must cover the function in order to create a broad door to a dream state that must elevate the person in all types of enjoyment and peace. ⁽⁶⁾ That is, advertising targets the consumer's inclinations that push him to acquire the product and gives it a social value, as it works to directly influence the audience through the information it conveys that helps him acquire the product by meeting all positive requirements through the price, delivery service, and method of receiving the product, which encourages the consumer to purchase. Advertising is one of the ways of communication that influences the spectator, persuades him to buy the product, and compels him to do so⁽⁷⁾ These advertising services are a driving force and help in accomplishing sales objectives for productive clients.

Advertising is of great importance in its relationship with the manufacturer and the consuming public in accomplishing the goals of both the advertising mix as a means of interaction to convey the advertising message with the best known types of services and the latest techniques for interaction for excellence, influence, and persuasion until it reaches the highest level of individual and social satisfaction⁽⁸⁾

Advertising has taken on a new form of communication in many spheres of life; it is no longer limited to the buying and selling process. It has been frequently

debated in recent years in the field of linguistics. And literary as a dialogue with semiotic and deliberative privacy and the capacity to engage with its audience. Publicity has a new perspective in its dimensions as a result of the means of communication and the strategy of persuasion used to achieve the objective.

Theater audio-visual (audio-visual) advertising

Contemporary theatrical performances have influenced social and political ideas, which in turn address humanitarian issues through the use of theatrical performance, and through its artistic elements such as (acting

text - decoration - fashion - music - accessories - theatrical space) because the theater constitutes an audio-visual image, in which speech is heard And the visual image represented by the performance of the actor, in the sense that the actor and those working with him or her create the illusion that they are one and the same. inside society ⁽¹⁰⁾

It is the actor's responsibility to achieve the act of communication and influence between the advertising material and the recipient, using the suggestive connotations, symbols, and signs that the actor broadcasts through his body through movement, gesture, or his voice, the purpose of which is "his interpretation of these messages, either through audio, visual, or kinetic broadcast systems [...] Or that messages are seen as proof of what the sender is attempting to convey and comprehend, or that the gesture is meant to reflect the sender's own feelings of anguish and relief. And coexisting with it and to achieve this connection in a straightforward manner⁽¹¹⁾ So, advertising depends on a collection of indicators that the actor transmits in the form of visual pictures in order to produce an image that mimics the recipient's thoughts about the advertising message's content.

The second topic

Publicity and actor performance semiotics

The performance of the actor in the theatrical performance was linked to the level of employment of the advertising advertisement through the semiotic sign, which is the main driver of the theatrical act. This signifies that it represents the structure of the artistic and aesthetic message of function and an interactive communication system to present ideas related to the environment and society in the production of theatrical performance, relying on the functions of advertising. In the center to achieve the goal through the process of simulation through physical, vocal, and motor expression, and the use of advertising in the theater as a means of communication between the actor and his body and between the actor and the other actor on the one hand, and between the actor and the recipient on the other, as it "provides an integrated approach to the analysis of theatrical work [...] on the basis that each of them constitutes an integrated and interdependent system⁽¹²⁾ The actor's body is the most difficult aspect of the play to decipher because to the

encoded messages and symbols it contains, which separate its content from the audience. The straightforwardness of the linguistic elements of the theatrical discourse. "The actor's image is a dynamic unit of a whole set of signs, it carries what can be the actor's body and his voice And his movements, as well as counted things from pieces of clothing to the theatrical scenery, and in general the actor makes the meanings centered around him, and he can do so to the extent that he can replace all carriers of signs through his actions⁽¹³⁾

In this way, the semiotic approach helps the means of advertising to announce the material presented through a series of signs produced by the actor in the theatrical performance, and through which the means of advertising communication are employed to achieve their results, meaning that the actor is the central and most important element to achieve the advertising goal, similar to his position in the theater, as "The actor is the most important element in the theater."⁽¹⁴⁾ Advertising has benefited from the semiotics of the actor's performance imbued with indicative signs and the transformation of the written announcement of the material to be presented into a vital visual act of an artistic and aesthetic nature that facilitates the process of receiving and accepting the advertising material. "Audiovisual with a live theatrical performance in which the semantic units occupy an interwoven and interwoven system via the interaction of all components of the theatrical performance, beginning with the text as a literary material and ending with the actor."⁽¹⁵⁾ With the performance, the actor seeks to repair the mark and rehabilitate it to deduce about an item, since it offers the item or material the potential to generate a sign movement that is turned from static to moving by the performance of its motion. What the theatrical discourse presents with its advertising content is existing material, but it sheds light on it by giving it a value that may be greater than what is known, that is, the future is aware of the message, but the semiotics of the actor's motor performance leads him to a different vision than what he wrote in his daily life. "Movement is a sign system whose only core is the connection between meanings and visual pictures. It is a concrete entity that exists in the form of a repertory of impressions stored in the memory of every member of society, which, when used, becomes a fundamental form of communication. Its sign may be turned into symbols and meanings perceivable by the senses (sense of sight), and in this sense, motion becomes a visual representation of activity."⁽¹⁶⁾

That is, so long as everything on the stage is an indicative sign, whether it is iconic, indicative, symbolic, or encrypted, that attracts attention, then all the signs we see in daily life but do not arouse our interest, insofar as the theater gives them value because we are aware of their existence, and thus we can say that what does arouse our interest is what we do not know exists. By the actor on stage, it is a marketing process for events that he represents via indicators that transmit the actual world, but in a different shape, which meets its purpose by influencing, seducing, and persuading, and attaining the advertising message's objective. What distinguishes advertising in the theater is the process of creating a playful space

between the recipient and the sender by presenting the message in a manner that activates the receiver to be a participant in the reception process. This means that advertising in the theater, although it aims to announce the material and achieve persuasion, does not present it in a form that is typically associated with advertising. Ready and simple, but dependent on the performative act of the actor to create a semiotic character a space for the future (recipient) to think and analyze in order to decipher the message, as in the case of a semiotic character "The stage and the performance of the actors create by their very nature an artificial situation, which is what necessitates the spectator's reading of the show. Often, the theatrical language compels the spectator to read and interpret its implications, but it must be acknowledged that the visual theatrical language occupies a position between the written language and the visual kinetic language." ⁽¹⁷⁾

Despite what was stated previously regarding advertising's rely on the symbolic signs that leak from the semiotics of the socially constructed act of the actor, which leaves room for interpretation, it is not limited to the symbolism of the physical performance with his visual act; these symbols can also be used in advertising through the actor's verbal performance. The rules that regulate the operation of linguistic signals are identical to those that govern the operation of visual signs. In both instances, there is a material signifier, which serves as the sign, and an instantly accompanying mental notion. Visual signals, like language indications, belong to codes, are arranged in context, and are chosen." ⁽¹⁸⁾

Theoretical framework indicators

- 1 The advertisement feature depends on an exciting theatrical act that excites the receiver and pulls his attention towards the provided information, and produces a state of concentration and communication with the recipient.
- 2 The acting performance depends on the advertising advertisement in selling and promoting the creative content by appealing the target audience based on characters, conversation and body movement.
- 3 The tight representational performance delivers the element of persuasion that nurtures the major advertising aim, which in turn creates a reaction from the consuming audience.
- 4 The advertising aim provided to the public classes in the actor's performance is based on an advertisement that is defined by clarity of thinking, as well as the use of plain language with clear meanings that avoid complicated and encrypted symbols.
- 5 The advertising act, via the action of the actor, tends to modify the views of the target audience by concentrating on an artistic material that impacts his life, which demands performance talent that draws the receiver with some readiness of the target.
- 6 The advertising aim is accomplished by depending on the act of performance repetition, which is designed to continually duplicate the message in order to reinforce it and not leave it in the memory of the receiver.

- 7 The advertising material invests in the performative act of the actor to achieve effective communication between it and the recipient through a set of indications sent in the form of imaginary icons that simulate the mind of the recipient of what the advertising message broadcasts about the content of the presented artistic material.
- 8 The actor, in his function as the creator of the advertising text, resorts to recitation and ways of influencing votes via diversity and embellishment to grab the attention of the receiver and entice him towards the advertising material.
- 9 The actor, being the main incubator of the signs, relies on the advertising act as a marketing discourse for the dramatic character through her communication relations with other characters to achieve a persuasive communication contract with the recipient who is accepted through the presented characters and roles.
- 10 The elements of the theatrical presentation that support the performance of the actor contribute to achieving the advertising goal by creating an influential persuasive space in the recipient about the character of the character and its surrounding circumstances through the signs that the actor broadcasts using the costume and accessories and the accompanying lighting, decoration and other accessories.
- 11 The advertising discourse depends on the efficacy of the sincerity of the performance and illusion, which is the foundation of interaction and integration between what the actor provides and the impact that happens in the viewers' hall in order to produce the persuasive element with the provided information.
- 12 The idea of shattering the illusion in the performance of the actor may be used as a promotional strategy that attempts to battle the absence of the mind of the receiver by depending on directness and honesty and without fooling the recipient with events.
- 13 The advertising discourse in the theater aims to exploit the performance of the actor-narrator as the advertiser, marketer and promoter of the ideas and contents of the article in a smooth and direct way that wins live engagement from the receiver.

Chapter Three

Research Procedures

First the sample size

A submitted example (The Baghdadi Circle of Love) was chosen for presentation based on the following justifications:

- a. Its methodology based on the research's title. B. Verify solutions to issue questions.

c. advancing toward the research objective

Second the research instrument

a. The researcher analyzed the research using the indicators of the theoretical framework.

Third Research Methodology

The researcher relied on the descriptive (analytical) approach to analyze the research sample.

Fourth Analysis of the sample a play

The Baghdadi Circle of Love, written and directed by Awatif Naim. Year: 2008 Place: Iraq / Baghdad Governorate.

The play (The Baghdadi Circle of Love) *

Written and directed by: Awatef Naeem**

Analysis first panel

This painting's performance act starts with the entrance of the storyteller and his helper, adopting a dialogue-like manner that is sometimes blended with portions from Arabic songs and folklore. The actor who portrays the storyteller and his helper roams the expansive audience with a welcoming demeanor. His actions and argumentative style in the debate make apparent what the city has now become after the fall of the king. And with a certain gesture, he signifies the topic from the opposite of purpose, i.e. he says the opposite of what he implies semiotically.

The act of the body and the discourse in this painting play a major role in the promotion of the provided creative content. The two performers also sought to subvert the rhetorical style of the classical language by using a statement or phrase that disrupts the illusion of the audience. As they transitioned from one verb to the next, the two performers likewise exhibited composure and command of their performance. Action and from topic to topic and style to style smoothly and with high craftsmanship, and the process of performative coding in broadcasting the semantics, which was used to publicize the topic and the absent personalities, came to simulate the recipient's mind and activate his imagination for the purpose of analysis and interpretation.

Through the movements of the narrator and the assistant in space with the transformation of personalities and character, as well as the mere employment of the narrator's person in marketing the event, the presentation of the show utilized the method of epic theater to publicize the topic of the event. The performers and

their professional abilities to perform in this dramatic genre, as well as their personalities and the personalities of the missing characters via the conversation act they played.

The general dialogues that the performers planned to recite differed in their recitation styles, which were centered on diversity and embellishment. During the development of the encrypted promotional speech, the audio coding disclosed the reverse of what they disguised, as they demonstrate subservience to the king while concealing the contrary via sarcasm and humorous scenarios.

The show is also based on a role-shifting game between the characters, as the actor can play multiple roles, and this was included in the first committee in the rapid transitions in the character of the narrator and his assistant, who alternated between embodying the role of the narrator and the role of the judge, as well as his advisor whose action and personality were linked to the character of the narrator. When he transitions from the narrator's helper to the judge's bailiff whenever the judge speaks, this mechanism demonstrates a purpose to activate the role of the mind and replicate the conscious mental side, which relies on the principle of shattering the recipient's illusion.

The second panel

The picture depicts the fallen ruler's return after his allies helped him beat his foes and regain his throne. burying his head, they revolve around the stage and collide with frenzy, dread, and fear, although the performance is performed in a sarcastic, humorous manner. A group of actors enters the space of the event from the center of the spectator's hall - which merged with the stage and participated in the embodiment of the event - led by an actress wearing a costume resembling a dance suit and high-heeled shoes, as she dances to the rhythms of the music, followed by three figures who imitate her example in singing and dancing, and as soon as she crosses the hall and ascends the stage, the three figures follow her example in singing and dancing. Even the theater announces that she is Mrs. Fulton, the governor's spouse. The process of depending on the performance of the actors, giving them a distinct character, and beyond the limitations of the ordinary led to the consolidation of epic alienation and the confirmation of the viewers' illusions being broken.

And with the same alienating character that deceived the personality of the ruler's wife, the character of the accompanying maid is represented by a man who imitates her and comments on her words, just as her kinetic actions are closer to the movement of women than men, as you find the two characters of the lawyer and the lawyer as they follow the ruler's wife in accordance with her desires, so if she dances they dance and if she cries they cry, demonstrating the similitude

The wife invests in flattery before everyone else to announce, in a false and exaggerated tone of weeping, the loss of her son, accusing Noura of kidnapping him, followed by the formation surrounding her by repeating her monologues,

emphasizing the act of promotion by exaggerating what the wife (Fatton) wants to achieve. The judge and his assistant accepted, but the judge and his assistant punned the flattery and presented it in a manner that had several meanings to demonstrate the lack of intelligence and baseness of the ruling class. The entourage follows the dance in which she arrived to the scenes from which she exits. The narrator and his assistant insult the ruler and the state and the oppression that results from it in a humorous manner, as the transformation between the personalities of the judge and his bailiff and between the narrator and his assistant is continuous, sudden, and rapid until the characters are almost avoided and overlap to the extent that it is irrational.

The two attorneys and the judge, Linacha, who is positioned at the top of the spectators' hall, stay in the area of the stage. At such a great distance, the problem of abduction is addressed, with attempts made to convince the judge to encourage and terrify by finding in favor of the ruler's wife. By the second repeatedly, based on reproducing the message to achieve the publicity goal of the ruler and his interests, as well as giving the two characters a unique and special character that is distinct from the rest of the characters, as the performance act of each character marked it with a distinct behavior, so we do not find a character that is similar to another character. After a lengthy discussion with the judge that included news comments and an announcement by the judge and his bailiff about the baseness and baseness of the fragile authority and its stupidity and falsehood in a twisted and sarcastic manner, and between the two attorneys' adoption of the case and their seriousness, the judge announces the court's convening.

Third panel

The artwork constitutes the occasion of the court's convening and relates to the child's status as a significant juvenile. Yet, the acting performance is concealed by the remarks and interventions of (the narrating judge) and (the assistant bailiff), which carry an advertising for a disguised play-based severe critique of the ruler and the verdict. The performance act shown in this picture consists of two sections, each of which is comprised of three blocks: the bottom area represents the action on stage, while the upper section represents the spectators' hall. On the left side of the stage was one of the lawyers, and in the middle of the top of the stage was a block for the character of Fitoun. The acting performance within the blocks supported the lighting spots for each block, which are consistent with the character and condition of the characters, as lighting was one of the primary elements of the show by supporting the actor's performance and the purpose of his advertising act. In contrast, the three positions at the top of the actors' hall consisted of two distinct levels. The first level is a body comparable in performance, style, and movement to the two spots of the ruler and his eyebrow, in contrast to the second level, the spot of the female lawyer.

The mass acting performance was built on efforts and clamor, as everyone sought to show their eligibility, except for Noura's place, which was marked by

immobility, persistence, and inaction. Taking on the world in exchange for her right to the kid whose safety she sacrificed her life to protect.

As for the other blocs, the representative performance was characterized by controversy, procrastination, and clamor by the ruler's wife, Futon, in contrast to the veiled performance and the semiotics of the opposite sign through the manipulation of words, which is based on exposing the ruler and promoting ignorance and incompetence for him, his wife, and his princes who flooded the country with blood in exchange for filling their coffers and stomachs with food. As for Nora's silence, she is questioned about the reasons for the abduction of the boy and the intent on keeping him. Since he is my son, I carried him, kept him, and reared him, she replies from inside the spot with a strong and confident voice, forming the picture at the conclusion of the sentence, a scenario (flashback) that replicates the events in the judge's view. His personality transitions from judge to storyteller.

With the alteration of the lighting, Noura's acting performance transitions to other realms that represent events from the past. It is a public relations advertising with two primary dimensions: showing the disasters she endured and the anguish she endured in order to preserve the kid, and promoting the conduct of the ruling class and what it represents. A ceiling for filth, baseness, and opportunism, since the lighting was, particularly in this instance, a significant backer of the actor's behavior and mood in order to achieve the commercial objective.

The palace characters (Fatoun, the runner-up, and entourage) will come straight when the lighting changes, putting (Nora) at the center of the action. Nora threatens the maids with punishment if they miss any of her jewels or clothing, to the degree that she forgot her infant and left. (Nora) realizes that the youngster has been left behind, so she decides to take him.

By the narrator's interventions, a dialectical space is created between the stage and the audience, as he switches from the judge and the priest in the audience to Nora on the stage, warning her of the hazards of removing the kid. Nora returns to reject their efforts and insists on keeping the kid.

The actor's performance emphasized exaggeration in describing the outcomes of the events, resulting in persuading. The monologues of the narrator, despite their reflection, include the explicit theme of leaving the kid. Yet, they are more of a test to determine the level of Nora's conscience and love for the kid, which led to the activation of semiotics and performative indicators of exposure. Regarding the event as well as the role of interesting and stimulating circumstances. The actress's performance was distinguished by emotional authenticity and integration with the character, which earned the audience's sympathies despite occasional interruptions from the narrator. Yet, the overall feelings contributed to the enrichment of the renowned content, whether in the primary or subsidiary lines.

The event continues to rise as the acting performance progresses into the character's (Nora) anxious event sequence, as she is encircled by two soldiers who

are searching for the kid in order to murder him as the crown prince of the sovereign. It involves a convincing communication process that convinces her of her right to adopt the kid, despite the fact that she did not give birth to him. Thus, the recipient's interaction and sympathy with her are attained, along with her reliance on performance on delusion and honesty in the majority of her performance behavior, with the exception of occasional flashes in which she breaks that integration to comment or in response to the judge's comment.

She magically disposes of the soldier after a fierce pursuit, such that the audience watches an interruption in space that transforms into (the narrator and his aide), who blame Nora and warn her that they will return. The publicity advertisement to market the artistic material, which states that the world is no longer fine, that the ruling class will reach its goal by any means, and that a poor and simple being like (Nora) has no energy to confront them; however, (Nourainsistence)'s on clinging to the child elicits sympathy for her.

The problem of the narrator's and assistant's compassion unavoidably reflects on the receivers who have reached the stage of persuasion by altering their beliefs to earn Nora's (sympathy) despite not being Nora's biological relatives. A third is formed by the arrival of actors portraying attorneys who face the judge with her admission that she is not the child's mother, while the judge confronts her with the fact that he is the one who sheltered and protected her.

The acting performance of the judge's personality mixes between screaming, hysteria, and self-defense, and he responds violently to the lawyers that he did not know, and builds the performance through the semiotic signs that he showed, that the judge, although he denied knowing him, is sympathetic to her without announcing that to the lawyers, while publicity Regarding that content dimension is evident to the receivers, just as the judge's responses and confrontation define the border between his personality and the personality of the narrator who does not care about the ruler and his fury despite the huge overlap between the two personas. Nora, who claims vehemently that the kid is hers, is re-interrogated so that the court may confront her with her fiance's view. When he did not return from the battle to clear a place for (Noura) to meet her fiancé, the door remained closed.

To the strains of funeral music, Noura's fiancé emerges with a performance that declares defeat and desertion, as he appears dragging his leg, indicating that he sustained a leg injury as a result of the conflict. Here, the advertising act returns to overlap between two articles that are intended to be promoted, as it reprimands her for her insistence on keeping the child despite her inability to confront the ruler, and the second article is about the war and the injustice he was subjected to and the ugliness of what he witnessed during his tragic experience, forming a new space generated by the space of (flashback). During which the preacher repeats the tragedies he has endured, there is an important presence of space in supporting the act of the actor, as the smoke opens to cover the stage and with the overlapping of colors the actor presents the role of the preacher on a performance embodiment that depicts a hypothetical battle taking place, and here we find that the

performative act of the crowd of actors has been installed to establish three overlapping spaces, in which the preacher repeats the tragedies he has endured. The preacher, who displayed his acting skills in public, falls under the weight of his anxieties and pressures. Ultimately, he exerts pressure on Nora to return the kid, but she flatly refuses; thus, he inquires of Ra Wei, this time as the judge, where this child is. Nora lifts the shroud to reveal a pinpoint of light on the stage, signaling the presence of the kid.

The fourth panel

The panel is formed in contrast to the performance formation of the theatrical blocks, where the wife (Fotoun) and her entourage turn to join the stage in front of the block (Nora) and her fiancé, after the judge announced that the case will be resolved by a match between the two blocks, stating that the child will be placed in the middle. There is a circle, and both (Nora) and the wife (Fatoun) drag the kid to it so that whomever can take him out of the circle will get the child. The advertising goal announces a satirical aspect in its challenge to the mechanism of settling the matter and its illogicity at first, and during that a controversy arises that contributes more and more to achieving the element of persuasion that indicates the eligibility of (Nora), as she wonders how a young child can enter and be a tool for a naive game, and he has no idea what the game is about. She meant to lead this discussion to broaden and beautify the recitation, which caused the audience to empathize with (Nora), but the judge demands that this match be the deciding point and requests that the assistant announce the beginning of the match. The announcement was also given in a humorous fashion, as if it were an announcement for a Dabkeh match, and in the style of the auctioneer, utilizing the side of the game with words, diction, and movement.

The match begins and the two masses of the performing formation of the actors rage to revolve around the center of the circle, and the dragging process takes place in a symbolic manner to try to attract all the mass of the child to its side, but the mass of the wife (Fatun) was moving as if entering a wrestling arena with physical expressions that suggest strength, pride, and non-hesitation, in exchange for a mass (Noura) and her fiancé, during which the performance was interrupted. The withdrawal procedure begins, which leads quickly to the triumph of Fitn's wife when she drags the boy with all her might in return for his freedom from (Noura), who refuses to remove him out of dread of him. To remove the youngster and re-announce the start, the colors of the supporting lighting combine with the clear environment and encouragement provided by the two groups around the lighting area. They are not equal in number, strength, or resolve, as the members of the wife's formation (Fatun) rise up in a dance performance style that causes them to revolve around the spot as if on an African hunt, and here (Noura) collapses and screams (I cannot) as she delivers a monologue in a performance style. It relies on the mother's honesty, integration, and adoption of the kid's individuality while she sobs, demonstrating her love and devotion to the child. Here,

the court intervenes and declares that she has lost custody of the boy, prompting her to accept that he should be with others, healthy and uninjured.

On the stage side, the formation of the wife (Fatoun) displays an expressive performance behavior that implies joy by providing a dance that encircles the kid and symbolically raises him into the air, glad of their win over the impoverished (Noura). Between (Noura) and (Futun) along with a logical and sophisticated side when it was announced that the child is the right of (Noura) because she refused to drag the child while she was not his mother out of fear for him in exchange for the real mother's indifference, announcing the results of the advertising goal that the mother is the one who raised, sacrificed, and stayed awake, and not the one who gave birth, the child was returned to the real mother. As this goal ensures, it provided results for the sub-goal that was marketed along the show, which was walking in parallel with the main goal, indicating that the mother wife does not have the capacity to embrace her child, and this reflected the state and the ruling and its overlords, indicating their incompetence, as he linked the show and through the performance act. In both situations, (according to the narrator, the judge), the mother is employed by the government, and the children were abandoned.

The (Futun) bloc is once again dissatisfied with the verdict, threatening the judge with the harshest punishment if he does not change his opinion, and here (the judge) reveals his indifference to what will occur after adopting puns and coding in their confrontation to identify here his personality with the personality of the impartial narrator as an unbiased observer. Once he is released from the control of the king and the state, he purposefully instructs his bailiff to toss the law books, which is a sign of rejection and opposition to the system. where he originated, the forms transform into puppet-like figures that freeze in place. The issue of the accepted logical judgment is that the child belongs to his mother, who gave birth to him and with whom he has a blood relationship, whereas the advertising discourse presented by the show in promoting a different idea intended to adapt the view of the recipient towards the desired new idea, which aims to publicize a larger and more profound idea that relates to the state. And the referee adopting the motivating platform that illuminates and replicates the recipient's thinking.

Chapter Four / Research Results

Findings and Discussions

- 1- The presentation was built on the creation of the advertising feature on an exciting and inspiring performance for the receiver, and it originated from advertising about the injustice and dominance the people endured.
- 2- The method of advertising and publicizing the artistic material in the show relied on two levels of the interaction between the presented material and the event (dialogue, the body) through to the process of playing, movement and even sometimes dancing escorting the conversation throughout the show period.

- 3- The act of persuasion was achieved in the show through the high performance skills of the actors presenting the theatrical show, but it did not establish a simultaneous rebound act on the stage of events because the acting performance did not present this issue to the audience during the expression.
- 4- The commercial campaign showed concepts that are defined by their clarity and simplicity, but they were presented in a manner that provided a large field for the semiotic performance act by means of puns and word manipulation. Also, the performance mixed the articulate language and colloquial vernacular from the previous two acts.
- 5- The act of the semiotic performance of the actors on publicity was established in providing creative material that affects the immediate life situations, which assisted to adjusting the views of the viewers.
- 6- It was underlined in the presentation that the message be replayed often and in various locations to accomplish the advertising aim and to encourage the content to be promoted.
- 7- The publicity discourse invested the actor's performance in the show to achieve communication through a set of transmitted indications that simulate the recipient's mind through the embodiment of action and encrypted dialogue, which refers us to multiple indications and references (such as injustice, dominance, war, and death) in the play.
- 8- The performance act in the program focused on the aspect of recitation in promoting the advertising discourse in order to capture attention and concentrate on the proclaimed messages.
- 9- The efficacy of the acting performance in marketing the character, who comprises the primary means of advertising and is responsible for transmitting messages to the audience and convincing them, influenced the creation of theatrical characters.
- 10- The elements of the theatrical production that supported the actor's performance contributed effectively to achieving the show's publicity objective, as the lighting played a central role in establishing the atmosphere incubating the events, during which the smoke mingled with some of the terminology that furnished some of the visual scenes.
- 11- In several parts of the play, the performers depended on illusion to create integration and earn the recipient's compassion by acting on illusion and breaking it continually to generate sympathy via (Nawara) speeches, then returning to shattering it to activate the recipient's mental side.
- 12- The acting performance relied on the principle of breaking the illusion through the interventions of the narrator and the sudden shift from the classical language to the colloquial dialect, as well as the songs that the narrator performs, which are considered as a publicity stunt against the absence of the mind of the recipients.
- 13- The advertising discourse progressed towards investing the performance of the actor-narrator in selling the material to be transmitted and promoting ideas and themes.

Conclusions

- 1- The advertising discourse adopts multiple and countless means to reach the promotional goal of any material or idea, which makes it intertwined with the different fields of life.
- 2- Reaching the element of persuasion and adapting the collective opinions towards social ideas and practices is the goal of the advertising goal.
- 3- The language of communication that links the line of publicity with the receiver varies, which can be written, audio, or visual, as required by the promoted material.
- 4- Advertising is usually subject to the empowering and controlling authority over the media, being the broadest field and the fastest way to attract the target audience.
- 5- The spatial and temporal dimension, as well as the customs and traditions of a particular society, determine the means of publicity and the formulas that it adopts to achieve its desired goal.

Recommendations

The researcher suggests convening a scientific conference or symposium on media work processes and their intersection with the visual arts.

The researcher proposes

(studying the performance qualities of the actor in promotional advertising.)
& (studying the development of a method to assess the impact of children's theater on elementary school pupils through advertising about educational ideals).

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