The Encryption Of Performance Signs And Its Functions In The Performance Of Romeo And Juliet In Baghdad

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Abstract:

The performance process forms a system of signs in its operations that relies on its generation on the laws and relationships that the codes generate in the process of extending the relationships between the signifier and the signified in the formation of the sign based on the code and its generation and composition in a multi-level operation in terms of internal and external relationships, structural and reciprocal, and transformation that are formed by the construction of the code and linking the form to the content and the signifier to the signified, and what is formed from cultural operations at the local or global level in the formation of the performance system on the stage. The researcher worked on building his research into four chapters to define and build the operations and analysis of the encryption process in the construction and formation of the semiotic system and its transformations in the performance of Romeo and Juliet in Baghdad, considering that the sample model acquires multiple and diverse codes between global and local operations and the transformation between them.

Keywords: Encryption, Signs, Performance, Operations.

Chapter One: Theoretical Framework:

First: The Problem of Research and the Need for It:

The production of any artistic discourse requires going through several stages of work and mental and physical preparation and operations of adapting the medium in building the semiotic system of the discourse itself, especially the performance process in the theatrical performance. The most important of these stages is linking the form to the content by generating the form and filling it with the content through a code that is linked to a law, which gives the sign in its general form and the artistic form the ability to express through the association with a reference that enables the recipient to decode and read the text of the performance through the process.

The messages of the artistic discourse are grasped, as they have previously gone through several stages of visible and invisible treatments to reach the ultimate goal of expression through the sign, which in turn surrounds us whether on the artistic and life levels alike. In the theater, artistic discourse is distinguished as a language of signs with multiple operations and levels and transformations between what is global and what is local or vice versa through the determinants of the performance process and its work at the actor.

And the sign has become the most important part through the extensions of the relations and their diversity and differences because it carries the messages of the performance. It is communicative

and carries the meaning in its folds. The matter is related to the principle of extension in the act and the movement of signs and their transformation and exchange through the processes of change and transformation in the codes.

What distinguishes the work of encryption as a process is the possibility of unique and independent belonging to a society, or the possibility that the semiotic system has levels of dealing and formulas of participation in the visual text of the same group or a specific society or several societies. That is, the locality has its results from the signs and the globality has its results from the signs, and it is possible to move from the global to the local or vice versa. The researcher defined the problem of his research by the following question:

What are the mechanisms and methods associated with the requirements of encrypting the transformed sign between the global and the local in the method of theatrical performance?

Second: The Importance of Research:

The importance of the research lies in the benefits it provides to students, researchers, scholars, and specialists in the field of performance, as well as a modest addition to the specialized library.

Third: The Aim of the Research:

The research aims to identify, monitor, and understand the mechanisms of the encryption process in the transformations of the sign between the global and the local in theatrical performance.

Fourth: The Limits of the Research:

The research deals with monitoring the applied material through a purposefully selected sample consisting of a theatrical performance model within the time limits (2012) and the spatial limits of the theaters of Iraq and London, and the objective limits in the transformation of the sign between the global and the local and its encryption mechanism.

Fifth: Definition of Terms:

Transformation:

Transformation, according to Levi-Strauss, is "a regular change in structural relationships." [Chandler, Dictionary of Basic Terms in Semiology, 2002, p. 228] And according to Edith Kirosil, transformation "is a transition that indicates something else for the person who uses or receives it." [Kirosil, 1985, p. 224]. It is also "the transition from fixed constants to variables in the system of constants from which the transformation itself starts." [Al-Badri, 1999, p. 9]

The Sign:

"The sign is a perceived event that constitutes a productive guide to directing (according to Brito)." [Alloush, B. T., p. 90]. According to Benveniste, it is "a basic concept in semiotics that represents things in an alternative way." [Alloush, B. T., p. 90] As for Eco, he defines it as "the sign exists whenever a person uses something instead of something else... and the sign is the optimal symbolic form that plays the role of a mediator between the person and his external world." [Eco, The Sign - Analysis of the Concept and its History, 2007, p. 47]. It is also "an entity within a semantic process." [Eco, The Sign - Analysis of the Concept and its History, 2007, p. 49]. It is also "any unit of meaning that is interpreted as replacing or representing something other than itself." [Chandler, Dictionary of Basic Terms in Semiology, 2002, p. 197]. And Pierce sees "anything can be a sign if one of us considers that it means something, that is, it refers to something else or represents it." [Chandler, Foundations of Semiotics, 2008, p. 45].

Chapter Two: Theoretical Framework
Section One: The Concept of Semiotic Encryption and Its Transformation

One of the most common practices that humans perform throughout their lives is communication with others, their surroundings, the environment, and society. This communication involves receiving and sending messages in various forms, shapes, patterns, and specialties. Over time, these processes have evolved, been systematized, and transformed throughout human history. The goal of any type of discourse is to convey a message with an intentional meaning. "Discourse is any set that has meaning" (Raiq, 1985, p. 124).

One of the most recent and important approaches to dealing with the semiotic system and its transmitted messages is the approach of (De Saussure). He argued that semiotic systems "fulfill their purpose only if they are part of a drawn system and their meanings are inferred from the framework of this system as a whole" (Conseil, 1998, p. 16). This system can enter our lives in various ways, means, formulas, methods, and genres. It creates worlds through which we can deal with the sign and its transformations in terms of its form, structure, functional and aesthetic work.

(Saussure) defines the essence and elements of the sign's structure as "an entity with two faces consisting of a signifier and a signified" (Eco, The Sign - Analysis of the Concept and Its History, 2007, p. 55). These are linked by an abstract relationship that connects the form and the content. This relationship is often a conventional one agreed upon between two or more people. This process has requirements in terms of building the essence and functional work. K. Elam defines it with three basic conditions for building and forming any message. The process of transmitting the artistic message shares basic conditions with life messages, "sender, message, or (information), receiver, and at least this message contains a code, or a system of codes" (Kear, 1992, p. 53). Here, the code as work "forms a set of relational rules that govern the form of sign-relations" (Kear, 1992, p. 28).

Therefore, the process is continuous in terms of encryption and decryption to reach the meaning of the form that the sign carries. By containing codes that generate relationships between the signifier and the signified, it is "a continuous process of "encryption" and solving "codes", and this process itself is a process of semantic production" (et al., B T, p. 34). Therefore, discourse in all its forms, including artistic discourse, cannot work outside the code. This is what (Umberto Eco) sees in his approaches, within the hypothesis "that all forms of communication require the existence of traditions... (Eco) also assumes that traditions and the rules that govern communication are the product of cultural convention".

(Barthes) divided the work and operation of the sign structure into three elements: "a symbol that performs the representation (the first), a subject of representation (the second), and an interpreter who ensures the validity of the relationship between the symbol and the subject (the third)" (Said Benkard, B T, p. 107). When sending any message, whether it consists of one message or a number of messages, the recipient will be required to perform two actions: the first is reception, and the second is understanding, awareness, and reading of the message. If it is understood, the action becomes a communicative action as a response to understanding the relationship between the signifier and the signified and transforming it into meaning. (Bernard Toussain, 2000, p. 10).

According to (Barthes)'s approach, the classifications of the sign are as follows:

Iconic signs

The relationship between the signifier and the signified is formed in a direct and inverted way. The signifier reflects the signified in a direct way, where the representation of the signified and the connection to the code are directly related to the content, such as a photograph.

Indexical signs

The relationship between the signifier and the signified is formed based on logical causal relationships. This creates a complementary relationship, as one cannot exist without the other. In other words, the reference is represented by the generation of the signified due to the formation of the signifier, which generates the basic action, and then a transformation occurs in the signified. For example, there is no smoke without fire.

Symbolic signs

The relationship between the signifier and the signified is arbitrary and conventional, based on traditions, customs, and agreements between two or more groups, tribes, and societies. For example, a black cat is a good omen for some people and a bad omen for others (Conseil, 1998, p. 16).

In the Form and Processing, whether it is known or new, the semiotic system must be linked with its elements, the signifier and the signified, by the code. "The conventions of codes represent a social dimension in semiotics: The code is a set of practices that are familiar to users of a means of communication, which operates within a broad cultural framework" (Chandler, Foundations of Semiotics, 2008, p. 252).

The general and comprehensive view of the work related to the code is that the process of perception, understanding, and reading in all its details is based on the existence of codes. This is because "understanding as a whole depends on codes, or norms. When we extract the meaning of an event, it is because we have a cognitive system, or a stock of codes that enable us to do so" (Salman, 2010, p. 207).

When dealing with the world visually or audibly, and according to Eco, "the worlds of visual communication remind us that we can communicate on solid norms, such as language, and even very solid norms. We can also communicate based on weak and flimsy norms that are constantly changing and in which free alternatives prevail over distinctive features" (Eco, Semiotics of Visual Systems, 2008, p. 51).

The functional work of the code, its classification, type, and how it is composed and articulated partially and relatively with other codes is what determines the genre and type of the text. "Things are different from what their fixed nature seems to be. This nature is subject to laws and specific times that codify the phenomenon, help to interpret it, and explain it. Humans adopt this interpretation and explanation even in the simplest of matters. In general, life is a continuous process of encryption and decryption." (Others, A. B., p. 34)

"Codes organize signs into meaningful systems and create a correlation between signifiers and signifieds, by means of structural and compositional forms." (Chandler, Foundations of Semiotics, 2008, p. 252)

In order to distinguish the code, we can identify three conditions:

"First: its formative and visual property, which means an attitude directed towards considering the symbol not in itself but in what it symbolizes.

Second: its receptivity, which means that there is an ideal, unseen thing that connects to the beyond the senses, which is received by the symbol that makes it objective.

Third: its self-capacity and special energy that emanates from its distinctiveness from the iconic sign, and then its reception as a symbol, which means that the symbol is deeply rooted socially and humanly." (Balsam, 2000, p. 21).

Section Two: Transformations of Performance Signs Between Global and Local in Theatrical Performance

Working with a new artistic experience, regardless of its genre or type, involves continuous transformations based on encounters, clashes, and interactions (Mohamed, 2011, p. 131). The process deals with creative endeavors transitioning from one level to another in the performance, considering that human consciousness is constantly evolving, "for human consciousness does not merely reflect the objective world, but also creates it" (Researchers, 1994, p. 11). The first transition and transformation in performance lie in the transformation of signs from the text to the visual and kinetic formations on the stage, injecting a system of messages that collectively form the largest sign through performance and embodying the entire theatrical presentation.

Since the inherent nature of theatre includes diverse performance activities on the stage, "(stage) / The word 'stage' has three meanings, all applicable to theatrical performance. The first meaning - stage - refers to the surface on which the actor moves. The second meaning, 'stage,' refers to a non-specific unit of time or space. The third meaning, 'stage,' also refers to transition or growth. When these three meanings come together, the physical stage becomes a flexible measure of a specific stage in the development of a constantly transforming mind" (Helton, 2001, p. 34). From the very first moment of a theatrical performance to its last, these transformations inevitably intertwine, merge, and combine in varying degrees, contributing to the final structure and formation of the performance. "Transformation, in particular, refers to the transformation of things into different, familiar and unfamiliar, images and shapes. This is where the foundation of the imagination lies, which robs things and shapes of their stability and the fixed places they are attached to" (Researchers, 1994, p. 10).

The core focus of the process is the transformation of the sign system from the mind and imagination into a process of shaping, controlling, or using one or more material mediums through a performance that aims and strives to create an expressive message with diverse and varied engagements, shaping transformations on the technical and artistic level within the framework of encoding processes in all their details, forms, and variations. As a necessary consequence of what the relationships between signifier and signified represent, a change in the code signifies a complete or partial shift in the established conventions for extending the relationships between signifier and signified, driven by the law, which is in turn linked to the reference point, and consequently, a change in the process of recognition, perception, understanding, and reading, along with the accompanying diversities (Chandler, Dictionary of Key Terms in Semiotics, 2002, pp. 30-31).

The process of representation in performance, at the core of its formations, is a collection of diverse and varied transformations. Transformation, as a working culture within performance, operates according to a set of steps and requirements, starting with changes in production through technical and artistic formulations. The subsequent stage involves expanding the engagements and

multiplying the transformations, encompassing both temporal and spatial dimensions. The necessary outcome of both the first and second engagements is the generation and production of meaning to complete the message through the completion of its sign system (Eugenio, 2006, p. 25). The process itself is linked to transformation as a practiced culture, whether theory precedes practice or vice versa. Consequently, it enriches the performance's sign system through the process of performance. The process has sparked engagements, divisions, and classifications of the sign system, leading Tadeusz Kowzan to offer classifications and categorize signs on the stage according to functional engagements into thirteen sign systems: speech, gesture, melody, makeup, facial expression, hairstyle, accessories, sound effects, lighting, music, clothing, décor, movement. Additionally, "two systems, architecture and reflected image (still or moving), can be added, along with the systems of taste, smell, and touch, which operate in some cases" (Al-Fikr, 1996, p. 239).

By examining the alterations in the construction and encoding of the sign system, we can trace the changes and transformations that have unfolded. This journey begins with the first actor and the addition by Thespis, followed by the modifications and contributions of Sophocles, Aeschylus, and the transformations within the church's practices. It then progresses to the involvement of Duke Saxe-Meiningen, the engagement with psychological realism by Stanislavski, biomechanics by Meyerhold, and Grotowski's poor theatre. Additionally, the methods and engagements of avant-garde theatre, modernism, postmodernism, anthropology of theatre, participation, interactivity, digitality, and numerous other global engagements and transformations have contributed to the formation of a vast theatrical culture. These advancements can be attributed to the modernists and innovators in theatre who "revive new values in the empty shell of the theatre, and these values have roots in the transitional state" (Barba, 2006, p. 26).

Intersections in Cultural Engagements:

According to Lu and Gilbert, cultural intersectionality practices can be categorized into three main groups:

1. Transitional Culture: Also known as global culture.
2. Intra-cultural: Refers to the culture within a specific society or group.
3. Additional Culture: Refers to the incorporation of elements from one culture into another.

This directly references the reciprocal theatrical process that operates between the East-West and North-South frameworks. The methods for managing theatrical production in intercultural theatre have been considered, while maintaining cultural continuity through intricate collaboration, the producing community, and emphasizing cultural transformations (Others, J., 2016, p. 100).

These engagements, though tardy, are consistent with Brook's proposal and vision. Theatre, for him, represents a process of communication between diverse cultures, their heritages, and their rituals. As Peter Brook states, theatrical performance "can reach the roots of all cultures, addressing all people equally without discrimination based on ethnic origin and conveying the visible dimensions of human experiences" (Al-Karim, BT, p. 24).

He manifested these engagements in works like Mahabharata through the actor's performative interactions, employing a reciprocal approach to heritages of dance, singing, costume, and bodily movements. Through these elements, he endeavored to apply his vision for theatre and transform local sign systems into global sign systems by recreating and integrating them into the performance structure. His ambition extended beyond this, aiming to exchange artistic and cultural heritages,

with language serving as a fundamental experiment. This led Peter Brook to seek a language of tones and sounds with ambiguous meanings, drawing upon the groundwork established by Grotowski in training his actors to utilize sounds and movement to express the internal anxieties separating reality from dreams (Rose, 2007, p. 256). This implies that a portion of the performance will rely on symbolic exchange, another portion on transformation, and undoubtedly, a part will preserve its authenticity from the original performance, maintaining its strong connection to the text. This combination aims to present a performance based on a common global language through theatrical expression. "The search for a common global theatrical language is the guiding principle of Peter Brook's approach" (Al-Takmaji, 2011, p. 89).

Theoretical Framework Indicators:

The theoretical framework yielded a set of indicators that the researcher will employ as criteria for analyzing the sample model. These indicators are as follows:

1. The encoding process of acting performance is based on the individual and collective culture of a group, determining whether this group can critically interpret and decode the performance.

2. The encoding process of performance is primarily concerned with transforming the text into the performance. During this process, the creators of the performance substitute their signs for various reasons, including aesthetic, cultural, spatial, or regional considerations.

3. The formation of action on stage occurs through the performance's sign systems. This involves modifying the visual and auditory formations and establishing diverse relationships through the encoding process.

4. The initial transformation in the codes occurs through the modification and transformation of all performance elements' signs and codes into relationships and performance signs on stage, facilitated by the encoding process.

5. Once a sign is formed and transformed into performance signs, it can undergo further transformations. The extent of these transformations depends on the expressive and cultural capacity of the code it possesses, alongside the performers' ability to shape and generate it.

Chapter Three: Research Procedures

First: Research Population and its Limits:

The research population includes a theatrical performance that has a specific time frame (2012).

Second: Research Sample:

A purposive sample was then selected consisting of the model (the performance of Romeo and Juliet in Baghdad).

Third: Research Methodology:

The researcher relied on the descriptive and analytical methodology in his research methodology (description of the case and then the analysis).

Fourth: Research Tool:

The researcher relied on the indicators of the theoretical framework as a criterion for the analysis process.

Fifth: Analysis:

Romeo and Juliet in Baghdad

Starring: Sami Abdul Hamid, Fawzia Aref, Mimoun Al-Khalidi, Haider Manther, Zahra Badan, Hussein Salman, Ahmed Monica, Sarwa Malik

Adaptation and Direction: Dr. Munadel Daoud

The Idea of the Performance:

The idea of the performance is based on the original idea of the text (Romeo and Juliet) about the conflict between two families and the employment of the idea for a performance that carries the local Iraqi character from a world text written by (William Shakespeare).

The Story of the Performance:

Romeo is the eldest son of an Iraqi family who loves his cousin Juliet despite all the historical differences that have been formed as a result of the material benefit of each family that was born by interests and power between the two families. The events are a formula for the competition between the heads of the two families, who are the fathers and two brothers. The conflict between them continues, and in return, the love between Romeo and Juliet continues, and strangers enter trying to take advantage of the differences between these two families in order to fuel the situation and increase the problems and try to take advantage of the problems that have occurred between the two families. And despite the attempts and discussions to end the problems, but to no avail, the problems quickly recur due to the double murder that occurs between the two families, where Juliet's brother kills one of Romeo's family members, which prompts Romeo to kill Juliet's brother, which makes the situation worse. Where things were limited to material differences and the desire to control the resources of the two families, and each family refused to surrender things to the second family due to old differences from the father's marriage to a second wife and making the children of the first wife work hard and giving preference to the son of the second wife. The events end with the mutual killing between the families, which makes Romeo flee and hide in one of the churches, then sends to Juliet, his wife whose wedding joy was not complete due to the killings and old and new revenge between the two families. She goes to Romeo to meet him in the church after an absence of forty days from their wedding day. When they meet in the Church of Salvation, the stranger comes and blows them up with a suicide belt. This is a reference to the events in the Church of Salvation. It is an act that happened with complete Iraqi locality.

Analysis of the Sample Model:

The first and second indicators worked alternately and in succession, as they are directly linked and complementary to each other in a clear way in the performance of Romeo and Juliet in Baghdad through two levels: the first level is changing the codes of the text through the adaptation process while preserving the general idea and its processes, and the second level is the change in the codes of the performance process. This process corresponds to the cultural changes and variables of both the individual and the group. Through the change in the codes of the text, the author adapted the text in a local way, benefiting from the text as it is a world text. Thus, the changes in the text are accompanied by changes in the performance, as the text is an integral part of the performance process. This is what comes to mind when reading the title. The word Baghdad had its spatial and geographical specificity, which in turn was completed later by the remaining elements of the performance. Here, the code was used to change the signs of the text and its codes to be locally compatible through what is formed from the performance of the actor in the local Baghdadi formula. This transformation started basically from the process of changing the first code at all levels and transforming it into a second code, especially in the performance with Iraqi specificity, through manipulating the structures that make up the visual performance formations and formations, fixed

and moving, of the place to match the environment and time and space. The performance process is formed in formulas closer to integration from the beginning of the performance to its end. A group of extensions work as they are related to the performance process, since the performance is a process that links the elements of the performance with diverse and multiple relationships, as it expands the use of clothing to indicate Iraqi demographics and symbolic indication in that to expand the reference to the transformation of the sign into a wider area than Baghdad to include the south and west of Iraq.

The third and fourth indicators clearly worked and are linked in the process of work through what they represent as a criterion in the relationships and codes present on the fixed and mobile stage and the relationships formed between them. The process of transformation in the code is the basis for the launch and movement of the action and its transformation from one state to another in the performance process. The signs, with their different transformations, showed the conflicts and differences on the one hand, and on the other hand, the agreements or contradictions. This process is linked to the changes that occurred primarily in the process of encoding the signs of the performance as a whole. However, what linked them together is the specific encoding of the performance signs, considering that the performance process on the stage is the generator of the relationships and codes that link everything present on the stage.

The performance process, which is similar in one part and different in another part, was based on the change in the codes and their workings in linking the sign system of the performance environment and introducing the decorative and ornamental formations into the work of the actor's performance in expressing and shaping ideas, events, and conflicts.

The two families are different in their relationship between the parents and some of the children, and they are attracted to each other in another part through the relationship between the children (Romeo and Juliet). This matches the original Shakespearean text in terms of the symbolic content, but it differs from it in the symbolic work and the replacement of the signs and the continuous transformation processes between the parents and children to create conflicts on the one hand and new relationships on the other hand.

The conflict between the parents is a transformation of the specific, subordinate, secondary, and primary signs as an interconnected system that expresses the parents and their relationship with each other, the conflict between them, and the changes that take place in the conflict through their dialogues, costumes, movements, and their impact on other events and actions that take place on the stage.

The dialogue, gestures, collision, difference, and disagreement in opinions are all transformed signs of the text that is replaced by the local for the global. Here, the interactivity of the text has forced the symbolic transformation to work within the local scope, although the director used some global terms, they return and become under the umbrella of the local.

Football, the uniform used by the Barcelona team, the military uniform, the modern clothes used in many parts of the world, and modern weapons are all global symbolic systems that are transformed through the change of formations and the formation of events within the performance. However, in the end, the most powerful signs with a local character appear at the level of dialogue or image: the palm tree, the ship, the cloak, the headband, the sword, the headdress, and the conflict of dialogue that makes everything present under the umbrella of the local despite the globality of the terms used.

The fifth indicator about the processes of change and transformation of the signs in the performance of Romeo and Juliet worked in their changes and formations with transformations that went through several stages that shaped them in new forms that are compatible with the local character at the first level and have their own aesthetic and artistic specificity in their work on the scope of circulation.

Then, the transformations in the signs followed the formal conditions of the new text prepared based on the basic Shakespearean idea, but the signs and codes were replaced while maintaining the equivalence in symbolic indication and preserving the main idea through the performance process and the work of acting.

For example, the English swords were replaced with weapons that have a local character because they are used in Iraqi society. The idea here is to indicate death and killing, i.e., the main idea was preserved despite the change in the sign.

Likewise, the conflict between the two families, despite the difference in environment and place, the general line of the idea of the conflict between two related families was preserved despite the transformations and changes in the work of the code. These transformations took into account the local aspect and supported it by transforming from the global to the local through the actors and their performance.

The transformation here happened in part of it through the addition and in the second transformation in dealing with the place and its terms and scenography, and the synthetic works became at a second level with synthetic meanings with multiple transformations that are consistent with the original culture of the text and the culture added to the performance through the process of encoding and its transformations and changes at multiple levels.

Chapter Four:

First: Results:

1. The theatrical performance is formed by employing codes and different symbolic systems that belong to arts, cultures, sciences, and modern technologies, both global and local, in order to produce a unique and distinctive artistic discourse directed to the largest possible audience.

2. The specific encryption process in the performance depends on the awareness and culture of the staff in general and the actor in particular, as he is the master of the performance, through his ability to benefit from the global and local heritages and cultures as much as possible and employ them on stage.

3. Encryption in the performance process can cover all elements of the theatrical performance, the scenographic formation, and the mise-en-scène on stage by taking into account the requirements of encryption, transformation, and movement on stage and its formations with other blocks to produce a homogeneous and interactive component.

4. The transformation in the event, development, ascending event, and descending event can be used to transform the sign and encrypt it locally, internationally, or jointly in parts on the stage, which can enrich the performance.

Second: Conclusions:

1. The theatrical performance, which is based on complex encryption processes and at multiple levels, opens up horizons for the performance process to implement performances that bear a local and global character that is subject to change and transformation.

2. The encryption process is responsible for employing the exchange of the sign and its transformations in the performance by linking relationships and determining internal and external relationships in the theatrical performance.

3. The encryption process of the performance on stage is a composite process through several levels of encryption and the transition between these levels in a way that serves the requirements and needs of spreading the performance and reproducing it.

4. Complex encryption processes are capable of establishing a performance system based on the transition from and to the local and global through the employment of heritage, folklore, and cultural works.

Third: Recommendations:

The researcher recommends benefiting from theatrical experiences that use signposting, encryption processes, and their transformations, and conducting workshops to analyze them in shaping the theatrical performance process.

Proposals:

The researcher proposes to research the interpretation of the complex code in the theatrical performance.

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