

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

الآية

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قال تعالى: ﴿ فَلَنَأْتِيَنَّكَ بِسِحْرٍ مِّثْلِهِ ۖ فَاجْعَلْ بَيْنَنَا وَبَيْنَكَ مَوْعِدًا

لَّا نُخْلِفُهُ، نَحْنُ وَلَا أَنْتَ مَكَانًا سُوًى ﴾ ﴿٥٨﴾

صدق الله العظيم

سورة طه الآية 58 .

الإهداء

شكر و تقدير و عرفان

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ABSTRACT

Title of the research:

PLACE UTILIZATION FOR THEATRICAL PRESENTATION

This study deals with utilizing the place of the theatrical presentation, in consideration of it as one main unit of the literary work-the theatrical text- that expresses the view points: Ethics, Atheistic, and Beauties to the playwright. It has long been a subject of debate in fulfillment of the literary and artistic work. In particular for theatre. The writing and the performing level.

Considering that each theatrical presentation has its own space boundaries and it should work inside this place. Be it a premises especially built for theatrical presentation or any empty space pending utilization, re-organization or cenographically re-arrangement. All these place limits are established by the theatrical presentation according to the artistic director vision.

The form of the theatre architectures and their place play an important role into the culture of the society.

In the first chapter, the researcher dealt with the history and development of the theatre architectures through various ages. Tied to the progress of the human societies with relation to the culture of these societies.

In the second chapter, the researcher dealt with the director role in employing the theatre space. Be it inside a proscenium stage(Italian –box shape),utilizing its facilities, including extensions or auditorium/stage swap - performers in the auditorium or audience on the stage. All in this to explore and create a new relation between the performer and the audience.

In the third chapter, the researcher studied the relationship between the site of the theatre performance and the theatrical image production. As a debatable relationship between the structure of the site and the product of the theatrical image, with all its semiotics and materials.

In the fourth chapter, the researcher examined the theatrical site concept in the Sudanese theatre, through the concept of place into the theatre phenomenon. Thereupon, the influx of the theatre in its Aristotelian form-Italian box shape-into the Sudanese society...The researcher reaches that the influx form is retreating, a thing that forced some directors to seek new sites for their performances outside the usual, and as young ideas to be theatricalized in search of creating a new communicative relationship with the audience. Thus, the theatrical site is a meant place, creative and affecting all the elements of the performance. In particular, utilizing the Ethics, the atheistic, and the beauties resembled in the theatrical image and its contents that convey the artistic director's vision.

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