

## AESTHETIC RESPONSE IN CHILD THEATER SHOWS

**Assist. L. Sadiq Abdul-Sahib Mohammed Al-Taie**

College of Fine Arts / Baghdad University 009647700765617sa1971dq@gmail.com

### ABSTRACT:

Art takes a major role in an individual's life after it has become a major language through which a person expresses his thinking and feelings, and transmits his ideas and visions to the social milieu, in order to achieve integration and adaptation to that milieu, thus success in employing and developing his abilities in a way that suits the needs and conditions of society. Therefore, the aim of this research can be limited to revealing the aesthetic response of the theatrical show directed at the child. Its theoretical framework included two topics, the first: is the child's intellectual abilities as an introduction to achieving the aesthetic response, and the second topic: the child's theater and aesthetic reception. While the current research procedures included following the descriptive analytical approach, while the research community was the theatrical presentations presented at the Hussein 4<sup>th</sup> Small Festival for Child Theater, which was held in the city of Karbala in 2018, the research sample consisted of two randomly chosen theatrical performances, and it became clear from samples analysis the effect of visual perception in achieving the aesthetic response through the dependence of the presentations on the aesthetic stimulus achieved in the scenography and the impact of fashion and the aesthetics of the decoration and lighting used to reflect the theatrical story environment, in addition to relying on texts stemming from the intellectual and cultural structure of the community and affected by its richness with topics of educational significance and human meanings.

### Keywords:

Aesthetic Response, Receiving, Children's Theater.

*Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020*

### INTRODUCTION

Specialists in the literature and culture of the child seek to change the stereotypical view in dealing with the child in the intellectual and educational domain based on memorization and preservation, not to treat him as effective actors with multiple capabilities and talents. The fact is that this is only possible by seeking to allow children to practice their hobbies and use their experiences and intellectual and practical skills on the ground and work to acquire them self-learning skills, while investing their emotional tendencies and directing them in a way that serves their growth and makes them more adapted to their social reality, and the children's theater is one of the most prominent fields Through which it is possible to work on achieving these goals, as it is characterized by the ability to combine interest and pleasure through an artistic discourse with a portable, epistemic, cultural, and within an interactive, aesthetic framework. For the recipient child, the effect of the work on him begins when he touches his cognitive ability and what drives him to

intellectual interaction, so the response to the artistic effect is achieved through a process of aesthetic taste in which the self-tendencies of the recipient are mixed with that ability. (Nubler, 1987, p. 15). As the aesthetic perception of the recipient enters into the context of that response that is achieved by the communication between him and the artwork with a relentless pursuit to read the work consciously and contribute to its acquisition of its ultimate meaning and the achievement of its goals.

Despite the presence of this child / recipient within the audience, this does not eliminate his individuality and his distinction in interacting with the events and events of the theatrical performance. Therefore, this research seeks to identify how the aesthetic response and influence in this recipient is achieved aesthetically, and to reveal his way of dealing with the theatrical event, in a way that ensures the achievement of the required partnership between this theater and its audiences. Since the Iraqi child's theater did not have a study covering this topic according to the

researcher's knowledge, which gave rise to a question that formed an objective basis for research and investigation to answer it, it can be formulated as follows:

"What are the aesthetic perceptions that help the child / recipient interact with the theatrical presentation directed at him?" .

The importance of this research lies in providing assistance in the formulation of an objective and effective speech for children's theater. With highlighting the aesthetics of that speech in educating the child theatrical and attracting him as a recipient. As for the methodological limits of the research process, it is concerned with theatrical performances presented for the late childhood stage at the fourth Al-Husayni Small International Festival for Children's Theater - Karbala for the period of time (3-6 / 3/2018).

### DEFINING THE TERMS:

#### First. Aesthetic Response, defined by:

1. (Berlyne, 1974): Behavior reflected in a sense of enjoyment of beauty leads to some degree of acceptance or rejection of the subject that raised us a sense of beauty. It raises in us many feelings such as a feeling of pleasure, euphoria, pleasure ... and others or the desire of the recipient to Seeing the aesthetic exciting many times.( Berlyne , 1974 , p140 )
2. (Ahmed, 2008) defined it as: The ability to organize the recipient's perception of beauty within the frameworks that he holds for the recipient in his psychological field, and that the response to beauty in art is inherent in every person and capable of growth" (Ahmed, 2008, p. 199).

The researcher defines the aesthetic response procedurally as: "A process of mental perception generated by the child during the theatrical presentation directed to him, contributing to the creation of behavior indicative of aesthetic interaction."

#### SECOND- RECEPTION, IT DEFINED BY:

1. (Pavis, 1992):as an eye-contact position, which must include a description of the neurological and aesthetic processes and the social conditions of the

semantic transmission process, taking into account the various expectations and intellectual models of reception" (Pavis, 1992, p. 87).

2. (Ulrich Klein, 2000):As understood from literary reception - in its narrow sense - reception (reproduction, conditioning, assimilation, critical evaluation) of a literary product, or of its elements by integrating it into broader relationships, it is a perceptual tendency that prepares to receive the aesthetic subject" ( Muncie, 2000, p. 342)

Procedural definition: "The process of receiving the child / recipient of a system of connotations carried by the theatrical work directed to him, and communicating with them in order to produce meaning."

#### Third. Child theater, which was known to:

(Youssef, 1967): "It is the theater that is presented to children on the condition that it suits their age, and brings joy into their hearts while nurturing in them a spirit of heroism, gallantry, love of goodness and beauty" (Youssef, 1967, p. 44).

- 1- (Al-Wahsh, 2014) defined it as a theater that contributes to presenting a set of ideas, attitudes and events that develop the aesthetic, intellectual and cultural taste of children and young people, and contributes to changing their intellectual, cultural and social orientations" (Al-Wahsh, 2014, p. 56).

Procedural definition: "A theater in which performances are directed to children who are in late childhood, to be received and interact with them aesthetically."

#### Theoretical framework / First Topic: The Child's Intellectual Abilities as an Input to Achieve The Aesthetic Response:

The development of the ability to think of children is considered one of the most important concerns of developed countries, by training them according to a philosophy through which the response is realized as a reaction to an stimulus or sensory that attracts attention. While the surrounding environment is abundant with many stimuli and stimuli; "But the individual does not pay attention to all these stimuli, but chooses from

them what is important to her knowledge, and focuses the feeling towards it and ignores what else, and this is known as attention ... which is the beginning of preparing for awareness. The difference between attention and awareness is that a group of people may agree on one position, but Their perception of each other differs greatly, due to the difference in their cultures, previous experiences, perspectives, intelligence, and motivations "(Izzat, 1973, pp. 177-178). "Cognition represents the process by which the recipient interprets sensual stimuli, for the sensing records environmental stimuli, explains the cognition and formulates it in images that the recipient can understand" (Ezzat, 1973, p. 18).

The child in all of this must have sensory preparations and cognitive abilities that enable him to understand, absorb and make judgments, because "the perception of the aesthetic subject depends on its alignment with the individual's cognitive, mental and emotional habits, and his ability to perceive the rules of formation used by the artist, the inability to read a language Shapes, sizes, and colors lead to a failure to discover what distinguishes the aesthetic subject, and the perception process is characterized by a thumb, and this disrupts the aesthetic enjoyment process. The first thing that arouses the viewer's attention is the beauty of the form, and people respond to the sensory nature of the shape of things and enjoy it, i.e. arranging parts or attaching The elements together," (Attia, 2000, p. 164).

Perception is considered the first knowledge, and after identifying the details of something and dealing with it becomes an understanding, then the concept that represents a mental assimilation of the properties of the thing is formed, which helps the individual to reach it with its introductions or results.

The aesthetic response of the artworks is done by transferring the effects to the recipient and by moving his perceptions; On this basis, artworks are classified according to the sense with which they interact, and the arts are visual or auditory. This applies to modern educational schools that conduct tribal tests for new students to learn about

their trends through their interaction with the influences they are exposed to. And "there are two ways to transmit these effects: display and suggestion, and the presentation includes all stimuli that direct direct visual or auditory perceptions and may include the rest of the senses. While the suggestion includes all what is revealed to the recipient's mind from moral images as in prose and poetry, as well as concepts Conclusions, Desires and Emotions "(Ghorab, 1993, p. 67). These inspirations can be combined in one artwork.

When analyzing the components of the process that the connoisseur is subject to when responding to the artwork, we see that it contains four components, as follows:

- 1) The cognitive mental component: It represents what is known as conscious, inferential knowledge, capable of understanding and comparison.
- 2) Aesthetic component: rhythmic, preferential, formative, which likes or dislikes, tends or not tends, favors or dislikes that work or that.
- 3) The socio-cultural component: It represents the cultural lining, which provides the individual with criteria and rules for accepting or rejecting work.
- 4) The emotional component: It expresses the degree of satisfaction and the tendency to get excited by the artwork.

These four aspects are not in a static state that exists with the individual from birth in the same way, but rather it is dynamic, that is, it has an interactive face between them and the stimuli that the individual is exposed to, as well as subject to the principle of hierarchy, i.e. vertical orientation from public to private to very specific, i.e. dealing with specific artwork in Specific moment and specific position. (Hanoura, 1985, p. 11-12)

Here the importance of identifying the characteristics of the age stage and its role in making the theatrical show of success and ability to influence the child / recipient after reading his cognitive and cultural capabilities and the cognitive space that can be dealt with on the basis of it.

The aesthetic activity that the person (the artist) created through the stages of the artwork is transferred to the recipient's mind. Essential in the process of taste and aesthetic response since the purpose of artwork is not to stimulate the recipient's senses but rather to satisfy his imagination through sensory tools "(Matar, 1976, p. 31). This means that the presence of an aesthetic taste of a sexy can only be recognized by the appearance of its inner feelings, regardless of the sexy. The inner emotional feelings are the basis for aesthetic appreciation and perception here, after those feelings are aroused.

### AESTHETIC RESPONSE AND PSYCHOLOGY:

The aesthetic response - being a human behavior - is affected by a set of influences, perhaps the emotional side and what relates to the personality of the individual and their characteristics and motives, with their subjective characteristics that are most evident in creating a framework for aesthetic response to a specific situation, or in the taste of artistic work. There are those who attribute the processes of interest in the psychological concept of beauty to the emergence of experimental psychology, "Stolinitz emphasized the role of psychology in the interpretation of taste and aesthetic response" (Hanoura, 1985, p. 20).

This response represents behavior that differs depending on the aesthetic situation, and therefore it varies from one person to another. "It is not limited to the recipient who specializes in the field of art or beauty. Everyone can respond and taste beauty when they have an explicit desire, and make a deliberate effort in the direction of receiving, and works Mindfulness seriously, but each recipient has a different level" (Al-Basyouni, 1986, p. 7).

In order to know how the aesthetic response process is carried out, the effect of the aesthetic stimulus and the processes involved in the alert, such as attention and awareness, must be studied.

**The Bases of aesthetic response:** Knowing the course of the aesthetic response process is based

on understanding the mental processes that underlie the process of communication between stimulus or stimulus and the recipient, which includes the following vocabulary:

1. **Feeling:** It is the inner mental experiences that one is aware of or is familiar with.
2. **Attention:** that is, focusing the feeling in something, and creating and directing the senses towards receiving external stimuli from the outside, which is a cognitive process that involves focusing mental effort toward a specific stimulus; Attention is distinguished by characteristics including: selection, selection, focus, intent, and interest, as attention is expressed in a selective nature. And it has three types: forced, automatic and voluntary.
3. **Sensation:** "A psychological effect arises from stimulating a sensitive organ and the sensory centers in the brain, after providing suitable stimuli for the relevant sensation and sufficient intensity" (Mohammed Saeed, 1990, p. 208).
4. **Perception :** Perception is the process by which the recipient interprets sensual stimuli. The sensing records environmental stimuli, explains the cognition and formulates it in images that the recipient can understand (Rajeh, 1973, p. 18).

This type of response depends on the emotional state of the recipient, its intellectual direction and previous experiences with a stimulus or stimulus and therefore it depends on the sensory system and its inputs and is influenced by the external factors of the stimulator and the internal factors of the recipient itself (Al-Taie, 2011, p. 28-28)

However, the aesthetic experience stays from the recipient towards responding to the artwork and tasting it as a vital process in which many elements interact to produce a certain consistency that leads to the occurrence of that response.

### The Second Topic: Child Theater And Aesthetic Reception

The recognition of the attachment to receiving art in theatrical art stems from determining the role and location of the recipient in the theatrical discourse, as there is no theater without a message and this message must be from viewers /

recipients who are able to read and interact with it, and we have gone through how "the aesthetic experience represents the product of communication between the artistic thing And the viewer (the recipient) and this communication is not possible unless the conditions are created for its occurrence, which is the viewer's willingness and his ability to feel and realize the features of that thing that helps to create a state of aesthetic pleasure and the position of receiving on the part of the viewer "(Reid, 1975, p. 17).

The theater is one of the important arts that relate to the life of the individual and adopts it as a source for its subjects, as it has a fundamental role in shaping the cultural scene and thus the direct impact on society because it relies on viewing and immediate vision and the combination of the recipient and the sender in the formulation of the event and its ultimate meaning. "The audience comes to the theater because it feels that something needs to be on the stage, because the audience is made up of people who have a need" (Gordon, 2001, p. 609). Therefore, modern theatrical works have become dependent on the reaction of the public to give the work the desired effect, while some theatricals resort to creating formations with multiple connotations, or fateful situations and events that require taking decisive decisions to generate emotions and orientation to the recipient's mind and address his awareness and awaken his critical faculties like the one that the German director did (Bertold Brecht) who said: "The effect of artistic presentation on the spectator is inseparable from the influence of the spectator on the artist himself as he performs. In the theater, the audience undertakes to organize the show, meaning that every type of audience and every theater institution produces a different reception for the same dramatic writer" (Boukrouh, 2004, pp. 29-30). In view of this, the interaction between the audience and theatrical performance, especially in children's shows, has become a feedback for the actor, which contributes to raising his vital energy. This interaction is a tribute to his performance and an appreciation of his giving, with what this response creates from

the internal comfort of the actor, because he was able to deliver the work message to the recipient; For this reason, there have been studies concerned with dealing with the elements that control the public's exposure to artwork. This is not done in isolation from studying the general social situation and the prevailing cultural climate and studying the personality of the viewer and identifying his interests. The interaction between the audience / audience themselves, especially in the children's theater, is an important part of the receiving process. As a person, by his nature, is a social being who tends to participate, and this affects his attitudes and tendencies, and thus in drawing the salient features of his personality and his own impressions that are determined by his contact with others, and here the educational, educational and organizational role that the theater can play in the processes of change, guidance and social adaptation is evident as a result of its influence In the recipient by presenting the skills, practices, customs, emotions, and verbal terms, it acts as a cultural medium that contributes to shaping the knowledge, aesthetic and moral structure of the child / recipient. Which leads to the process of receiving the artistic impact or watching the theatrical show in line with the general impression. But this does not nullify his uniqueness in knowing what he can understand and thus what he tastes and what he sees beautiful outside the general view.

The researcher believes that the theater in the profound sense of this term remains a place for expressing the customs of society and its goals, and a starting point for building its aesthetic taste, which is a basis from which to build in all areas of life; This comes from being considered "an art that drives the beliefs and passions that correspond to the impulses that make up the life of societies and that art in it reaches a degree of inclusiveness that goes beyond the framework of written literature. This is because the aesthetic thing with it becomes a social act with it" (Duveno, 1965, p. 4). The specialists of the child's theater have tended to study the age stages and learn about their capabilities to determine the



extent of their impact on the process of social harmony, as well as to study the location and shape of the theater and the locations of spectators and its relationship to the stage of the show, read the reactions of children / recipients and monitor their impact on the course of events and determine their fate. As communication is the basis for the emergence of arts and literature, including theater, it is established according to its productive form, time, place of action, material, and goals, "It happens in many cases that the sender is not keen to convince the future of his message, as much as he is keen to commit him to its content" (Astetta, 2005, p. 707). ). In art, especially the theater and directed at the child in particular, it is not required to be obligated, but to participate and try to persuade the recipient of the content of the message and produce its meaning; Persuasion only occurs when consciousness is not satisfied with thinking; Rather, it requires imagination, feelings, feelings, and will, and it can therefore be said that whenever there was no goal to guide thought, there was a process of persuasion, and when there was persuasion, there was conviction; It is noted that the persuasive speech will not generate conviction without understanding, and this is the success of the theatrical discourse, which takes into account the ability of the recipient / child to read, understand and fill the theatrical gaps that correspond to the intellectual capabilities and capabilities of late childhood. As the success of the aesthetic taste process and the effectiveness of receiving in the theater requires identifying the cultural and psychological characteristics and the knowledge building of the age stage to which the theatrical performance is presented; Thus, determining the intellectual offering, cultural and moral implications and social directives that are appropriate for it. The reception is linked to the aesthetic experience, and the extent of the recipient's emotion and emotion with the aesthetic position in the cognitive and affective fields. Therefore, the child's theater is not only a means of amusement and entertainment. Rather, it has become an effective way to learn, educate, spread ideas, transfer

information and experiences to children and push them to good behavior by spreading meaning and guiding them efficiently to create a specific response in a specific medium. Here, the role of understanding that interacts with the stimulus is revealed in achieving the response and creating aesthetic taste, and this taste, although it is associated with the presence of the stimulus, but it requires the emergence of internal feelings, without which everyone will be on one level of reception and this cannot happen; Sense forms the basis of the components of the aesthetic experience, and senses alone cannot be relied upon. The child theater works to exploit aesthetic feelings, in line with the level of the recipient's awareness, preferences and characteristics of aesthetic stimuli that achieve response.

### **THEORETICAL FRAMEWORK INDICATORS:**

1. The aesthetic response to a subject is the result of the communication process between its aesthetic determinants and the sensory and emotional capabilities of the recipient in his awareness and interpretation of that subject (a taste process).
2. The aesthetic response is not limited to the perceptual awareness of shapes and subjects, but rather requires emotional presence, and perceptual awareness here is a complex process in which both subjective and subjective aspects.
3. The recipient's cognitive preparations are related to a set of experiences that enable him to read the topic within his reality and his social and cultural environment.
4. Knowing the age characteristics, abilities and tendencies of children helps in formulating successful theatrical discourse that is compatible with the mechanisms of receiving, realizing and understanding them.
5. The theatrical work directed at the child cannot be successful by presenting it as a descriptive reading that does not allow the recipient to participate and interact with the events, as reading the text - any text - lies in moving its components to help him produce meaning.

6. The possibility of directing the recipient's emotions in the children's theater, this theater has acquired its educational character, in addition to the enjoyment achieved in its performances.

### CHAPTER THREE / RESEARCH PROCEDURES:

The researcher relied on the descriptive analytical approach in analyzing the sample models (theatrical performances) and studying the aesthetic response achieved, after the nature of the research and its predetermined goal imposed the use of this approach because it is the most appropriate approach to its procedures.

**Research Community:** The current research community consists of theatrical presentations that were presented in the (Hussaini<sup>4th</sup> Small International Festival for Children's Theater), and the number (8) theatrical presentations, as the content of the program of the presentations included (6) local presentations, and (2) Arab presentations all festival presentations were presented at the Palace of Culture Theater in Karbala Governorate, which is affiliated with the Iraqi Ministry of Culture, as shown in the table below.

Table (1) shows the current research community

	Play Name	author / Preparation	Director	The Production Organization
1	Peter and King Phetrus	Mohanned Al-Aqous and Ahmed Al-Saffar	Maytham Al-Batran	Childhood Care and Development Section at the Husseinia Holy Shrine
2	The story of the stubborn tree	Ethar Al-Fadhli	Ethar Al-Fadhli	Alwan Iraq Band / Al-Najaf Al-Ashraf
3	The common house	Falah Hashim	Hind Jawad	Fine Arts Institute / Baghdad
4	Who waters the nightingales	Mohanned Nahedh Al-Khayat	Mohanned Nahedh Al-Khayat	Babylon Artists Band / Babel
5	The Good Animals Band	Bassam Nassir	Bassam Nassir	Directorate of Theaters and Music / Child and Toys Theater / Syria
6	Dreaming bull and fugitive thief	Wissam Al-Quraini	Sadiq Al-Nasrawi	Acting Free Band / Iraq / Holy Karbala' a
7	The old man	Walid bin Abdul Salam	Walid bin Abdul Salam	Audones Art Production Company / Tunisia
8	King of the Jungle	Talal Hassan	Abdul Hassan Nori	Childhood Care and Development Section at the Husseinia Holy Shrine

Determining the research community is one of the important methodological steps in educational research, a process that requires extreme accuracy as the research procedures and the efficiency of its results depend on it.

**The Research Sample:** The researcher has chosen a random sample of (2) theatrical presentations by writing the names of the shows on small papers and randomly choosing the sample from them, as shown in the table below.

Table (2) shows the research sample

	Play Name	author / Preparation	director	the production organization
1	Peter and King Phetrus	Mohanned Al-Aqous and Ahmed Al-Saffar	Maytham Al-Batran	Childhood Care and Development Section at the Husseiniya Holy Shrine
2	The common house	Falah Hashim	Hind Jawad	Fine Arts Institute / Baghdad

**Research tool:** The researcher adopted the method of content analysis in the implementation of his research procedures. Therefore, he designed the research tool to measure the responses of the recipients of children who watch theatrical presentations at the (Al-Husseini Al Sagheer) Festival. As this form consisted of (12) items related to the child's feeling, the vocabulary that he liked, the nature of the dialogue, the level of clarity, the extent of his acceptance of the actors' costumes, and the more colors that influenced him ... etc. A tripartite criterion was specified to measure the response level of the recipient, represented by (yes - sometimes- no), as this form was built according to the indicators that resulted in the theoretical framework, as well as the sources and literature that dealt with topics about child theater presentations, in addition to studies and scientific research. The previous one, which discussed topics close to this field, in addition to that, the researcher conducted personal interviews with some professors about the components of this form, and then it was presented to a group of arbitrators to determine the extent of its suitability in measuring the goal that was set for the sake of measuring it, and experts have shown their opinions and proposals to delete some paragraphs and merge similar ones, and add and delete some words to complete the construction of the tool, and after the correction was returned to some of them, I gained the apparent honesty that the

researcher can use to achieve the goal of his research<sup>1</sup>.

**The reliability of the tool:** The researcher applied the research tool to one of the theatrical presentations to identify the effectiveness of this tool in measuring the research goal, as the researcher participated two analysts, and after each of them marked the theatrical presentation, the researcher showed the results using the Pearson correlation coefficient to determine the stability factor that is characterized. With this tool, as it appeared that the coefficient of stability reached (0.84), which is a good indicator of the viability of the tool, and thus it is ready to measure the requirements of the current research.

**Statistical means:** The researcher used a number of statistical means to process data and information to achieve the research goal:

1- The weighted mean equation for identifying the extent of the aesthetic response through the Frequency achieved by the instrument's paragraphs. This equation is known as the Fischer equation:

Frequency 1 x 2 + Frequency 2 x 1 + Frequency 3 x zero

Fisher's equation = -----  
-----

(Weighted mean) total iteration

<sup>1</sup>The research tool in its primary form, Appendix No. (1) and Appendix No. (3) of the tool in its final form, and Appendix No. (2) in the names of the experts.



2- The researcher used the percentage weight to extract the percentage of variables in the aesthetic response paragraphs.

$$\text{Percentage weight} = \frac{\text{Weighted mean}}{\text{The maximum score}} \times 100$$

3- Pearson correlation coefficient to find reliability between the analysts.

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

### SAMPLE ANALYSIS:

#### Model No. 1 play (Peter and King Phetrus)<sup>2</sup>

• Authored by: Mohammed Al-Aqous and Ahmed Al-Saffar.

Directed by: Maitham Al-Batran

• Role play:

1. Peter: presented by the artist (Sadiq Al-Rikabi).
2. Peter's mother : represented by the artist (Widad Hashim).
3. King Phetrus: Embodied by the artist (Alaa Al-Mousawi).
4. The Tiger: which was presented by the artist (Qahtan Al-Amir).
5. Bunny: presented by the artist (Wissam Al-Khazali).
6. Hyena: Presented by the artist (Ahmed Al-Saffar).
7. (Sloth): Presented by (Saif Al-Safi).
8. The Bear: presented by Professor Artist (Hakki Al-Shok).

Place and time of the show: The Palace of Culture Theater in Karbala within the Al-Husseini child 4<sup>th</sup> International Festival for Children's Theater (2018).

The Idea of Presentation: The Struggle for Power

### SUMMARY OF THE PLAY'S TALE:

The theatrical events revolve around a Christian family who were displaced from Mosul to Karbala after the events that were represented

by the criminal gangs' occupation of ISIS in three governorates from Iraq. This family consists of the mother and her son Peter, who suffers from the difficulty of accepting this situation ... On one night, after Peter was tired of asking and searching for someone to answer about what the conditions of the person had become, Peter slept in front of his room in the refugee camp to meet in his dream with King Phetrus, the owner of the broken wing - In the famous story in the Jaafari school of thought - which identifies itself to Peter trying to spread hope in this child and through the vision, Phetrus tells the child Peter a short story that took place in one of the beautiful forests (a story method inside a story) heroes a number of animals) The story was presented through dolls With the participation of some human figures), after which Peter wakes up from his sleep when he is in a different state, as he feels the strength, challenge and belief in the existence of hope in the life of man whose success is linked to his determination and will.

Table (3) The aesthetic response form of the recipient in the play (Peter and King Phetrus)

	Items	Children's Response					
		Yes		Sometimes		No	
1	How do you feel while watching the theater show?	Feeling of fun	18	Feeling comfortable	1	Feeling bored	—
2	What did you like most?	Actors	12	Lighting	6	Music and chanting	1
3	Did you like the decor of the play?	Yes	14	To some extent	4	No	1
4	Was the dialogue clear and understandable?	Yes	17	To some extent	2	No	—
5	What do you think of the costumes of the actors who participated in the theatrical presentation?	Beautiful	17	Normal	2	Not suitable for presentation	—
6	What do you think of the voice and the way the actors speak?	good	18	Medium	1	Normal	—
7	What was the most used color in the theatrical presentation?	Red	14	Blue	5	Yellow	—
8	Are there strange things in the theatrical presentation?	Yes	13	Sometimes	—	No	6
9	Are you going to talk to your colleagues and family members about what you saw today?	Yes	19	Sometimes	—	No	—

#### Model No. (2) Play (The Common House)<sup>3</sup>

• Writer: Falah Hashim

• Prepared by: Jamal Al-Shatti

<sup>2</sup> Appendix No. (6)

<sup>3</sup> Please SEE Appendix (7)

Directed by: Hind Jawad

• Role play:

1. Monkey Character: Presented by Artist (Hind Jawad).
2. The character of the frog: presented by the artist (Ali Sabah).
3. The character of the squirrel: presented by the artist (Taha Abdel-Sadah).
4. The Turtle Character: Presented by the artist (FurqanImad).

• Place and time of the show: The Palace of Culture Theater in Karbala, within the Al-Husseini Child 4<sup>th</sup> International Festival for Children's Theater (2018).

Idea of Presentation: Collaboration

### THEATRICAL SUMMARY:

The story of this play revolves in one of the beautiful forests. As for her characters, they are embodied in the wise rabbit, the energetic squirrel, the frog and the turtle. As they met and decided to build for them a house that everyone shares in his abilities by distributing works and duties among them according to his skill and abilities as the frog was bringing water from the river and the squirrel

collecting firewood from the forest while the turtle was preparing food. Everyone was happy and satisfied until the monkey who liked the house appeared, so he tried to get rid of the animals, so he started inciting each one against the other. He told the frog that he is the most tired and exerts effort at home by bringing him water from the river, and he told the squirrel that his work is tired while the turtle brings everything to the house without getting tired, while the turtle delusion that it does a lot through cooking and washing dishes while others play in the forest. This sly monkey made everyone feel dissatisfied with his job in the shared house until they decided in a brief meeting to change their jobs so the turtle took the job of collecting firewood and the frog cooked and the squirrel fetched water from the river. This led to the refraction of the jar due to the movement of the squirrel, while the turtle was late in bringing firewood, after it remained the way back and got lost in the woods, while the house was burnt as a result of the frog's mistake in setting fire while trying to prepare food.

Table (4) The aesthetic response of the recipient in the play (common house)

	Items	Children's Response					
		Yes		Sometimes		Yes	
1	How do you feel while watching the theater show?	Feeling of fun	21	Feeling comfortable	3	Feeling bored	1
2	What did you like most?	Actors	15	Lighting	4	Music and chanting	6
3	Did you like the decor of the play?	Yes	20	To some extent	6	No	—
4	Was the dialogue clear and understandable?	Yes	20	To some extent	5	No	—
5	What do you think of the costumes of the actors who participated in the theatrical presentation?	Beautiful	21	Normal	4	Not suitable for presentation	—
6	What do you think of the voice and the way the actors speak?	good	21	Middle	3	Normal	1
7	What was the most used color for the theatrical presentation?	Red	9	Blue	14	Yellow	2
8	Are there strange things in the theatrical presentation?	Yes	12	To some extent	—	No	13
9	Are you going to talk to your colleagues and family members about what you saw today?	Yes	14	To some extent	—	No	11

## CHAPTER FOUR / PRESENTING AND DISCUSSING THE RESULTS:

The research procedures mentioned in the third chapter resulted in some detailed results that the researcher reached according to the aim of the research (to reveal the aesthetic response in the children's theater shows according to the theory of receptivity), as the results of the research were emptied with the data and information they contained in a special form, and it was done. It includes the arrangement of paragraphs (questions) in descending order according to their importance, based on what each question got from a response, as "the importance of value comes

from its association with its Frequency<sup>4</sup>, as the percentage (50%) and above determines the success of the question or not after having extracted a score Sharpness and centigrade weight. The results of the sample samples were as follows:

### 1: The play (Peter and King Phetrus)

Based on the results of Table (5), it appears that the severity degrees of the instrument's questions in the play (Peter and King Phetrus) varied between (1.57 - 2) and with percentage

<sup>4</sup>KhalafNassarMuheisen. The prevailing values in Iraqi children's journalism (unpublished Master Thesis), University of Baghdad, College of Education, 1977, p. 83.

weights ranged between (10% -100%) and this means that the questions (9,10,11,12 ) It appeared first after achieving the highest degree of severity and percentage weight (100%), and this is an indication that this play has contributed to creating an atmosphere of familiarity with children, which created a kind of stimulation of artistic sensations, and created a kind of interaction between children and The theatrical work presented to them with creating a kind of compatibility between the work story and its connection to social reality after the recipients were able to link the parts of the story to clarify the idea with them. While the two questions (6.1) achieved the second rank with a severity of (1.94) and its percentage weight reached (97%), as this presentation contributed to creating an atmosphere of pleasure and comfort that was reflected on the children and made them attracted to the theater presentation, especially through the distinguished presentation of the artist (Alaa Al-Musawi) who embodied the role of King Phetrus, as he was characterized by a very beautiful voice material in addition to the voice that was expressing the voice of King Gabriel as well as the distinguished role of the artist (WissamAl-Khazali) who moved the only doll in the show with the use of a tone of voice that made the children interact with the rabbit character. As for the questions (5,4), they achieved a degree of severity of (1.89) and a percentage weight of (95%), to be ranked third. This is evidence of the recipient enjoying the dialogue, as the expressions were intense and simple, despite the difficulty of the play's tale, while the costumes played a great role in creating the interaction between the recipient and what is happening on the stage, in addition to the rabbit character \_ which was a puppet that drives it as we mentioned before the artist WissamAl-Khazali from linking her feet to his feet And the use of two detailed (x) characters to move the arms - the main character represented by King Phetrus was characterized by a beautiful and attractive costume with two very large wings, and this enhanced the distinguished presence in the presentation of the artist Alaa Al-Mousawi, and the costumes of the rest of the characters

contributed to creating a kind of consensus in the offering that made the audience follow with enthusiasm from the beginning of the show to its end, with many actors distinguished in this play, as the bear character presented by the mighty artist (Hakki Ismail) and the character of Ibn Awa presented by the artist (Ahmed Al-Saffar) influenced the success of this work because of their artistic weight at the level of Karbala Governorate As for question No. (7), it came fourth, after achieving a degree of intensity of (1.74) and a percentage weight of (86%) in which the recipient / child was attracted to the red color, as the white color contributed to most of the personal fashion. Especially the personality of King Fatras with the emergence of the red color, while the yellow color was a familiar color in public life, therefore he was not attracted to children in addition to the physical characteristics of the red color and related to the wavelength and giving it a sense of proximity and life. Returning to the rest of the questions, we note that each of the questions (8,3) achieved a degree of intensity of (1.68) and a percentage weight of (84%) to be ranked fifth after the process of distributing the decor on the stage of the theater achieved an effect in the field of suggesting the merger and achieving pictures We are suspicious of the reality through the shapes of the houses, and in order to give the story of the play a greater connection to reality after the King Phetrus personality was influenced by her remarkable presence. Therefore, most of those who were surveyed and recorded their aesthetic responses revealed that they recorded their astonishment at the presence of such a character on the stage despite the environment in which the festival was held It is an environment that often witnesses Hussein's condolences, or what is known as death, which is one of the oldest types of Arab theater. In spite of this, we see their surprise and this is recorded for work and not for it, as the theater was found to affect society, not to convey life as it is. With question No. (2) ranked sixth and last, with a severity of (1,57) and a percentage weight of (79%), this gives an indication - as we have no

luck in the beginning - of the attraction of the recipients to the characters present in this work, which was at a high level of presentation. In addition to integrated costumes and the use of advanced sound technologies to transmit dialogues to the public, visual perception also interacts more with living things, that is, moving in the theater space. In general, the play (Boutros and King Phetrus) achieved remarkable success stemming from the authors' ability to extract the story from reality and add what makes it a kind of

westernization that gives work and ideas a wider impact and a longer life, so the real artist is the one who makes the occurrence of a material for his artistic production in order to contribute to achieving goals. Art in general, and the theater in particular, is to elevate the intellectual reality of the recipient and develop his conscience, in addition to creating an atmosphere of pleasure and enjoyment.

Table No. (5) frequencies, degree of sharpness and percentage weight for the aesthetic response according to the theory of receiving in the play (Peter and King Phetrus)

Order of sharpness	Item No.	Item	Response of Children						degree of sharpness	Percentage
			Yes		To some extent		No			
2,5	9	Are you going to talk to your colleagues and family members about what you saw today?	Yes	19	To some extent	—	No	—	2	%100
2,5	10	Do you like the play's tale?	Yes	19	To some extent	—	No	—	2	%100
2,5	11	Do you find benefit in attending the theater?	Yes	19	To some extent	—	No	—	2	%100
2,5	12	How do you look at the experience of the Al-Husseini Child Festival for Children's Theater?	Beautiful	19	Normal	—	not beautiful	—	2	%100
5,5	1	How do you feel while watching the theater show?	Feeling of fun	18	Feeling comfortable	1	Feeling bored	—	1,94	%97
5,5	6	What do you think of the voice and the way the actors speak?	good	18	Medium	1	Normal	—	1,94	%97
7,5	4	Was the dialogue clear and understandable?	Yes	17	To some extent	2	No	—	1,89	%95
7,5	5	What do you think of the costumes of the actors who participated in the	Beautiful	17	Normal	2	Not suitable for present	—	1,89	%95

### Play (Common House)

It appears from the results of Table (6) that there is a difference between the degrees of the answer



achieved by the tool in the play (the common house), as the degree of intensity in the answers to the questions asked ranged between (0.96 - 2) and with percentage weights ranged between (48% - 100%) as the two questions (12,11) came first and with a severity of (2) and a percentage weight of (100%), after theatrical presentations and the festival formed an emotional impact that was reflected by giving children the opportunity to participate and social interaction outside the school environment. As it is rare for large numbers of children to gather in a cultural and social situation, and this is an indication of the weak support and cultural care for this important and influential segment of society. The theater events affected young audiences through the use of dolls, which are characterized by the existence of a correlative relationship between them and the first childhood stage. While question No. (10) came second, after its degree of intensity (1.88) and by a percentage weight of (94%) provided the indication of the audience's interaction with the play's tale, especially since the effect of friendship ties begins to appear and take root at this stage of life and has interactions on the psychological level. As for the questions (1,4,6), they came in third place after achieving a degree of intensity of (1.8) and a percentage weight of (90%), as the characters formed a clear influence through their colors, movement, and way of speaking, as well as their role within the tale of the play, especially as it was. They are dolls that move using hands and sticks. As for the two questions (3,5), their fourth rank was with a degree of intensity of (1.76) and a percentage weight of (88%). This is in line with the above responses, as the situation as a whole was spreading joy and harmony through the presence of a small theater on the stage and the presence of dolls moving with. The presence of beautiful trees and the small house that formed the theme of the show, as the combustion of this house caused a reaction by the recipient who was not used to defeating (its heroes), which made this event disappoint its prospects, and therefore there was a deep impact on the causes and results of the combustion process. As for question No. (2), it

came in fifth place with a degree of intensity (1.36) and a percentage weight of (68%). This has a kind of emphasis on the interaction of the recipient with the doll and the effect it has on the process of attention and follow-up despite the distance between the audience and the small theater that Behind him exhibited this play. As for question No. (7), he was on a date with the sixth rank with a percentage weight of (1.28) and a percentage weight of (64%), and to be a witness to the importance of scenography in theatrical work, as the green color formed most of the space of the exhibition place, given that the scene is part. From the forest, however, the lighting affected the degree of purity of color, so it was more self-sustaining and the frequency of children between green and bluish green. Question No. (9) came in seventh place with a degree of severity of (1.12), and with a percentage of 56%. Their opinions varied among the children in answering this question whether they will talk about this play to their families despite the fact that most of them enjoy this theatrical work and what. The dolls constitute an influence on them, and the reason is due to the simplicity of the idea of the topic, as it can be success and follow-up as a play in the presence of an audience and attendance for a festival that constitutes a beautiful occasion, but it will not be with the same aesthetic when conveying and narrating it to others, the many interesting details and the process of amazement characterized by beautiful tales are absent in this play. As for question No. (8), which ranked last with a degree of severity (0.96) and a percentage weight of (48%), this corresponds to what was raised in the discussion of the previous question, and it provides evidence of the difference that occurs in the culture of the child and the receiving process, especially after. The difference in the intellectual mood and the results of the process of digital development in the media and communication and the entry of technology into education, that the process of receiving is a dynamic process linked to the understanding of man and this understanding in turn is related to time, which is always in an escalating line as our

perception of childhood cannot remain the same and childhood itself grows and develops.

Table No. (6) frequencies, degree of sharpness and percentage weight of the aesthetic response according to the theory of receiving in the play (common house)

Order of sharpness	Item No.	Item	Response of Children						degree of sharpness	Percentage
			Yes		To some extent		No			
1,5	11	Do you find benefit in attending the theater?	Yes	25	To some extent	—	No	—	2	100%
1,5	12	How do you look at the experience of the Al-Husseini Little Festival for Children's Theater?	Beautiful	25	Normal	—	not beautiful	—	2	100%
3	10	Do you like the play's tale?	Yes	22	To some extent	3	No	—	1,88	%94
5	1	How do you feel while watching the theater show?	Feeling of fun	21	Feeling comfortable	3	Feeling bored	1	1,8	%90
5	4	Was the dialogue clear and understandable?	Yes	20	To some extent	5	No	—	1,8	%90
5	6	What do you think of the voice and the way the actors speak?	good	21	Middle	3	Normal	1	1,8	%90
7,5	3	Did you like the decor of the play?	Yes	20	To some extent	6	No	—	1,76	%88
7,5	5	What do you think of the costumes of the actors who participated in the theatrical	Beautiful	21	Normal	4	Not suitable for presentation	—	1,76	%88

## CONCLUSIONS:

In light of the results of the research, and its interpretation through its relationship to the aim of the research, and the indicators of the theoretical

framework, the researcher reached the following conclusions:

1. The interaction of the recipient / child with the theatrical presentation directed to him is related to his ability to understand and understand according

to two levels, the first relates to theatrical workmanship, and the second is based on intellectual and social references and ruling values in his environment.

2. The aesthetic response of the recipient / child to theatrical performances does not depend on sensory determinants only, as there must be cognitive and emotional capabilities that help him to dismantle the signs and reveal what they produce of meaning in their current context.

3. The Children's Theater provides an aesthetic and artistic environment that helps the intellectual development of the recipient through sensory and emotional education that can be generated in this theater as an aesthetic entrance.

4. A good follow-up of the theatrical work presented to the child is made up of several conditions based on clarity of meaning, according to mechanisms that achieve intellectual pleasure as well as interest in the sensory aspect.

5. The child's theater as an aesthetic educational environment contributes to revealing the significance of symbols that are included in the culture of the society from which it emerges and helping to develop speech, positive interaction and the development of social relationships.

### RECOMMENDATIONS:

In light of the research results, and according to the conclusions reached, the researcher recommends the following:

1. Encouraging directors and texts writers in the field of children's theater to take an interest in intellectual stimuli with aesthetic entrance, and work to give them more space.

2. Work on teaching the theory of receiving within the curricula of the Department of Art Education and the Department of Theater in colleges and institutes of fine arts.

### REFERENCES:

- [1] Abu Talib M. S., Technical Psychology, Ministry of Higher Education and Scientific Research Press, Mosul: 1990.
- [2] Ahmed, G. M. The Language of Art Between Subjectivity and Objectivity, The Anglo-Egyptian Library, Egypt, 2008.
- [3] Al-Taie, M.Kh. A. Aesthetic response and its relationship to the personality traits of the recipient. (A magister message that is not published). College of Fine Arts, University of Babylon, 2011.
- [4] ALwahsh, M.M. The effect of music, theater and purposeful play on education. Dar Degla, Amman, 2014.
- [5] Astita, S. Sh.. Linguistics, field, function, and curriculum. The World of Modern Books for Publishing and Distribution, Jordan, 2005.
- [6] Attia, M. M. Aesthetic Values in Fine Arts, Arab Thought House, Cairo, 2000.
- [7] Basyouni, M. Breeding aesthetic taste, Dar Al-Maaref, Egypt, 1986.
- [8] Berlyne, D.E. : Studies in the new experimental aesthetic Washington, 1974. P.140.
- [9] Boukrouh, M. Lecture on the scale of receiving theories. First year Master, Institute of Information and Communication, University of Algeria, Sunday, 17 December, 2006, at 11:30 am.
- [10] Ezzat, R. A. Fundamentals of Psychology, 9th Edition, The Modern Egyptian Office for Printing and Publishing, Cairo, 1973.
- [11] Ghorab, Y.Kh. Entrance to taste and art criticism. Usama House, Riyadh, 1993.
- [12] Gordon, H. Acting and theatrical performance, see: Mohamed Sayed, Hala Publishing and Distribution, Egypt, 2001.
- [13] Hanoura, Egyptian Abdel Hamid. Psychology of artistic taste, Dar Al-Maaref, Egypt, 1985.
- [14] Matar, A. H. Introduction to aesthetics and art philosophy, Dar Al-Maarif, Cairo, 1986.
- [15] Muncie, H. Reading philosophy and problematic meaning. (D.I.), Dar Al-Maghrib for Publishing and Distribution, Oran - Algeria, 2000.
- [16] Nubler, N. Vision Dialogue, An Introduction to Artistic Experiences and

Aesthetic Experience, T: Fakhri Khalil,  
Review: Jabra Ibrahim Jabra, Dar Al  
Mamoun for Translation and Publishing,  
Baghdad, 1987.

[17] Pavis, P.. Stage Languages, translation:  
Ahmed Abdel Fattah, Cairo, 1992.

[18] Reid, H.: Raising Artistic Taste, T: Youssef  
Michael Asaad, Arab Renaissance House,  
Cairo, 1975.

[19] Youssef, A. T. Children's theater and  
struggle. Theater Magazine, Special Issue,  
Cairo, 1967.