

The problem of intentional consciousness in the formation of meaning in the contemporary theatrical text

Dr. Basem Alwan Hassan

College of Basic Education, University of Misan, Iraq

Emails: basem_alwan@uomisan.edu.iq

Abstract

Addressing the problem of awareness in the theatrical text is manifested through the cultural interaction that relates to the characteristics of the theater, and therefore this problem is considered one of the thorny concepts because it is based on the contemporary philosophical lesson to show through it the nature of the intentions that the theatrical text sees, and given the multiple connotations of the term (intentional awareness) and its overlap at times. And its contrast sometimes, it is one of the ingredients that contribute to directing the parties to the communicative process and controlling the general framework in which the various actors and meaning-forming elements move in the theatrical discourse, and contribute to establishing a continuous dynamic relationship between the linguistic elements and the non-linguistic elements, and in order to clearly define the impact of a standard Intentionality in directing theatrical discourse, we must investigate its types related to the poles of the communicative process (author, text, recipient), and identify their functions that contribute to revealing the criteria of awareness and monitoring transformations of intent in shaping meaning in the text. Intentional awareness - as a contemporary critical term - refers to the implicit and underlying meaning behind a text. It is the goal of the undeclared text producer who seeks to create his own world governed by a comprehensive vision related to the inside of the text to contribute to identifying the semantics and directing them in the proper manner, to gather the intentionality in this way. Between the contradictions, the inside and the outside, the awareness and the unconscious, and therefore we try in this research to highlight the path and implications of intentional awareness in directing theatrical discourse, as no one can deny that this concept has its features and foundations clear in modern studies, especially contemporary philosophical and critical studies in which the concept of intent was taken. Another dimension in the direction of awareness of receiving to reveal the nature of the meaning that is formed in the theatrical text.

Introduction

Addressing the problem of awareness in the theatrical text is manifested through the cultural interaction that relates to the characteristics of the theater, and therefore this problem is considered one of the thorny concepts because it is based on the contemporary philosophical lesson to show through it the nature of the intentions that the theatrical text sees, and given the multiple connotations of the term (intentional awareness) and its overlap at times. And its contrast sometimes, it is one of the ingredients that contribute to directing the parties to the communicative process and controlling the general framework in which the various actors and meaning-forming elements move in the theatrical discourse, and contribute to establishing a continuous dynamic relationship between the linguistic elements and the non-linguistic elements, and in order to clearly define the impact of a

standard Intentionality in directing theatrical discourse, we must investigate its types related to the poles of the communicative process (author, text, recipient), and identify their functions that contribute to revealing the criteria of awareness and monitoring transformations of intent in shaping meaning in the text. Intentional awareness - as a contemporary critical term - refers to the implicit and underlying meaning behind a text. It is the goal of the undeclared text producer who seeks to create his own world governed by a comprehensive vision related to the inside of the text to contribute to identifying the semantics and directing them in the proper manner, to gather the intentionality in this way. Between the contradictions, the inside and the outside, the awareness and the unconscious, and therefore we try in this research to highlight the path and implications of intentional awareness in directing theatrical discourse, as no one can deny that this concept has its features and foundations clear in modern studies, especially contemporary philosophical and critical studies in which the concept of intent was taken. Another dimension in the direction of awareness of receiving to reveal the nature of the meaning that is formed in the theatrical text.

Intentionality and Consciousness in Phenomenological Thought

Literary criticism has been closely linked to philosophy, and thus philosophy has become a solid base upon which critical approaches are built. At the hands of the German philosopher (Edmund Husserl), which is derived from the word phenomenon, which is why critics called it (phenomenology) because it studies the phenomenon as it appears in our consciousness in an instant, away from any presuppositions, and this is known as the instantaneous understanding of phenomena, and the process of understanding proceeds from The subject, and among the most important principles and concepts that came with it, we mention: intentionality, transcendence, phenomenological response, essence or essence, immanence, and all these philosophical concepts had a great impact on criticism. A thing to their essence and essence, and thus phenomenological philosophy has acquired the most important contemporary critical theories. (Ibrahim, 1968: p. 365), where we find Husserl's total interest in calling for attention to things in order to pass n awareness.

Husserl stood in opposition to every attempt to make consciousness bear a natural load. To follow in the footsteps of the models of the natural sciences, this means (the objectification) of consciousness, and from it raises issues and problems in a concrete and useless manner. The psychological phenomenon is nothing but a phenomenon, and it can never be said that it carries The same features and peculiarities that characterize the natural phenomenon, and Husserl confirms that thanks to experimental psychology, many intellectual fields have been able to obtain their science, such as: logic, knowledge, beauty, ethics and education, and in addition to this, it was the fundamental base upon which all human sciences without exception were based, (Husserl, 2008: p. 558) The lived experience is the direct giver of individual consciousness, and thus has a cognitive function framed by the self.

Awareness is an expression of the extent to which man perceives and is aware of things, so that it is in direct contact with all the events that revolve around him, that is, it represents the relationship of the personal and mental entity with its surroundings and environment, and it includes a set of ideas, information, facts and intentionality - as a contemporary critical term - that indicates the implicit meaning. Underlying a text, it is the goal of the undeclared text producer who seeks to create his own world in a linguistic and cognitive context governed by a comprehensive vision related to the inside of the text and its constants and to the unconscious processes that come from the outside of the text to contribute to determining the semantics and directing them in the right way, to combine the intention in this way between Contradictions, inside and outside, consciousness and the unconscious, and between the simple and the complex (Marzouki, 2019: p. 172).

The problem of intentional consciousness in the formation of meaning in the contemporary theatrical text

The Phenomenological Philosopher Edmund Husserl, "who considered and appeared this concept as the beginning of intentionality, an essential characteristic of every feeling, and the main idea adopted by Husserl is that every awareness is awareness of something or an object" (Tawfiq, 2001: p. 30), meaning that the intention is to direct consciousness towards a particular subject, or the relationship that connects consciousness to a subject, but (John Searle) defined intentionality by saying: "It is that characteristic of many mental states and accidents through which things and the course of conditions in the world are directed, revolve around or relate to them. Intentionality from Searle's point of view It is related to subjective and mental states through which one is directed to the external world, as one of the characteristics of the mind is that it connects the self through intent to its external world through language. , 2007: p. 229. Intention is the textual vision or the textual goal behind the literary work, which is a key factor in the formation of the purposes that link the author, the producer of the text and the recipient to contribute to the making of the vision of the text. This is because the elements contributing to the composition of the text are dynamic elements characterized by steadfastness and push towards drawing indicators of the latent intentions and identifying and generating semantics.

Intentionality is a mental characteristic that expresses an orientation or attachment, its task is mental representation, and the mind does not represent only what is realistic that exists, but it may represent what is other than that, so we can believe in what is realistic, and do not desire what exists (Ismail, 2007: p. 151). In the philosophical sense, it differs from the ordinary meaning, despite the existence of a non-philosophical essential link between them, and that intent has a role in studying the causes of emotion as a special state of the mind, but like all other mental states (belief, desire, hope, judgments) it is just a form of intentionality. As for the difference between intentionality and conceptuality, Searle says: Conceptuality is a characteristic of a particular class of sentences, phrases, and other linguistic objects (Searl, 2007: p. 141), and based on the above, intentionality is a mutually referential relationship between the acts of consciousness and the subjects of external existence.

As for Husserl, he held that the sensory subject itself is present in consciousness, not only in the senses, as was the case with empiricism, and that the rational or total and abstract element is not just ready-made ideas in the mind, but rather is the product of a prior formation and establishment on the part of consciousness, and this means that consciousness He establishes the subject of sensory perception and establishes the total element in it at the same time. Husserl calls the presence of the sensory in consciousness the term (content of consciousness), and he uses it to indicate that the sensory is present in awareness and not only in the senses, because the sense organs do nothing but receive sensory impressions. As for the sensory subject as a connected whole, it is present for consciousness only, and its presence is a result of intentional actions by consciousness, and Husserl calls these actions the term "act of consciousness" (Marzouki, 2019: p. Intention is the active relationship that binds the thought to the subject.

Phenomenological philosophy asserts that "the living experience with the unity of meaning, because it constitutes a unity in the present thanks to its possession of a unified meaning is the smallest entity that we can call an experience. It is common to the path of the name of the experience. The experience that indicates the artistic unit, for example, may include many observations of the painting separated in time, and despite that it remains called an experience" (Mustafa, 2003: p. Live).

Philosophers of phenomenological philosophy "address philosophical ideas through the description of our human experiences, in order to prove their basis upon which phenomenology itself is based, as it is the philosophy of description and analytical experience, which the subject produces with a kind of unity between the subject and the thing it is studying," so that it can be That is, one

should look at things interacting with them as representing a kind of existence to which we can impart our intellectual connotations, to achieve a kind of interaction between us and things” (Dagobert, 1963: p. 123), and the matter came to stress the interrelationship between subject and object. Considering the feeling as something composed of human feeling and the thing itself, and not emotions and feelings.

Another characteristic of the intentionality of consciousness is that it is directed towards its object and is concerned with it, regardless of whether this object actually exists or does not exist. There is always a subject, and that what connects awareness and actions of consciousness with their intentional objects is not an accidental link, rather the subjects of intention are an integral part of the mental act, whether the existence of the subject appears or its non-existence. On the contrary, we find that any physical (non-mental) action always requires an existing subject in order for the action to be performed. (Golivier, 2019: p. 322-328), if intentionality refers to the implicit meaning within the text discourses, the goal of the text writer is to create his own world with a vision governed by external data (the subject) in order to contribute to defining the intentions on the one hand and on the other hand determining the nature of the resulting discourses. Phenomenology is based on the idea that when we come to see objects as phenomena in consciousness, we can see certain and necessary facts relating to the essential features of these objects, because we can then see those features that we cannot overlook without falling into self-contradiction about what they are. These themes, thus we understand the objects as they are in themselves and without any presuppositions or any interpretations inserted into them, and among the many features of things there are essential features, and they are those features which, if they appear to us at all, we cannot put them aside if these objects should appear to us As that class of things, the way things must be if they are to appear to us at all as those things is what constitutes what they are (Durant, 1988: p. aware of his intentions. In order that we may focus only on things as they are given to consciousness, we must put aside those postulates which we take without question, whether of the view of common sense or the view of natural science on the world, in order to find the destination of the contents of pure consciousness and study them with impartiality and integrity, and still Suspending judgment on any preconceived notions of the contents of consciousness, whether those relating to its causes, its existence, its nature, or its representation (or non-representation) of the external world, and apart from all these presuppositions, we can study all that comes to mind as a purely phenomenological subject, i.e., as Consciousness only appears (Bariha, 1987: p. 189). The external world calls for an experience that combines facts, nature, and awareness of them.

Intentionality in Searle’s conception is: that which brings awareness and unconsciousness together, as it is that characteristic of many mental states and incidents that lead through them to things, or things that revolve around them or relate to them, and therefore they include many mental phenomena, and they may be Intentional, just as some mental states and accidents, not all of them have intentionality (Searl, 2006: p. 129). As for the linguistic philosopher (Paul Grace), he presented intentionality in a more broad way, and proposed a general principle to control the success of the discursive interaction process for each of the two sides of the discourse, which is: The principle of cooperation, which requires the speakers to be cooperative to facilitate the process of verbal communication in order to reach the verbal intent, and the principle of cooperation includes a number of rules that the recipient resorts to in understanding the intention of the speaker, and Grace considered a violation of one of the rules of cooperation in only one case, which is a need The speaker to a specific intent is acceptable (Bougherra, 2012: p. 59), and Grace’s hadith on intent and objectives was in the folds of his study of natural and unnatural connotations, which are as follows:

The problem of intentional consciousness in the formation of meaning in the contemporary theatrical text

1. Natural semantics: It is every event, whether it is linguistic or non-linguistic, and it either contains an intention to denote or does not.

2. Abnormal connotations: They are the intentions that push us to form a sentence or a statement, for he sees that the speaker intends, while uttering the sentences, to affect the listener to understand his intent from the speech, and these intentions are not actually explicit between the parties to communication and exchange, but rather are elements hidden, appearing in the form of an implicit agreement between the interlocutors who work on the process of good communication according to the intelligent conclusions. (Baali, 2004: pg. 57), the person usually possesses a mental image that determines for him how he should be aware of things. Awareness is the main point in the behavior that the individual takes towards His own freedom and responsibility. Intentionality in this conception is the characteristic that distinguishes phenomena through the relationship that man establishes with things and relates to the movements of consciousness that exist in the world in an original way, but rather forms it intentionally through the human condition.

Phenomenological philosophy dealt with consciousness as a home for the formation and creation of meanings. It is the initial reality thanks to which every subject acquires its meanings, or value related to man, just as it is not possible for any of the assets to acquire its existence without being a subject covered by consciousness, for consciousness does not seize subject matter, and characterizes its existential identity through a synthetic process for all forms and levels of horizons open to it, (Khoury, 1984: p. his various actions.

Awareness is “the outcome of complex mental and emotional processes. Thinking alone is not unique to the formation of consciousness. There are intuition, imagination, sensations, feelings, will and conscience, and there are principles, values, foundations of instinct, life accidents, social systems, and the circumstances surrounding a person’s life, and this huge mixture of components of consciousness works in a way It is very complex, and each component contributes in a percentage that varies from one person to another, which makes each person a kind of awareness that is different from the awareness of others” (Bakkar, 2000: p. that surrounds it.

The large number of cultural productions, including the theater, as well as the rapid social changes made consciousness suffer from difficulty in pursuing them and absorbing its data and path, and therefore (Husserl) stresses that “every new designation that appears in the subject of perception corresponds to a different act of consciousness, so if we perceive a change in the color of something, it is This change accompanies a change in the act of consciousness. Rather, it is rather to say that the ability to perceive the change depends on the ability of consciousness to direct itself to every change that occurs to the phenomenon, just as the actions of consciousness respond to the quality of the perceived subject. And if the subject is an abstract idea, a type or a category, consciousness takes the form of an understanding or a mind.” (Al-Mossadeq, 2000: p).

Awareness and the formation of meaning in theatrical text

There is no agreed definition of consciousness in general, so philosophy considered that consciousness is the essence of man and his characteristic that distinguishes him from other living beings, as consciousness accompanies all human thoughts and behavior, consciousness is a state of awareness that combines activation of the role of the mind and feelings to understand what is going on About man, and in order to organize his relationship with the surrounding assets, and awareness is not complete unless man works to continuously develop them by developing his intellectual abilities and

by linking those abilities with his sensory experiences that make up his life experience, but the following definitions give us an idea of what the word means.

The German philosopher (Hegel) believes that “the first stage of direct awareness is the stage of sensory awareness, sensory certainty, or the stage of sensation in general, and it is a stage characterized by directness, which means that the subject is a direct subject, and that the relationship between the subject and the subject is a direct, direct relationship. The subject means that he is a partial individual” (Imam, B.T.: p. 106), while the philosopher (Kant) distinguished between self-awareness and knowledge. He sees that self-awareness of itself as a moral existence does not necessarily mean our absolute awareness of things, because we are ignorant of God (things in themselves), and therefore our awareness of things remains a relative awareness. (Ismail, 2007: p. 153). As for the philosopher Husserl, on the contrary, awareness is always intentional (awareness of something). Awareness may be imagination, remembrance, or logical thinking, but it always tends towards the thing being thought about, and therefore self-awareness is openness to the self through certain intentionality, and awareness of the world is an intentional awareness of the world. It is also to make a general stand on the inner content, but the subject here is not appearing as it appears in the external perception (Husserl, 2009: p. 114), and this means that the external world has no meaning except through our awareness of it, and phenomenology leads to an understanding of how humans are made of their world A meaningful world.

The philosopher (Merleau-Ponty) says: “Awareness is what gives the world its insight that manifests itself in it. Its consciousness is represented only by its projection of it into the world, and therefore there is a dialectical relationship between the self and the world: without the self the world becomes without dimensions or directions, and without the world the self cannot represent itself as an existence transcendent from the world, thus we can say that man cannot be represented. Himself in the absence of the world without falling into the doctrine of the ego alone” (Merleau-Ponty, 1987: p. 156), and the concept of consciousness in the existential philosophy of the philosopher (Sartre) is “that there is only one way for consciousness to exist, which is to be conscious of its existence and awareness in its view.” It is basically an openness, i.e. a conscious orientation towards the world. (Maccury, 1990: p. 93), the existentialist philosophy (Sartre) based on his previous conception on the research on the issue of human existence, man’s relationship with external existence, and his position on this existence, and he emphasized the sayings of Freedom, choice, attitude and responsibility.

The terminological research in the concept of (meaning) and its formation leads to putting up issues with intertwined threads, and the ambiguity may be due to the fact that the concept of meaning was not fixed on a single indication. From the manifestation, and it was said derived from their saying that the earth means a good plant, if it grows a good plant (Ibn Mandour, 1968, volume 15: p. 105), the issue of meaning has occupied the interest of many philosophers, linguists and thinkers, and it revolves around three components: the language and the speaker or the writer of the text. and the external world, and awareness was an effective tool in determining the meaning in the text.

The meaning consists of the features of excitement and observable reaction found in the texts, as the linguistic form prepares the situation that the writer broadcasts and urges the recipient to respond to this situation, (Omar, 1982: p. In this regard, Chomsky says: Whoever speaks a specific language owns the knowledge system represented in some way in his mind, and from here this system has a physical image in his consciousness, and it is understood from his words that he is trying to identify the meaning with an internally significant mental representation related to the logical form of the text. (Al-Bar, 2008: pg. 27), meaning that this connection with the logical form is what produces the

The problem of intentional consciousness in the formation of meaning in the contemporary theatrical text

meaning and gives it a specific existence based on the details of consciousness. Thus, texts and exclusively theatrical texts can only be viewed through the awareness that forms the meaning.

This perception leads us to construct a dynamic conception of the text as a productive phenomenon that rejects all closure through which language expresses the interaction of the self and the other. From this point of view, meaning will be seen as the result of the encounter between two texts, the readable text, and the reader's text, (Barth, 1993: p. It affirms that the texts carry an intended meaning that can be interpreted, and that the meaning that is assigned to a value or values within society can only be effectively realized through the realization of these values and their embodiment in roles, functions and institutions that these values come out of their abstraction and give them a personalized existence, by giving them content And pour it into a container through which the context or cultural colorings that allocate these values and take them out of their absolute temporality to a specific time and place are determined (Pingrand, 1994: p. 67). This perception leads us to the fact that awareness of the formation of meaning in texts is a given subject It is produced within a network of relationships that gives it a perceptible and sampling presence, and on this basis, the theatrical text has a specificity in the process of exchanging influence, and exchanging information through the verbal and kinesthetic levels.

Hirsch claims that meaning is a matter of consciousness, not of words. He implicitly provides a theory of meaning. He defines (verbal meaning) as everything that a person wishes to convey through a certain sequence of linguistic relations and can be transmitted by these signs, and (Hirsch) continues In his indication that the verbal meaning is the intended pattern, i.e. the whole intended meaning, which includes secondary, specific, conscious or unconscious meanings, and he concludes by saying that the pattern is a (mental subject) or an idea (Hawi, 2007: p. 37-38), and it may be The main concern for all these ideas is the combination of linguistic structures and meaning to produce awareness in order to identify the data of the external world. In fact, the three elements in the theatrical text (language, meaning and awareness) are not to be coherent elements targeting the intentionality through which the theatrical text is formed.

(Husserl) believes that "awareness is the neutral ground from which all certain knowledge begins, so the accurate and comprehensive description of consciousness was the starting point for the establishment of phenomenology as a holistic science of consciousness and its intentional actions, as the principle of all knowledge, and the purpose of phenomenology is determined in the realization of the underlying essences of consciousness" (Al-Fieri, 2008). : p. 37), and it appears from Husserl's perception that consciousness is awareness of something or a subject, that is, intent is the relationship that links consciousness with meaning, and with this awareness, awareness can be counted in the formation of meaning in texts that result in intention.

The intent of awareness generally represents the meaning in its common use in terms of being what is intended behind it to study the theatrical text, and on the other hand, the meaning becomes specific when it refers to a specific direction or a specific practice, and the opinion of (Schleiermacher) that "as long as literature and art in general are abstract from Their original world, they acquire part of its significance when it is removed from its first context, and accordingly history must preserve the context of the original work, and accordingly, history can and should restore the original context, and restoring the author's intention is the basic, necessary and sufficient condition for determining the meaning of the effect. Enzo, 2006: p. 129), then the problem of meaning is the theoretical difficulty in the position of the new critics, because he viewed the text from its expressive framework, "not as a construction, or as a practical result, but as the natural reflection of the world that it depicts, or the automatic expression of subjectivity" The author), the text is an invisible thread that leads from the

author's subjectivity to the reader's subjectivity" (Bliss, 2001: p. 37), so the meaning remains subject to the author's intention, which later moves to the recipient's intention, in the event that the literary text in general and the theatrical text in particular are on the A great degree of maturity and completeness, and in this The receiver looks for the meaning in the text.

Awareness is what gives us significance and meaning, and therefore "attempting to understand the author's intentions calls for building a special coordinating strategy that allows for the creation of the principle of possibility that allows weaving an effective network of relationships, based on a set of assumptions that constitute the essence of the meaning, and the potential for activating the semantics, because the text does not Conscious intentionality" (Bizig, 2018: p. 150), the awareness of forming meaning in the text that the author presents as the first actor in the communicative process and directing the intention of the text. Behind it lies a group of intentions that show us the nature of meaning.

The issue that presents itself continuously and urgently, is how we deal with the theatrical text, and what are the tools that can decipher its code, with an explanation of the external data that enter its composition and form, and what are the procedural tools that suit it, and stem from within it? Based on the previous questions, we can provide an artistic and aesthetic reading that reveals the specificity of the formation of meaning in the text. We point out that the contemporary theatrical text is an experience in writing that celebrates language, and for the sake of language, which reflects a level of vision and thinking of the (author) that stems from awareness of the language, as well as from the relationship that arises between the text and the reader, who becomes a partner in building and creating the text.

There is a set of elements that make up the theatrical text that form together producing the theatrical text, as each of these elements contributes a certain amount to the course of the text, and what concerns us from this approach is the nature of awareness in the formation of meaning in the text, and the importance of its role in the production of the integrated theatrical work, Therefore, it is imperative for the playwright "to be aware and proficient in all the dramatic methods and tricks that give him the ability to control the viewer's feelings and thoughts as much as possible. , 1996: p. 11), and from here this matter became the starting point that he did in the development of the theatrical movement, which made the theater exchange influence, often directly, with the life of contemporary man in his social and cultural incubator.

The (meaning), the theme, or the idea that the author presents through the theatrical text he presents and on which the entire work is based, the idea is the first and basic building block in the construction of any general dramatic text, so choosing the idea is one of the most important and first elements of writing the theatrical text, because if it was not There is an issue that preoccupies the author, trying to raise it through the theatrical text. Through a dramatic template that depends on a specific artistic structure, and whatever the type of idea, the author of the text must be familiar with all its aspects, dimensions and ramifications so that the audience can comprehend what the author carries of the theatrical text from a speech addressed to the audience expressing his vision towards the topic or idea raised." (Hamada, 1985: p. 88), the issue of rooting meaning has become in line with contemporary developments that have taken place in awareness, and the truth is that the renewal of awareness would lead to the fruition of the language of intellectual and artistic communication and ensure influence and persuasion.

Procedures

Moon and Drama: Next Night

Writer Rasha Fadel

In this theatrical text, the expatriate playwright (Rasha Fadel) explains to us the atmosphere of intentional awareness that comes to produce a new meaning in the atmosphere of internal isolation experienced by (women), as well as revealing the dialectic of the conflict within women, which does not deviate from the crucible of awareness and its activities,, Sadness is the main feature of intentional awareness through the woman's self-talk, of freely revealing, when the dramatic picture focuses on scenes, procedures, and rituals of birth and death, and the first scene begins with an indication of the bitter life that Iraqi women live in during the various eras. The time in the history of Iraq, and the second scene shows the woman wearing a white shawl and white clothes, these are the colors that indicate purity and internal cleanliness, and she appears internal sadness as a result of what is happening in her country, Iraq, which is the cradle of civilizations and the descendant of thought and culture And arts and human relations, it is eternal and eternal sadness for the Iraqis, sadness is a phenomenon that affects a person through a specific event or through many events, sadness is the material selected when we feel alienated, alienation is a material chosen with intention and apparent as a result of free will and for Awareness and going to the space of freedom and the area of the work of human dignity, and from this point the conflict begins to grow and escalate into a confusing and overlapping dialectic, the conflict mixed with human illusion:

I will open your knot, no matter how strong it is, like this.. Thus, I will open it the illusion and illusion knot that comes every morning to complicate her wishes on you to bring down her child hanging in the sky, another illusion and stupidity.. Oh, this cursed knot (tired of her repeated attempts to untie the knot) I will open you.. like this. I reach for your knot like this (She throws her hands in the air from fatigue without being able to untie them) what a cursed knot, as if we were not satisfied with the knots that tied our lives. What does your friend think she is doing with this rag? (Fadil, 2015: www.alfurja.com)

This conflict between near selves and distant selves constitutes a basic meaning in producing awareness of bitter cruelty because of the blatant violations that have come to existence, articulated in hypothetical images in the mind of the recipient of torture, abuse and murder in a bloody, brutal manner that affected everyone, which was embodied through the physical movements of the personality. The main and even those materials scattered on the stage, and these materials refer to vivid evidence of the extent of this frustration felt by the woman's personality in the text, and the vow knot is the expression of the conflict between the ego and the other, between what is permitted or prohibited from expressing it. It is the strong belief in the ability of the saints to remove worry and grief from their hearts:

A few days later, she came back to you to break her vow and replace it with another rag and another wish, but this time with a voice that resembles the howling of wounded wolves.., that human cry whose pain I know perfectly, that groan rising from the ends of the wound until the farthest gasp in the sky..... From that day on, I took charge of collecting their dreams hanging on your body so that you would not attack them, in order to preserve the sanctity of their grief.

You are only another treacherous and those delusional imagine you as a wall capable of supporting their fall and a lifeline that pulls them out of the sea of their sorrows and disappointments, alone, I am parked here in one of your forgotten corners. I know the truth (Fadel, 2015: www.alfurja.com)

The intentional awareness attempt to find a symbol in the text indicating a set of contents that the author wants, and thus the multiplicity of meanings gives the author enough space for the recipient to perform what he sees or reads. As if the author wanted to make the woman's personality expressive of the life of the Iraqi society, which is indicated by the emerging situations in the narrative body of the text, which makes the title take the symbolism of the main event to its end, and these changes in the events carried out by the main character have their symbolic connotations because the change Life and its pattern must bring us out of isolation and not be confined in it as long as we hope for life, and also the first party, which is the ego represented by the personality of the woman herself from the first moment to the moment the text ends.

The movement of women did not settle on the stage, because it changes with the need that the recipient wants, so it appears in different forms, to show the strength of the conflict and its dialectic between the ego and the other. It appears in a symbolic way in order to present in its text an example of the instability and mental wandering experienced by the woman's personality, and her condition is described as madness, despite the fact that the strength of the internal conflict between her and the other represented everything that surrounds her, it is the spider who wants to start setting up its nets and Its completion, which is supposed to turn into a trap for prey, but because of this mental wandering has turned the waiting process into a matter that does not appeal to a woman living in a room, and therefore the symbolism that can be read through this reincarnation of the role, the author wants to tell the recipient about something that is The image of heroism is not real at the present time, and it is just a compensating issue for the deficiency, or other, it is the claim that the woman is crazy and she is not, but she knows part of the truth, and this part qualifies her to act towards the other with strength and ferocity:

"I'm not feverish

I'm not crazy to deny what I see now

We who built you out of an illusion stuck in our heads, how do you know all these secrets? You are a stone and we are human beings. We did not build you except to be a haven that gathers our scattered from the open and in order that we do not queue up looking for a wall and a roof to shelter us.. Then it collapses over our heads, one dream after another.

Whenever you pull the rug of illusion from under your feet, you fall apart from pain. We are both made of clay and water, and in order for our souls not to rot, we need a lot of salt between one dream and another." (Fadil, 2015: www.alfurja.com)

The dialectic of the conflict between intentional awareness and others in order to produce a meaning different from what exists and is proven in the daily life of the life character in this text is reflected in the positions taken by the author Rasha Fadel because of her having to emigrate and her inability to return to Iraq, which created in the depths of Her conscience portrayed the dialectic between

The problem of intentional consciousness in the formation of meaning in the contemporary theatrical text

backwardness and development in the behavior of Iraqi society towards the repressed, sacred and profane.

Conclusion

After the researcher reviewed what reveals to us about intentionality and awareness in phenomenological thought in the first topic, awareness and the formation of meaning in the theatrical text in the second topic, and analyzing the text of the play (Moon and Drama): After the Night by Rasha Fadel, the researcher came to the following in general:

1. Intentional awareness is the product of a new meaning in an atmosphere experienced by the writer himself to cast it to the pious, who in turn is the other in whom that awareness of his own is formed as it depends mainly on perception.
2. The intentional awareness attempt to find a symbol in the text indicating a set of contents allows the writer to have multiple meanings and gives him enough space for the recipient to perform what he sees or reads.
3. The dialectic of the conflict between the intentional awareness and others in order to produce a meaning different from what is present and proven in the daily life of the life character in this text is reflected in the positions taken by the author Rasha Fadel because of her forced migration and her inability to return to Iraq, which created In the depths of her conscience, images of that dialectic between backwardness and development in the behavior of Iraqi society towards the repressed, sacred and profane.

References

1. Ibrahim, Zakaria, Studies in Contemporary Philosophy, Egypt Library, Cairo, 1, 1968
2. Ibn Manzur, Lisan Al Arab, Volume 15, Dar Sader, Beirut, 1968
3. Ismail, Salah, The Philosophy of Mind, A Study in the Philosophy of Searle, Dt, Dar Quba Modern, Cairo, 2007
4. Imam, Abdel-Fattah Imam, the dialectical approach of Hegel, Dar Al-Ma'rif in Egypt, Cairo, (B.T(.
5. Engzou, Fathi, Husserl and his contemporaries from the phenomenology of language to the hermeneutic of understanding, the Arab Cultural Center, Casablanca, 1st edition, 2006
6. Al-Bar, Abdel-Qader, Theory of Meaning in Generative Connotation, Athar Journal of Literature and Languages, Kasdi Merbah University, Algeria, Issue Seven, 2008
7. Barthes, Roland, Semiology Lesson, translated by Abdel Salam Benabdelali, Toubkal Publishing House, Casablanca, 3rd edition, 1993
8. Barhier, Emile, History of Modern Philosophy, translated by George Tarabishi (Dar Al-Tali'a, Beirut, 1987)
9. Baali, Hafnawi, Poetics and Pragmatics (An Approach to Concepts, Regions, and Aesthetics of Reception), Al-Tabeen Magazine, Issue (43), year (2004)
10. Bakkar, Abdul Karim, The Journey to the Self, Renewing Consciousness, Dar Al-Qalam, Damascus, 1, 2000
11. Plessy, Catherine, Critical Practice, translated by Saeed Al-Ghanimi, Dar Al-Mada, Baghdad, 1, 2001
12. Benkrad, Said, Narrative Characters - Cultural Construction, Publications of the Faculty of Letters and Human Sciences, Meknes, 1st Edition, 1994
13. Bougherra, Noman, The Linguistics of Discourse (Investigations on Foundation and Procedure), Dar al-Kutub al-Ilmiyya, Beirut, 2012.

14. Tawfiq, Saeed, *The Aesthetic Experience: A Study in the Phenomenological Philosophy of Beauty*, Dar Al-Thaqafa Publishing, Cairo, 1, 2001,
15. Julvet, Reyes, *Existential Doctrines from Kierkegaard to Jean-Paul Sartre*, translated by Fouad Kamel, Egyptian House of Composition and Translation, 2019
16. Hamada, Ibrahim, *A Dictionary of Dramatic and Theatrical Terms*, Dar Al Maaref, Cairo, without edition, 1985
17. Khoury, Antoine, *Introduction to Phenomenological Philosophy*, Dar Al-Tanweer, Beirut, 1st Edition, 1984
18. Dagobert, d. Ronz, *The Philosophy of the Twentieth Century - A Collection of Articles on Contemporary Philosophical Doctrines*, translated by Othman Nob, revised by Zaki Naguib Mahmoud, Dar Al Arab, Cairo, 1963.
19. *Lessons in the Phenomenology of Inner Consciousness in Time*, Edmund Husserl, translated by Lutfi Khairallah, Al-Jamal Publications, Beirut - Baghdad, 1, 2009
20. Ragheb, Nabil, *The Art of Theatrical Performance*, The Egyptian International Publishing Company - Longman, Cairo, 1st Edition, 1996
21. Searle, John, *The Mind a Brief Introduction*, Michel Hanna Mitas, *The World of Knowledge Magazine*, The National Council for Culture, Letters and Arts, Kuwait, 1st Edition, 2007
22. Shartah, Issam, *Poetry and the Feminization of the World: A Reading of the Experience of the Poet Shawqi Bazi'*, Gulf House for Press and Publishing, Jordan, Amman, 1st Edition, 2018
23. *Mind, Language and Society, Philosophy in the Real World*, John Searle, translated by Saeed Al-Ghanimi, Publications of Difference - Algeria, 1st Edition, 2006
24. Omar, Ahmed Mukhtar, *Semantics*, Dar Al-Urubah Library for Publishing and Distribution, Kuwait, 1st Edition, 1982
25. Fadel, Rasha, (2015, 2, 6), the play *Tally Night*, Al-Furja magazine, www.alfurja.com
26. Al-Fariwi, Ali Habib, Martin Heidegger, "Art and Truth" or the Phenomenological Termination of Metaphysics, Dar Al-Farabi, Beirut, 1st Edition, 2008
27. McCurry, John, *Existentialism*, translated by Imam Abdul Fattah Imam, The Knowledge World Series, Kuwait, I, 1990
28. Marzouki, Wissam, *Intentionality and its Effect on Directing Poetic Discourse*, Journal of Problematics in Language and Literature, Algeria, Volume 8, Number 1, 2019
29. Marzouki, Wissam, *Intentionality and its Impact on Directing Poetic Discourse*, Journal of Problematics in Language and Literature, Algeria, Volume 8, Number 1, 2019
30. El-Mossadeq, Ismail, *The Basic Stations of Husserl's Phenomenology*, (Article), Journal of Philosophical Orbits, Journal of the Moroccan Philosophical Society. Issue (4), year (2000)
31. Mustafa, Adel, *Understanding Understanding, Introduction to Hermeneutics*, Dar Al-Nahda Al-Arabiya, Beirut, 1, 2003
32. Merleau-Ponty, Morris, *the visible and the invisible*, translated by Suad Muhammad Khader, revised by Father Nicholas Dagher, House of Public Cultural Affairs, Baghdad, 1st edition, 1987
33. Husserl, *The Crisis of European Science and Transcendental Phenomenology*, translated by Ismail Mosaddegh, Center for Arab Unity Studies, Beirut, 1, 2008
34. Howe, David Cousins, *The Critical Circle - Literature, History, Hermeneutics and Philosophy*, translated by Khaleda Hamid, Al-Jamal Publications, Baghdad, 1st Edition, 2007
35. Will Durant, *The Story of Philosophy*, translated by Fathallah Muhammad Al-Mushasha, Library of Knowledge, Beirut, 6th edition, 1988