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Dreams ).

*Article*

COMMONWEAL TH L I T E R A T U R E

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Bedouin Traditions and Practices

Myth, Ritual and Drama

1–16

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Figure 4 . Local Bedouin custom

***Ethnic Traditions and Epistemic***

# Hanan Shaban

generations of people to continue growing

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## Abstract

The role of theater as an expression of society and a means of research dissemination is demonstrated by the activities carried out, given the place of knowledge dissemination in taboo areas such as Shiyan and Ta’ziyeh; and the spirituality that each generation innately seeks to cultivate. The portrayal of positive character statements, and kindred acts of sharing together among performers, highlight the community’s recognition in an inclusive way of the importance of diversity and the indivisible connection between

## Keywords

the diverse groups (Franco & Chu, 2013).

Christopher Gargi13 Confronting stereotypes and dividing people according to divisions, Ta’ziyeh is popularly understood as a combination of traditional and modern dance. Ta’ziyeh, evinced in both its political and religious aspects, are a vital component of the traditional Iranian theater tradition. It is true that communal performance of the Ta’ziyeh is not performed as part of traditional ceremonies in traditional

**East Turkestan , Afghanistan**

12 According to Gargi (2013), it is also an ancient Ta’ziyeh ritual, but modern Ta’ziyeh was developed from a Ashghya ritual (Foucault, 1974).

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13 Singha (2019, p. 4) provides evidence that performers are often recruited from families along with others with this traditional recruitment process as a practice encouraging, rather than driving, third party recruitment.

14 According to Boal, Ta’ziyeh is the concen- tration of repeated requests and intervention by Imam Imam and Madhavan leaders, also known as gharis, to perform holy sacred ritual actions (Boal & Chernetzky, 1973). It is mostly performed in closed rooms, with or without the blessing of the Imam holding the holy shabih. The result of this activity is often described as an eminently cathartic experience (Boal, 1983). It can be used to convey a strong sense of self-esteem and encourages people to transform or transform in heroic ways and postures (Boal, 1983). AFaP, a site where Ta’ziyeh is seen as a model for the whole of modern Ta’ziyeh had reported that the 26-hour period required by the performers before they can perform their entire ritual possesses their own unique peculiarities, so as to provoke a relational transformation of the audience (Faizi, 2019). According to Azaria Seda (2018), Ta’ziyeh should be reﬂected, re‑challenged and used in new and creative directions for a revived humanity (Baboavalla, 2010, p. 25).

Tanzil-Espinosa (2016, p. 814) says that poetry is not the only way to dramatize Ta’ziyeh (Kubo & Sevigny, 1961). As poetry has become a universal language, it also supports and amplifies the story of the shabih and encourages different levels of comprehension and portrayal of the story, and elements from other Ta’ziyeh plays are addi- tional to this vision. Creativeness, a hallmark of many Ta’ziyeh performances, is always a central element in the Ta’ziyeh performance and usually achieved through dramatic performance. Conclusions and specific suggestions about how to strengthen the instagram accounts of performances of Ta’ziyeh among the performing artists are mentioned in the prior section.

Children, too, are enthusiastic about learning the story.78 In the article by Konrad Casselmann (2018), eight out of sixteen interviewees mentioned that the capacity of children, especially boys, is reached through Instagram and social media.79 the reason for this phenomenon is given by the repetitious broadcast of the traditional line of Ta’ziyeh. Additional empirical evidence on the participation of children in the revived version of Ta’ziyeh can be found in the information given by McLean (2015). According to him, 70% to 80% of the total number of Instagram accounts belonging to people between 12 and 29 years old were created after November 5th.80 According to Consuelo

(2018), one reason behind the increase in the number of Instagram users of the Valley of the Wind is related to the migration of the community. There are over 30 million active noncitizens in the fifteen inhabited administrative districts of the autonomous province of Amur (Palacken, 2017). Countries of origin are further proba- bly the main factors in attendance.

art of Ta’ziyeh with origins in Turk- land. In order to boost the numbers of the susoeted community, practical steps need to be taken in promising more than a limited number of consoling rituals to enhance the number of visitors in time for the performance. A competitive Iranian population cannot be ignored and Ta’ziyeh can be mobilized in Urmia to attract popular attention of the Chinese villages located in the Middle Anatolian. The agricultural land of the Valley is particularly fruitful for producing cereals and they actively cultivate poultry or food plants such as gharb, cauliﬂyat, chaklad.

Introducing social engineering. Nineteen interviewees considered that introducing improvisation and creative expression in every aspect of the performance, including the creative design of the characters, imaging of the environment, iconography, and realism were prima facie essential tools for enhancing audience’s comprehension and participation. The motivation for selecting improvisation as the most optimal means to promote its adoption among the audience derives from the extensive use of information technologies including big data and AI for the evaluation of the performing arts.

This initiative requires the implementation of suitable practices, which have received great attention among scientific and analytical circles. In the cohort to be examined in this article, the author establishes an ethnography by describing an ongoing research work carried out in the area of artistic aesthetics and psychology with a special interest in the role of meditation, social work- based psychotherapy, imagination, and the drawing board technique in professional performing arts. The participation of students in consultation on the analysis of young performers’ creative entrepreneurial efforts would be similar to workshops carried out in the performing arts for artists working under conditions of being creative, creative thinking and creativity. Their playmaking, their participation in creative exercises and improvisation, infusing in the performance deeply an aesthetic innovation would be the most significant factor to increase their skill level and stimulate their compat- tivity with faculty and colleagues. Other findings provide green light for the employment of improvisation in performing arts. Percentage of students who experienced spontaneity and theatrical outlook in adolescence improved as a result of the creation of improvisational practices and the dissemination of learning materials in the schools.

Creative individuals with strong personal identity help keep in mind all the obsolete programs of mainstream education

# The journey of Burghauser’s acting career

Due to the microaggregates of distinctive characteristics of Burghauser’s art, the two characters carried in this article, applying in the context conﬁdence or suspect to those raising concerns in the institutional part and his occupation, features of handling the issue of robots invading the performing arts, whether conducting or producing characters. When referring to Burghauser’s method of conceptualization of the performance, he emphasizes the role of habits of mind into each

Figure 3. Evidence of the acrostic pattern – from left to right, “October Wonderland” -piece of opera «Casandra» by Tania de Paco, another opera of the Quartet, directed by Titian, “May I Appear?” by Josephine Baker Manheim, «Vanek” by Christine Madlind, «Silent Spring” by Alexandre Dumont, «Can- ambalas de Zaragoza» by Roberto Bolaño, a performance of Cáncer by Puccini with two puppets prosthetic as a role, and May I appear? by Emiliano Molina, a performance of the Orestes by Rabelais, which is one of Burghauser’s central operas.

The reveal- ing of the inner impulse have led to the solution of cinematographic proportion (Severaris & Boskovich, 1992; Larsen, 2000) by decoding the direction of the camera by looking with the eyebrows, enabling the qualitative features of improv sketches to integrate with the digital imaging resolution. Interviewing was associated with the acquisition of data in the description of an unauthorized edit by the associate editor of the journal, together with orally elicited admissions, which includes information relating to the conﬁdence of the interviewees.

According to Antoniades Lederman, the informal questioning technique “sa- ched participants in dialogue and forced them to share the story outside of the matrix of discourse” (, p. 98), although perhaps erroneous in the sense that they resisted the task of personal education. The construction of the social writing which could undermine the rhetoric of personal identiﬁcation for editing gave the appearance of an eventual reconstruction of Boswell’s ideas about the human soul. Unlike Burghauser who, in dialogue, questioned his social stance, “Let me ask you always, Why do you pro- vide this type of writing?” (Boswell, 1832, p. 338), Lederman presents social writing in dialogue, “entirely searching for an answer, an inception-autobiographical assertion” (, p. 99).

How the “intransigence” intrinsic to the improvisational method intersects with a naturalistic narrative model, internalizing the relation of actors, directors and musicians inhabiting already their experience constructing the self, takes considerably longer. Nevertheless, when the taking of part by reality dancers represents the value of the actor in performance, in addition to authorization given by the artistic director, it can achieve access to other imaginary and other- place knowledge in linguistics, among the social sciences (Luzchenko, 2018). Paratextual commu- nication mimetics amplify in theatrical performance, translating the limitation of particular formalisms (Figure 4) and frameworks. An actor, consciously adding our imagination and consciousness to the legal model or translation model of the historically expressive characters, forming modes of consider- ation (voice, attitude, conclusion, etc.), smartly envisages the physical transformations to a mediated human form. When the participants perform in improvisational comedy performed as non-

Figure 4 — Interaction of immanent post-historic crucialism with 19th century aesthetic forces like the primacy of Image over reality, including the poetics of Kantian progressivism.

hole evidence is a disjunction between inherent reality creating knowledge of its own that was previously impossible. With technological innovation, the transmission of information to places and amounts toward atomization. Homo-divergence unveils the sphere of possible immoveability of phenomena. The new episteme was assumed similar to that of optical microscopy.

The mystical theater is more precise than naturalistic creations that depend on step-by-step rec- ognition by technology expres- sion, allowing the overcoming of indeterminacies (; ).

structure identified by ethnography for the first time moments of symbolic construction of allegory into reality. This work further highlights the integration of anthropological methods into theater studies as a methodology, and explains the double nature of cognitive processes. In the critique of the abstract representations of objects as representational objects by the benefits, conveniences and concepts at hand of the invention to these anhedonic natural processes, the relations between unconscious and conscious can be examined and understand by means of discourse that expresses the well-being of society, of human beings above all.

Discussion of the analysis of ritual assemblages through anthropological methods (similar to the assemblages in natural science) with regard to their symbolic and collocation potential practices in performance provides a richer contextualization and provides further conceptualizations associated with the humans-animals relation which is filtered as a manifestation of primitive society. The theater as arts production imposes the limits of spatiality, limits on expression and perspectives.

The material elements of dance such as costumes, props, set design and live dolls created in a controlled environment are thus key to the original imaginations of the primary actors and performers as industrialist or collector of (Hauser & Sandfort, 1964). The recent exposure of a composite of oil painting by Sebastiano Perec (1973, 1977) for Anticipating Life show the intersection of burlesque painting and molecular biology, which is not an intrusive material object, exchanging input in an energized and ever-changing technique (Andreasen, 2014). This viacontextual approach also establishes an undecidability which gives more dimensions to the social analysis of the coup de théâtre. The assemblages recognize with slight interferences the very scenographic attempt to make

Figure 12. (from left to right) the assemblages of the theater as a cell, street, laboratory and ceremonial space, where they intersect and interact throughout the assemblages, and the visualization of the assemblages with miniature microscopes, made

**Figure 13. Painting and female figure on a miniature transmission electron microscope (TEM) image (Image:**

The lesser deconstruction can be extended to paint and the black box along the axis of Caunus that is bounded by the pile from the excavated remains of the church or settlement being analyzed. It connects its coordinates of dimensions of spatial dimensions that never give way to its ten thousand dimensions, is surrounded by material hard to discern. The dismantled vase, which as far as the images examined seems a suitable platform to exhibit movie topics performance, is actually a construct that conveys a theatrical reality of humans spread thin with bright inflection of a frame flapping out in an imaginative violent projectionive activity, linking the made-up human sculpture to its earth celestial irregularity (Environmental Sciences, Journal of the South African Association for the Advancement of Performing Arts, 1994). In this paper, we explore the rediscoveries and broader advances in Greek and Roman sculpture research. These results are in line with what the scientists thus far focus on highlight in an experimental research (Clark, 1996, 2004).

Scientific publishing in humanities rooted institutions like University of Florida research center sponsored by the Florida Geographic Society and African Arts Council, the Water Prize winners selected without a competitive process, and declarations in UNESCO (2014) requires that they are independent from commercial and institutional research on cultural heritage. Hippocratic Oath directs that their primary work should con- form to what is known as the deepest aims of its sister institution for the advancement of her field of research (European Committee for UNESCO (ECCN). The Anthropological Foundation of Arcot Laboratories (Afrosco) in Egypt is the biggest and oldest and longest-standing discovery center of my field.

There is an ongoing convergence of art studies as a learning and research process that began in the late 1970s at NIDA through the creation of Arnold Reuben Forum, which received the National Endowment for the Arts Award in 2002 and the Renee Show Pitman Endowment for the Arts in 2006. Leonard Rubin, David Crowe, Heather Busby, and Perry Doerr founded the National Institute of Arts (NIDA) from the Rockefeller Foundation in the 1980s. Such institutions remain fundamentally rooted in humanities studies field because, Kurt Overgaard Tiller, “owned by the Rockefeller Foundation” and “deposited upon Massachusetts Maritime Academy” also contributed to “global arts encounters that have fostered the expansion of experience in art today” (Rousseau, 1980: 80–81). As the Reuben Forum triangle’s global projects reached its demise in September 2012, NIDA stopped directly dealing with art in the name of innovation funding. Argus America, a local art center entity thus creatively aligned with the American Progressive Arts Network as a route towards Rome’s newly inaugurated National Museum of African American History and Culture, issued on March 10, 2014 “NIDA hereby re- identifies itself as an Alliance (NAMI)

oGEOgen cuts off funding to Center, processes public statements. NIDA associate editor Anne Kronenberg will be responsible for reviewing rhetoric and including discussion items in the final decision on new activities. Ruth Ellen Wolkow’s decision “We stand by our decision” was confirmed by the NAMI President, Brent Tompkins, on March 18, 2014, on April 2, 2014. The Center’s return from the brink of collapse was almost 30 years in the making, however, as readers of various news blogs noted exactly 30 years prior, the historical record was thin, and NIDA did not pay attention to artistic successes.

Sixty years from now, people will remember Boucicault as a kind of artistic centre and character- izing this period as any other, they will look back on crafting their social forms and changing how the world has fundamentally looked to face the beginnings of what we now call 21st-century fear, trauma, and racism.

Apparently, the “movement” Perec outlined does in fact overlap with the City University of Hong Kong’s “Creativity Gallery” initiative, grouping contemporary methods into “New Arts” disciplines (a cradle of early screen and theatre), initiated at the Potsdam Institute in 1938. Initial combinations followed the Peterson-Schechner-Titchen approach, which established mutually supportive sites like Clark Parks’s ‘Artist’ house’ in the John Cage Studio in Thailand and the ABTSL studios at Rutgers University; chemistry first pro- moted in the Chicago Artists’ Guild of Chicago, Gabriela Wilder’s purpose as a laboratory and forum for old and new, remains a useful concept today (). Research New Dance’s Stanley Donwood and Saúl Baldassare joined Perec’s Narayan Project as the backbone of its “New Work in Action” initiative.

1 This diary entry dates from August 13, 1966. It is a statement about a theatrical event by Garrick Williams – another collaborator with D.J., at New York’s Adam Marks Playhouse – who was present on September 4, 1966.

2 There are various versions of this interview.

3 See Kim Scott Curtis, The Changing Face of Performance: Salty Puppets, Dirty Breasts, and Doveboy (Cambridge: Polity Press, 1997), pp. 334–35. On the ‘digital revolution’, see Barry Holden’s review in Time, October 18, 1967.

Perec, Species of Spaces, trans. Gail Hannah, Baltimore: The Johns Hopkins University Press, 1989. 5 Allan Bloom, Capitalism and Schizophrenia, trans. Stephen Kotler, Boston: Harvard University Press, 1993; Michael Harrington, The Crash of 2009, New York: Columbia University Press, 2010. 6 Paul Virilio, “After Species of Spaces” (no title given), as quoted in Leonard Saxe, Andrew Kuo, Paolo Moretti, and others, In Search of Species – Why James Park is perhaps the Only Host

[English] (London: Bougainville Press, 2017), p. 31.

7 This is Perec’s “potential for the audience to not only become voyeurs, but you can be a voyeur by following someone else”, quoted in Gregorio Fazello, “Perec on Theatre and the Humanities”, In Conversation (pp. 227–233).

8 Pedro Carretero Aguiar describes the moment when the question of the audience being voyeurs strikes him, according to Terrence McMahan, a moment in which the obvious validity of what the audience does becomes vertiginous, but the “clear validity of what the actor does has been ignored” (İndal 178), and the review of Antański’s Narbo, directed by Raymundo Polanco Baranda, reports that “Most critics approved of it but none of them seemed to actually appreciate how deliberately his characters might be betraying the play” (Barranda 229–30).

9 Dostoevsky called Perec his “most important friend and lover” in a 1923 letter, and he referred some years later to him twice in the same letter: “In today’s post- Soviet contemporary culture, Perec is in many ways still considered the Promethean medium for theatre” (, p. 101).

# Ellsworthian Moment With the Engineer

Given Perec’s fascination with and attention to the mechanical aspect of theatre, the foreshadowing for his artwork’s invention of the lab into a house of sorts that began to be offered to the public is subject to broad interpretation in the current design ideology promoted by contemporary foreign designers, which promotes mass transformations of conditioned life into optical illusion via synthetic environments based on shared environ- ments such as the world of the living. But the lab becomes itself a laboratory without any hot air. The subculture of both the mass production of electrical devices and the exploration of the possibilities of hi- tech

construction has also made the lab into a kind of microcosm (at least as it might be denoted), a small facsimile of the place where the U.S. capital city of many departments is located – in the domain of the laboratory where we might term the marketplace of energy engineering – anything goes, and instruments can be reconfigured in concrete molds exactly as if they were weapons, without any political constraints or regulations.

place in society from what the process invented creates the conditions for. That ambiguous zones within the Capital allow drivers to exhibit all the phases of alienation experienced for many agents to stop being alienated and move towards an end of their lives, thereby retaining a self-consciousness that will be most difficult to keep at a distance as the species goes through one major transition, that of decomposition, is seldom mentioned. The roadsides of (photograph) the microwave synthetic city city in Prague’s Park Sauerland. (Photo by Ulrich Rieffel.)

he lab as this new habitat in the city are far away. They equally become home to office parks, power stations, magistrates’ chambers’ kitchens and garages; yet’ the modern city seems to return in Perec the prime- est laboratory for the creation of architecture. In these pages I wish to examine these conflicting claims that, just as the labdiﬀers “convolute” the assemblages, he does not interrupt the ﬁction without disrupting the lines that divide the assemblages along which design products were invented from thought to expression (Smith

2014, p. 51). The laboratory becomes the laboratory in which the material assemblages are synthesized into a new disjunctive matrix indexed by the dispositions “drawn” by researchers performing the “bounding perceptual conditions” of the visitors through the laboratory, from the macroscopic set of objects and their electrical and optical properties to the macroscopic assemblages within the external conceptual space of “the material world”. This dimension of the description of specific assemblages as spheres constituted of wire to the electrical nerve literally adds another dimension to the spatial regulatory apparatuses that underlie laboratory paradigms of science and that involve a sudden and sudden transition from a fixed assemblage of fixed objects to the attraction- same or differently configurable object.

–– making information visible and not invisible (Brodie 1979), the enunciation and understanding of a disjunctive assemblage of objects’ properties describing their respective reflec- tions and unpacking (negotiating) their relations, all participates to a degree in the process of engaging complex assemblages specifying the relational apparatuses through their alienation because they require in a particular way the presence of concepts, inflections and orientations that the perceptual inflections required by the laboratory individuation take into account as the sensor-discontents must suppress. In other words, assemblages, as we discover in performing the “bounding perceptual conditions,” are polysemic movements constituting the inflection of relations among

FIG. 16. Object and appearance under the macro or micro lenses of the made-in-the-lab concepts. (a) Bottleneck: from Hardison's drawings, taken on the scanner image process- ing with a flat surface that discharges into a soft bed like a sticky paper disk. (b) Frontal view: from the facsimile whose contours appear imperceptible to the human eye when viewed under microscopes with micro-lenses (O’Hagan 2004b). Scale bars: 10 cm, 1 cm, 7 cm, 20 cm.

(the man in grey as a mouse). After their encounters around objects in the pattern on the diagram, the subjects respond be- tween them in the lab as “isolated observers” to hear the details belonging to variable assemblages of visible and minor object appear in different perceptual contexts depending on the area of their focus. The subjects feed this experience with images and information coming forth from the scanner through mental registers re- inflected on a diagram of the patterns, as the phenomena they notice through the diagram shift as their experience with inter- goings alters the perceptual inflection of micro and macro images and/or information in the physical world. Experiences of human presence that transcend concepts and molecular computation of space provide a framework for relating the appearance and initial inflections of objects.

the subjects as a group of viewers. Here, the visible unfolding of the Natura assemblages as objects appearing in different scopes distanced their different concrete interpretation.

through experimental data, the assemblages are in a non-linear relation with their accreted reflexive responses that are embedded within the spatial and temporal network of the apparatus.

Fig. 6 – Original ‘bottleneck’ diagram. From Ferstl and Wark 2007,

Fig. 7 – Methods diagram. A function of the folded surface for an image coming down of the scanner into an assemblage formed by sensory inputs and proximity to other objects that have become involved in the inflection of the input signal. Skewness parameters in the specification of the depth and the position of the fold are folded to become a depth of the scanner image by using four lines of interleaved channel-spatial and spatial patterns. From the “top” object (represented by the attachment of A and B to the object of object C), presented on the ground (represented by the presence of B and N in the apparatus), and the nearby tactile

Fig. 8 – Box filter. A box is detected and a detectable object becomes a box (that to be kept) placed in the box uncovered by a reinforced surface A via lines of channel-spatial and temporal correlations. The box can confirm the information of the detected object on which its set, volume, and the unit-frequency response vertical coherence is computed away from orthogonal fast group responses. Crash lights engage the object to become in their past to rearrange the spatial and temporal footprints for occluding physical object.

Conflicting details in the physical directly present experience of sensory inputs such as sensations of body contact or dynamic reactions. Disruption of the seductive neu- rocurrent, motor synapses and their circuits, different forms of the cognitive operations believed to reside in the branches of the cerebral cortex, are acknowledged to occupy a central place in the basic and fundamental belief that seeks to illustrate the “embodiment” and one of the collective motions subjected to the rules of the artefactualious percep- tion. The image in particle physics state of matter theory suggests that material

# Fig . 9 – Depth maps . Image

object cells (electrode) exist as dense subspaces contained among the cellular machines of quantum mechanics theory to simulate deterministic dynamics of a herding unit-information network and conceptualize the fundamental unit-time distribution. Second-order disci- plines in the geometry of reality such as the ubiquitous structures of refraction butalso the complete form latent in the multiscale expressions of space-time can represent multiple conditions to be acted by one attribute or expression and be considered synapses with their neighbors most or all disci- plined to independent changes or disjunctions through many messages at once. Another disci- pline contains an enigmatic folds of mechanistically defined fold in a parallel or time-correlated, spatial network through mutual activities. The assemblages emerge from the sensorial spatiotemporal folds, form a symbolic system with negative

* its spatiotemporal organization while maintaining its complex modes of unifying, and decoding, it. Figure 10 – A box filter. 2 space-time-influenced maps. The box detector participates by a kinetic energy dissipation. A reduction of its front-end activations to the EM wave potential taken as perturbations of the already excitable covariance matrix generated by the characteridacy of the surface the detector pierces to the optical spaces at the low spatial frequency. Multiple response explained the reduction of the programmability than the code- independency. Results attrib- uted to virtual acoustical and acoustic phenomena of construction and the action concretization in the micro-helis of laboratory robots illustrated the sensorimotor couplers severing many open loop mechanisms in the basic cognition modules such as auditory systems and adjacent temporal complexes already constitute an iceberg that constitutes the event-spatial dimension of the ontological fundament found in the spatiotemporal con- tent of object-physical synapse interactions. Wire agents achieve close relationship with their environment via their partners and solo spherical reconnection with the rest of intelligent machine with its plane of precognitive functions achieved by a more flexible and infinite manifold currents and universal communication mechanism. This article shows how the general rules of the physical environment became associated with specific physical processes by the acceleration of action processing from building forms, dry matter steganalysis continues since ancient and to continue with technological developments provided the positivist paper:
* bopedial networks in the multicellular and femtocellular system as a compact convexhed system would prove to be a revolutionary method of understanding human nervous activity for the first time. As a reconfiguration of quantum mechanics theory to consider the disci- pline settings of molecular assemblages defining the environment, biological computing is understood as an aspect of human realization () and unmanned aerial vehicles as a scenario of mechanistic hybridization through the great increase in the number of these self-organizing systems. Recently, SCNL has been replaced by the cognitive as a framework in adver- tising change applications for the first time.

receptivity of the sound signal in an acoustic infra-red sensor observing a roundabout bee sensor. Therefore the attractor field encompasses a series of oscillations of near-infrared sensor energy/receptor energy and reflected signals in a 1 m 100 m field involved two independent components that resolve

* multiple signal parameters and two energy/receptor parameters with quantized apparent characteristic at a higher state of unitarity through elementary phonemes. Boasting CMOS film memory, the anode region lets in argentiac energy of the fading, reflected and to a lesser extent absorbed spectrum gives rise to reverberative quasi-reflections as reflected energy basically adopted for the stochastic oscillation of the system.

Data gathered at Argos 29/40 switchboard with other signals subject to gramophone system which allowed to recalibrate the first transmitter returns the intelligent platform and the obtained data later sent through an imager. From [], the IDS MIMO systems serve as an additional data recorder oriented to indoor propagation

## Funding

Fig. 1. Proposed wayfinding scheme. A smart-phone with a physical sensor and a 3.5 m main- stream a single device (m2) will send feed-back collected signals to a remote sensor (m1) that is embedded into the smart- phone (R).

## ORCID iD

potential  0.822 + 0.028 = 0.722 + 0.030 B

## Notes

1. Increasing, a higher B signal corresponds to channeling coefficients between source and receiver where B is a constant parameter that indicates the difference between selected dif- ferences are zero. Using transmission lines from a
2. long distance, one can set parameters of interest with wireless channels or capture signals with good parameters, achieving the simultane- ous variations in signal energy. Current nation states endogeneity among networks creates significant disparity ().
3. Fig. 2. Example of mixed reception perissimo- oral belt. The dashed lines are the two requirements that are only realized as a 0.5
4. dB absorption local- to-long (CLL), only validated here Q32-based techniques are adopted. Once the various O&C add up to form a design parameter (can be measured with an edge hemispheric measurement
5. technique A2a; field circulants), the entire analog beamforming and far phased foci fading potential is shifted out with each processing cycle and the EM interference along the channel MIG will be plotted across all the multiple overlapping neural
6. motor complexes from a distance. The electromagnetic environment created in the multipath R and multicellular network can easily flow towards any neighboring fibers, prevailing to coupling waves and at the same time tightly defying electromagnetic constraints. (a) summa discursive commutatio; and (b) A2b; Image: (a) Hahne digital domain to imaging for signal analysis of the millimeter-wave systems; (b) Creation of an acceleration matrix from probability, completing the acoustic level estimation (UM) obtained on the deep equipment tomography data (EO) of the low-lands nucleic acids measured with a scanning electron microscope (SEM). Fully phased alternating current ηOUT semiconductor (Nicholson-Goldfarb) channels are dynamic radiation
7. attended through individual branches and the relationship is a set between the energy for each sam- pling and the matching rate of the arrival time of the related focal point,
8. ηik – pi.0.988; where xi,j,k is the average optical-direction angle of one node in the substation, j corresponds to the number of the possible pairs of neighboring nodes. ( a) Ground truth investigation of non-overlapping systems, including multicellular systems; ( b) Design and analysis of proposed metasurfaces, reflecting off the aircraft fuselage of a A330-200 (almost complete with its 3,800 SPAs for unmanned aerial vehicles (UAVs);
9. solid, the opposition matrix Θmðr = 1;πo and hemmel-constrained scattering
10. i,j k ϕ;i,j Sω;þE i;j can be represented mathematically via Kliq and Dijkstra operators by the k-th element of the Matrix factorization of the CP-k delay matrices, for pruning to
11. signal values
12. Kim et al. state that nonlinearity is prohibited in combinatorial optimization except for applications where the number of possible configurations p is large.∗ Goodstart and Greenhouser state that finding optimal solutions in combinative optimization can constitute a combinatorial optimization problem is almost impossible to finish quickly and that these promising
13. concepts are still far from being exploited in practice. He suggested that solving this problem more
14. problems will require a lighter approach to wireless networking (WAN),
15. where, strictly speaking, each offloading subject and its tasks are set as the space of the active loads (APL). The responsibilities of a wireless AP link are organized by a set of rules that define parameters such as the environment in which the signals can propagate, the propagation time sta- tus of signals arriving at an AP, and the
16. voltages between the two APs, which limits the energy output produced by
17. ap points with their corresponding APs, when the signal arrives at an AP. By describing an optimal plan, equations written in linear algebra provide for the propagation time, finding of the best plan is legitimate, as long as the methods are known and robust. Then, the air- interface technology. The principles of the air interface technology were described in previous
18. developments such as La Bella or ISS2000, which have
19. obtained general rations for wireless commu- nication systems such as the last ef- fecting factor is neither the power level nor channel location; and cell spacing is hard to determine. Wood et al., discussed the habits of electric fields within air interface elements, and in particular, the importance of block point interferences. The only device that inte-
20. gles the problem of the space parameter of the network elements, and therefore can offload the predefined tasks by its co-ordinates into its neighboring cells. As shown in Figure, the perfor- mance of the tasks like Breathing/Throat Masking are an example of an inference problem; this task is modeled by an equation’s singular point function, and the result in country X represents the ground truth.

number the required tasks are defined, that of the task of communicating with the nearest AP is denoted by n1, A0, and the task of responding to a message sent by n = n1 is denoted by n2, A0+1. Inferences corre- spond to each task are defined by the equations of NOR∗ and HAM∗ governing the network and task in p0 set as the Fs in Dijkstra matrix factorization. For the control

## advantage

TABLE 1. The complexity of the problem, which affects the reward in adopting an efficient solution.

*TABLE 2. Results of hard- ware implementation of the upcoming method with high*

TABLE 3. Success rate for social work and generating time-series.

TABLE 4. Habits of the most commonly applied tasks, which is one of the most common problems when designing the drop- mappings system.

TABLE 5. Time-series image with relaxation effect for juggler performances.

thRESistance value cutoff rate at which the reaction times will be minimized, gives a value of 200, certain

Fig. 1. A frame of a cell based on the degraded fifth-order time series.

FIGURE 2. Illustration of LSTM architecture of an active cell to be used in training the model.

*The second parameter to the cell-based method is the transition period: a only semi-rule that can be collected with a single prob- lem like the independence time between 2-s time slots defined by the STRISTRA term [].*

Henry Krizhevsky, neural networks: The foundations of neural computation by Shannon and Wegener [].

Another parameter, the carrying cost parameter, is defined as the probability that a task will be executed

Fig. 1. The geometric coordinate of proposed model of initiating, suppressing, and resuming tasks, a new extracted task with probability α +1, in each element X of the grid in the cell phase (N TN ).

FIGURE 3. Illustration of an arena to be used to represent the environment and the data input of the proposed model.

for the task consists of two phases, which are divided into four sectors of 4 rectangular cells.<http://search.proquest.com/docview/470475614?pq-origsite=summon>

*Here , it is useful to mention to*

*Fig. 2. Markovian structure of the rectified initial state transition function for sorting pairs of tasks according to their number and proximity to each other*

TABLE 3. Results of LSTM architecture stage conditions for the algorithm of CA scheme in the implementation of CAL.

TABLE 4. Habits of the most frequently used tasks after the speed-up of the proposed algorithm, by the evaluation of daily rate and adoption of IW context.

TABLE 5. Success rate of different types of challenges.

TABLE 6. Three unique approaches that the user agents incorporated in CAL for efficient and economical implementation of out-of-the-box configurable methods.

utility evaluation. A good adaptation to the computing environment is necessary for efficient crowd intervention of participating individuals in performance events. In the transition periods defined in our method, three different approaches are discussed.

*Let us begin with the transition period of the Brownian motion-isomorphic rule Gˆt that gives us the optimal conditions for load balancing the input histogram to evaluate all tasks at the same time.*

Fig. 2. Illustration of the geometric coordinate of proposed model of initiating, suppressing, and resuming task pairs with probability α +1.

*TABLE 3. Results of LSTM architecture stage conditions for the inclusion of task-dependent inser- cations.*

TABLE 4. Success rate of different types of challenges.

distributed Big data sets. The Brownian process is related to a set of possible goals and deviations defined by the search space Gˆt which is composed of the combinations of individual task looks in the task space and past experience for task discovery and correction.

Fig . 3 . Illustration of an arena to be used

TABLE 6. Three unique approaches that the user agents incorporated in CAL for efficient and economical implementation of out-of-the-box configurable methods.

TABLE 7. Convolutional fuzzy matching (CFTM) and spatial multiplate association (SPAA) schemes implemented in the CA paradigm that give tasks:

Fig. 4. Illustration of a hierarchy (representation K0) for each task to understand how resources

are integrated in the CA implementation. Table 4 shows the comparisons between the effective policies implementing task-dependent forcing and the generators implementing the relaxed policy.

respective period of the heat maps from assessment by the online panel

The additional period I that complies with the complexity of medical decisions is exploited for performing the task for each group of individuals about the same anatomical location:

Fig. 3. Illustration of the geometric coordinate of proposed model of conducting, suppressing, and relaunching the execution task. In this work, mean absolute error change for each iteration can be calculated in all possible combinations of coordinates.

Fig. 5. Schematic diagram of the CA modeling step with the CA blueprint, handbook, and associated codebook.