

The Relationship Of The Actor's Body Techniques To The Cultural Component Of Iraqi Theatre

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Abstract

In the context of an individual's everyday existence, one employs their physical form in conjunction with a technological framework that is intricately connected to their cultural background, as well as the prevailing norms and practices of the society in which they reside. Nevertheless, during his stage performances, he employs a distinct bodily approach that transcends conventional or habitual bodily movements typically observed in everyday life. What can be asserted? In the course of an individual's daily activities, they often engage in nonverbal communication without conscious awareness. The manner in which one expresses themselves through physical gestures holds significant social implications, which are intricately intertwined with their life experiences, level of consciousness, and the prevailing cultural norms within their society. These gestures encompass a range of behaviors that are recognized and understood within their cultural context. However, in the scenario where he assumes the role of an actor, the situation diverges, as he may be required to utilize his physical and verbal techniques to elicit particular connotations and meanings within the setting of the theatrical production. The physical culture of actors exhibits variation across different countries, and the Iraqi actor is an integral component of the theater system, embodying and representing the cultural values and norms of their community. The objective of this study is to address the aforementioned issue. The study comprised of four distinct parts, with the initial chapter serving as the framework. The research employed a methodological approach that encompassed several key components, namely the identification of a problem, the generalizability of the problem, the research aims, the limitations of the research objectives, and the inclusion of crucial terminology relevant to the study. Regarding the second chapter, it encompassed the theoretical framework of the study and comprised two distinct components. The initial segment encompassed the exploration of bodily procedures and societal indicators, whilst the subsequent segment delved into the examination of the systems involved in generating physical action throughout the performance. The chapter concludes by discussing the significant markers of the theoretical framework in contemporary theater. The third chapter encompasses the research processes employed by the research community, the research tool utilized, and the research sample selected. The important findings and conclusions were encompassed within the fourth chapter.

Keywords: body techniques, actor's body, cultural component, Iraqi theatre.

existence, employing bodily movements to construct connotations and meanings. This process ultimately contributed to the development of the instinctual behavior associated with acting. The actor's physical form was regarded as a vehicle for expression and communication, manifesting ideas through bodily movements that convey the cultural and societal values of a specific community, encompassing multiple layers of significance and connotation. The acting techniques employed by theater actors allow them to embody the culture and history of the society in which they perform. The Iraqi actor has a profound understanding and incorporation of his cultural heritage and historical context into his theatrical presentations. Hence, the present study aims to address the inquiry: To what extent has cultural heritage impacted the methodologies employed by actors? Hence, the researcher has developed the research issue concerning the correlation between the actor's bodily tactics and the cultural aspect of society.

Second: The importance of research:

The significance of this research rests in its potential to provide benefits to students and researchers in the field

Introduction

First: the research problem

The utilization of body language by humans, whether done intentionally or unconsciously, is widely regarded as the most effective means of conveying an individual's emotional state and capability for emotional expression. This statement highlights the significance of communication among individuals, as well as between individuals and other entities. It emphasizes the reliance on a vast reservoir of experiences and memories acquired through cultural upbringing and the processing of external stimuli through perception and awareness. The aforementioned consciousness undergoes a transformation, resulting in the emergence of culturally accepted manifestations. Consequently, the body acquires a historical and cultural component. Throughout history, various ancient civilizations and cultures have shown a keen interest in the human body due to its capacity for expressive communication among individuals. This characteristic has been readily apparent and recognized. In the context of prehistoric dances and religious ceremonies, individuals engaged in the practice of emulating many aspects of their

bodily gestures to convey the circumstances they encountered. Pretense, as a fundamental concept in acting, necessitates the actor's ability to assume many identities and use their physicality to effectively communicate underlying messages. The ability to adapt and modify one's body in response to different situations is a crucial aspect of effective communication. These physical actions and expressions, conveyed by the human actor, carry a multitude of connotations and meanings that are deeply intertwined with the cultural and societal context. According to Johan Huizenga, the act of perceiving a concept as possessing genuine existence compels the mind to endeavor to visualize it in a tangible, corporeal form. The mind's sole means of accomplishing this task is to depict the idea in a human form. As a result of this endeavor, the cognitive ability known as symbolic thinking emerged within the faculty⁴. The notion posits that an idea lacks existence unless it is manifested, and the most efficacious manifestation is not achieved solely through the human performer's embodiment and expression of the meanings and cultural codes associated with a particular concept. This is because early humans believed that they could ensure the realization of an actual event by symbolically representing it. The motivation behind the creation of a suitable symbol can be attributed to various factors, such as the yearning for progeny, the wish for the demise of a foe, the aspiration for posthumous immortality, or the pursuit of liberation from or expulsion of a malevolent spirit.⁵ This implies that the innate inclination of humans is to perceive and interpret natural things via the lens of embodiment, a universal propensity that is present in all individuals. The inception of theatrical embodiment can be attributed to the human being, as they express self-representations through their physical form. The temples in ancient Greece served as the central element of the theatrical phenomena. The religious priests within sacred temples engaged in ritualistic performances, which subsequently evolved to encompass public spaces and dedicated structures designed specifically for this purpose. The emergence of the Iliad and the Odyssey marked a significant turning point in the history of theater, particularly in terms of the utilization of expressive techniques embodied by the performer. These epic works were replete with conflicts, further enhancing their theatrical impact. The wars among the deities were observed and engaged with by the viewer. The inception of theater brought about a sense of pleasure and satisfaction. Notwithstanding this, the performer sustained his societal standing, and it is the performer who accomplishes the dramatic action on the stage by delineating the characters he personifies in accordance with their psychological and physical behaviors, as well as their societal roles. The actor's daily routines are predetermined and recurrent, influenced by the societal norms and customs of his environment. Each community possesses its own unique set of customs, traditions, and rituals. Social norms are enduring within cultures due to the actor's inherent connection to said society. Each physical gesture performed by the actor must possess a social

of theater, as well as students enrolled in colleges and institutions of fine arts.

Third: The aim of research:

The objective of this study is to ascertain the physical techniques employed by actors and examine their correlation with cultural heritage.

Fourth: Limits of research:

The objective limit: the actor's physical techniques and their relationship to cultural heritage.

Spatial limit: Performances presented in theaters in the capital, Baghdad.

Time limit: 2018-2020

Fifth: Defining terminology

Technology: The individual demonstrated a comprehensive understanding of a certain subject matter, encompassing its knowledge, principles, regulations, and the application of those regulations to many aspects and revelations. This individual, who possesses great power and wisdom, has achieved a state of mastery in all aspects of this subject matter, thereby attaining perfection in their comprehension and execution of it. A person who has achieved mastery possesses control over various aspects of their life¹.

According to Ibrahim Hamada, he conceptualized it as the utilization of a particular application inside a broader framework or a traditional methodology in relation to any facet of the theatrical procedure. The recently used term "technique" might serve as a substitute for the words "craft" or "workmanship"².

According to Alexander Dean, the objective of technology and all forms of art is akin, as it aims to enhance the clarity, impact, appeal, and emotional resonance of the content or subject matter³.

The procedural meaning of technique refers to a specific set of skills employed by a performer to enhance their proficiency in theatrical performance. These skills are mostly focused on utilizing the performer's body to effectively convey their artistic work and exert an impact on the audience.

Chapter Two/Theoretical Framework

The first topic

Body technologies and societal markers

Throughout the course of theatrical history, the physicality of the actor has consistently held a paramount position within the realm of theatrical performance. The presence of the actor is crucial for the existence of theater, as the actor heavily relies on their body as the primary instrument for communication and the conveyance of significance. The significance of the human body has become evident since the inception of the instinctual drive to engage in physical activity. Early humans exhibited a proclivity for dramatization by imitating elements of the natural world and their fellow humans. They would vividly describe their hunting experiences, employing

Therefore, it is dependent on a human or physical component. Similar to the theatrical traditions of the East and ancient Greek theater, Peter Brook's methodology involved a reexamination of Eastern social principles. His objective was to further develop and reconfigure these principles in a manner distinct from prevailing societal norms. By employing physical rhythms, Brook sought to effectively communicate specific societal circumstances. Therefore, transcending the simulation that encompasses a social behavioral inclination, the individual in question shares similarities with Krotowski in terms of seeking origins to attain unconventional symbols. This aligns with Artaud's concepts, which emphasize the importance of commencing from a point of free expression, detached from conventional expressive frameworks, and utilizing the body as a foundation for a theatrical language that diverges from feeble societal indicators⁹.

The theater of cruelty use the actor's gestures, motions, and actions as a means to establish a connection with the audience, conveying unexpected social indicators. The evidence substantiates the notion that the human body possesses the capacity to replicate established customs and physical behaviors, which it assimilates from its surrounding society and environment. Hence, it holds significance for the broader societal context. The manner in which the performer's physicality is managed has a discernible impact, which becomes apparent when the actor takes the stage and assumes the role of a theatrical character. The human body has undergone transformations that mirror those observed in various countries worldwide, as a result of the influence of globalization on cultural practices and lifestyles. Completely.

Theatrical practitioners have historically recognized the actor's physicality as a significant mode of communication, possessing its own distinct lexicon derived from lived experiences. Consequently, the human body has evolved to serve as a means of communication that conveys societal messages. However, this communication occurs through a distinct process that deviates from the conventional aspects of everyday life. The primary objective of these bodily gestures and movements is to develop interpersonal connections with others, thereby facilitating social interaction. Contemporary social physical indicators strive to provide information that creates a sense of detachment from the body. These symbols manifest themselves to observers in a manner that encourages interpretation as a sequential arrangement of meaningful symbols, yet without reliance on conventional physical gestures¹⁰.

In the present context, the task of decoding this tangible cipher becomes increasingly challenging for the recipient subsequent to its exposure to alienation. The observer is required to carefully interpret the non-verbal cues exhibited by the performer, including facial expressions, eye movements, gestures, physical postures, and overall bodily actions. This task can be challenging, prompting contemporary directors like Dylan to engage the audience during rehearsal sessions, seeking their feedback on the actor's portrayal and the

context, as it is communicated to the audience. The performer effectively utilizes both physicality and vocal expression. The distinguishing characteristic of the human body is in its inherent privacy, denoting its capacity to adapt and conform to various circumstances and behaviors acquired from societal and environmental influences. The influence of society on the treatment of an actor's physique becomes evident when the performer takes on a dramatic persona. The actor or actress is required to fully embody the character, including its behaviors and feelings. This entails a comprehensive examination of the character's psychological, natural, and social aspects. The actor assimilates physiological procedures from society, which manifest as a reflection of his individual cultural identity. The acquisition of technique among esteemed actors in the Western world is primarily derived from extensive personal experience in their respective fields, rather than through the development of their own unique style within the established traditions that came before them.⁶.

This implies that the actor has employed their behaviors and physical performance activities based on personal experiences and the cultural context of their community. Through his portrayal of the character, he effectively conveys the cultural essence of his town, so emphasizing the authenticity of his performance. The actor's physical form is not perceptible to us without visual observation. The individual's affiliation with a particular philosophy and civilisation, as well as the beliefs that govern their conduct and overall preferences, contribute to the formation of a novel social framework within a given culture. The focus of inquiry pertains to the living activities that motivate individuals to develop their social interactions.

The social and cultural customs that govern human behavior play a crucial role in facilitating communication and fostering social cohesion. Simultaneously, these customs establish a connection between individuals and their natural environment, as well as their social group. It is worth noting that the universe we inhabit can be likened to a living organism, as it undergoes a gradual renewal in tandem with its inherent rhythms. In this context, popular carnivals serve as a tangible manifestation of this blending and interconnection, transcending boundaries and promoting inclusivity. There exists a lack of individuals and a disconnect from the external world within the physical form⁷.

The body is situated inside a society framework, and therefore ceases to function within its designated societal domain. In modern theatre, the selection of physical indicators within a community varies from one society to another. Modernist methodologies have effectively diminished numerous conventional disparities and indicators within the physicality of actors, instead relying on the notion that "The essential prerequisites for profound communication and comprehensive comprehension between theater and society are exclusively inherent, stemming from a theory of existence and a religious and moral sensibility⁸".

explore the concept of the inherent interconnectedness between individuals and their physical bodies, between individuals and their social environment, and between individuals and the vast expanse of knowledge within the universe.

Hence, the individuals in question acquired their theatrical concepts from two primary sources, thereby establishing a connection with these two sources. The initial source pertained to their examination of the genesis of Western theatre, tracing its origins back to religious rituals characterized by communal festivities. Regarding the second source, the researchers comprehended the study on the methodologies employed in Far Eastern theater, which aligned with their desire for it to serve as an exemplar. The Western theatre is perceived to exhibit a deficiency in its ability to effectively convey the profound essence of the human spirit, which has been suppressed as a consequence of global pressures and conflicts. This marked the pivotal moment in the actor's journey, shifting his focus from merely replicating reality to actively seeking out the technical and expressive tools necessary to engage with forms that surpass his conscious understanding. The individual may employ gestures, forceful motions, or instinctual vocalizations as a means of conveying their internal realm through unconscious energy. The observer's interpretation is not governed by rational thought processes, but rather influenced by emotional energy.¹⁴ This implies that a significant portion of theatrical productions rely on Eastern traditions to tap into their enchantment and enigma, aiming to address the spiritual dimensions that are perceived to be lacking in Western civilization. Consequently, these directors prioritize the actor's physicality as a vehicle for conveying the innermost aspirations of humanity. Artaud endeavored to supplant verbal language with the expressive language of the actor's physicality within the realm of artistic expression. The performer's conviction in the capacity of physical language to foster a sense of intimacy between the artist and the audience is evident in his incorporation of movement, dance, and mime within the theatrical context. The body possesses the capacity to impact the sensory perception of the recipient, thereby manifesting human emotions and unleashing metaphysical capabilities. Artaud differentiates between spoken language, which he refutes as possessing theatrical qualities. In addition to various modes of expression, including dance, music, and movement, the individual asserted that the language of movement, postures, dance, and music is inherently less effective than verbal language in elucidating human characteristics, conveying ideas pertaining to the self, and portraying distinct and accurate states of consciousness. The individual further challenges those who argue that theater serves the purpose of clarification. The exploration of human conflicts of an emotional or psychological nature and the pursuit of resolutions thereof are prevalent themes in contemporary theatre¹⁵. Artois observed that the early forms of theater provided a platform for the portrayal of fundamental human motives and instinctive

technical choices made in the performance¹¹. The recipient's body becomes a central role in the exhibition, since it effectively communicates many connotations and meanings to the recipient through its expressive capacities.

The second topic:

(Mechanisms of producing physical action in modern theatrical performance)

The modern era witnessed a multitude of research across several disciplines within the humanities, highlighting the observation that spoken language has experienced a decline in its capacity to facilitate effective communication among individuals. This decline can be attributed to the absence of the performative aspect of language, which traditionally served as a unifying force among human communities.

If one were to explore alternative expressive languages that could serve as substitutes for spoken language and facilitate connections between civilizations and cultures, irrespective of their historical and social contexts, in anticipation of what is commonly referred to as cultural globalization, it is likely that speech would undergo self-consumption, lose its inherent meaning, and undergo transformation. Consequently, the semantic domain of the language would also undergo alteration, resulting in a constant evolution of concepts. Therefore, it can be argued that the stability of language is not a static phenomenon. The attainment of certainty is not attributable to any deficiency in the speaker, but rather to an inherent limitation in the nature of language¹².

The emergence of various intellectual and artistic movements in the early twentieth century, alongside other factors, served as a significant impetus for numerous directors, including Antonin Artaud, to seek a universal expressive language or theater that encompassed multiple cultures. Artaud's chosen means for achieving this was through the utilization of the actor's body. Concurrently, contemporary theater practitioners began delving into the cultural histories of different peoples, utilizing these findings to inform their innovative theatrical experiences. These experiences were centered around the body and its capacity for expressive communication, with the aim of reinstating the celebratory and ritualistic aspects of theater. The ultimate objective was to bridge the divide between an individual's personal sphere and society, thereby fostering a sense of collective identity and unity, encompassing sensory, material, and physical dimensions.¹³

The concept of universal culture, rooted in physiological anatomical processes and the science of genetic engineering, has been embraced in the modern era. However, contemporary theater practitioners have aligned themselves with an alternative movement known as popular culture. This movement draws on its rich heritage and the social experiences that have been transmitted across generations. In order to further

author regards the bodily gestures and movements employed in theatrical performance as a highly efficacious method for effectively communicating the poet's emotions and sentiments to the audience. This perspective acknowledges the inherent limitations of verbal expression, necessitating the utilization of non-verbal elements to fully convey the intended message. The significance is validated and elucidated on the theatrical platform through the deliberate and expressive physicality of the performer, which operates autonomously from verbal communication. This approach stems from the conviction that the craft of acting entails the generation of tangible and aesthetically pleasing shapes within the performance space¹⁹.

Meyerhold adopted an approach centered on the construction of connotations and meanings, aiming to effectively communicate them to the audience through the physicality of the actor. This emphasis on the actor's body as the foundation for directors in the modern era aligns closely with the perspectives of Appiah and Craig. Both scholars recognized the importance of exerting control over the actor's body and directing it in a manner that serves the artistic vision of the theatrical presentation. They shared a common objective of harnessing the actor's body to such an extent that it becomes a vehicle for constructing connotations. This integration of the actor's body with other elements within the theatrical performance underscores its vital role in bringing the performance space to life. Appiah endeavored to attain a form of cohesion in his efforts. The author integrates these components while placing significant importance on the human/actor as a semantic benchmark for the surrounding entities, attributing to them vitality and significance. Regarding Craig, he initially refuted the artistic merit of the aforementioned actor and contended that acting lacks the qualities typically associated with art. Consequently, he expressed apprehension against engaging in discourse pertaining to this subject matter. The actor as an artist²⁰.

Theatrical art holds a significant position within global human culture, with actors serving as crucial figures in the realm of theater. They bear the responsibility of creating their own symbolic representations, drawing inspiration from their surroundings and society. These symbols and signs collectively shape their personal narratives, originating from their innermost being and encompassing their physical, intellectual, and social existence. This process imbues the actor's body with profound meaning and significance. The artist has the capacity to produce a series of visual representations that evoke various connotations and intended interpretations. Contemporary theater necessitates the attention of individuals, particularly men, towards the corporeal realm, since it enables the transmission of ideas, beliefs, and cultural expressions through active bodily engagement. The Arab theatre, particularly the Iraqi theatre, has been significantly influenced by the theatrical experiments conducted by Western writers. This influence is evident in the distinct qualities

inclinations through behavioral patterns. This facilitated interaction and communication among individuals. Additionally, Artois incorporated elements of magic and myth in his works, utilizing conflicts derived from the collective unconscious. He emphasized the exploration of the individual unconscious through myth rather than individual dreams and visions, employing these techniques in his performances. By utilizing shape and movement in lieu of shape and word.¹⁶

Artaud employed silence, screams, and murmurs as integral components of his theatrical language, which served as a means to convey his philosophical and visionary ideas. Similarly, Peter Brook concurs with Artaud's inclination towards distancing himself from spoken language and his pursuit of a universal performance language that transcends cultural boundaries. Brook believes that the human body possesses a deictic nature, enabling it to bridge diverse cultures. This deictic nature allows the body to render the invisible visible on stage. Consequently, Brook assembled a troupe comprising actors from various cultural backgrounds, aiming to foster creative interactions that would contribute to the shared goal of enlightenment for all individuals. Brook's concern extended beyond the physical aspects of the theatrical performance, encompassing all mechanisms employed to convey meaning and transport the audience into an immersive universe. The performer utilizes physical movements to manifest spiritual energy, enabling the expression of dreams and visions. This transformative process allows the performer's body to function as a conduit for conveying truth. Brock asserts that regardless of the nature of the experiences encountered, be they positive or negative, morally right or wrong, they all serve a singular objective. Is it feasible to enhance the visibility of an object or concept by means of a performer's presence¹⁷?

Similar to other contemporary theatre practitioners, Tadeusz Kantor espouses the notion that theatre should reestablish its connection with its ceremonial origins. This entails situating the performer within their primal state of human existence, thereby cultivating their inherent abilities that are fundamentally crucial to their creative expression. Hence, the establishment of a state zone becomes imperative. This is due to the inherent flaws in the prevailing theatrical tradition, which relies heavily on realistic photographic copies of life, thereby distorting the essence of representation¹⁸.

Cantor's instructions to his actor can be interpreted as a call to embrace a particular movement system that emphasizes a departure from mechanistic approaches and a shift towards a more spontaneous and fluid expression, imbued with implications and meanings. Theatrical performances in the modern and contemporary age have been distinguished by their dependence on the physicality of the performer as a means of conveying interior emotions. Meyerhold's significance in this realm is comparable to that of his predecessors, as he developed a performing style that emphasizes presentational theatre. In his analysis, the

The production of the play was overseen by Anas Abdel Samad, who served as the writer, director, and scenographer.

The venue and date of the performance are as follows: National Theater on January 8th, 2019.

The production is facilitated by the Ministry of Culture, namely the Department of Cinema and Theater, in collaboration with the National Acting Troupe.

Actors: (Muhammad Omar Ayoub, Ola Alaa, Al-Yassar Al-Rubaie, Iman Al-Rubaie, Hisham Al-Kanani, Yasser Fadel Al-Mamouri, Saeb Haddad, Nazim Hassan Shajar, Dhargham Qasim Mazloun, Sadiq Abdel Reda Manati, Haider Muhammad Hamdi, Ahmed Nizar, Rasem Karim Masoud, Youssef Abdel-Rahim Hamel, Hassanein Fadel Rashid, Mortada Hashem Zuaij, Yassin Diaa Yassin, Mustafa Alaa Sahib, Murtaja Ibrahim Rahma, Muhammad Tahseen, Abu Al-Hassan Ali, Hammam Qasim Mazloun, Muntazer Al-Shawak, Sabah Sanfour, Ahmed Sanfour, Laith Nimah, Ali Rasoul. , Yassin Mushtaq, Hisham Al-Kanani).

Analysis:

The images within the performance exhibit a wide range of presentations, effectively conveying a critique of societal norms. These images depict the various aspects of everyday life, characterized by concerns and anxieties surrounding conflicts and wars. Additionally, they serve as a medium for unveiling suppressed instincts. The incorporation of numerous images and sounds, intermittently interrupted by the physical presence of the actors, contributes to a repetitive and cyclical performance. This repetition, achieved through recurring scenes, serves as a means of expressing the underlying meanings conveyed through the actors' movements. The presence of theatrical lighting serves as a representation of the inherent human significance that is conveyed within its visual manifestation. Upon initial observation, it is evident that there are four distinct sources of illumination, each representing a unique facet of the human experience through the bodily expressions of the performers. This differentiation becomes apparent through the auditory variations. The presence of an irritating buzzing noise emitted by a fly can be seen. The subject of discussion is the video accelerator tape. The subject of discussion is the musical instrument known as the drum. The concept of crystal voice refers to the phenomenon of a clear and resonant vocal quality. The vocal characteristics of males. The auditory signal used to indicate the beginning or end of a school period, commonly referred to as a "school bell." The phenomenon of crackling is observed. Subsequently, the amalgamation of diverse visual components becomes apparent. Not all objects bear resemblance to one another; therefore, he positioned a receptacle for garbage disposal. The steps are white in color. The water cooler is a device commonly found in office environments that provides a source of chilled and/or heated water for individuals to consume. The subject of

observed in the performances presented by Iraqi directors and actors, showcasing the level to which they have been impacted by these experiences.

Theoretical framework indicators

1. The correlation between an actor's physical performance and the cultural milieu is contingent upon the actor's psychological, intellectual, and physical condition.
2. The portrayal of characters by the actor was shaped by the prevailing political, religious, and economic circumstances of the surrounding society.
3. The actor's exceptional suppleness and physical conformation had a significant role in challenging and deviating from conventional modes of presentation.
4. The modern and contemporary era have played a significant role in the development of a universal language in theatrical performances, achieved through the utilization of body language and standardized indicators.
5. The integration of contemporary technologies inside the lighting and sound systems of theatrical venues has facilitated the execution of actor motions during live performances.
6. The actor's ability to effectively communicate through body language, which transcends linguistic barriers, is a notable aspect.

Chapter Three

Search procedures

- **research community**

In the year 2019, a theatrical production was showcased in the capital city of Baghdad. The selection of this particular theatrical performance was purposeful, as it had an acting performance that aligned with the research needs and the indications outlined in the theoretical framework.

- **Methodology:** The researcher utilized many study tools, including indicators, a theoretical framework, and visual observation, to gather and analyze data.

- **Analytical methodology:** The researcher employed a descriptive strategy to analyze the research sample.

The researcher deliberately chose the theatrical performance "Rebuke" directed by Anas Abdel Samad as the research sample. This decision was based on the presence of diverse elements within the performance that offer optimal opportunities for analysis and the utilization of contemporary international methods and techniques in the realm of acting performance.

- **Exemplary analysis**

The subject of interest is to the domain of theatrical performance within the realm of experimental theater, specifically focusing on the act of reprimanding.

meticulously calculated flow, nimble movement, and strict synchronization with the background sounds. The act of raising the white curtain during the data show serves to unveil transitions within the scenes, so creating an immersive experience for the recipient, fostering a sense of involvement in the performance. The transitions that occurred during the actors' performances resulted in a harmonious integration and fusion with the illumination. The presence of various individuals, including an employee, a young man, a girl, and a camera man, transitioning between different areas of illumination, accompanied by the perception of a person situated backstage, exhibiting a meandering motion in both right and left directions, serves as an indication of instability and disruption within the intricate system of his personal life. The director responded to this situation by incorporating theatrical intricacy in terms of both auditory and visual elements.

The act of staging a play that conveys criticism extends our understanding of the various possibilities for interpretation. The aesthetic appeal and cognitive engagement derived from experiencing the performance in a manner that enhances cognitive retention. What sets it apart is the lack of temporal and spatial constraints, allowing for a complete portrayal of the human condition that transcends the specific context of Iraq. Instead, it encompasses similar experiences of individuals worldwide, as they navigate through various crises and adversities. Similarly, The text highlights the portrayal of an individual's struggle to attain fundamental rights essential for survival. These rights, however, prove elusive, leading the individual to adopt a pessimistic outlook. Consequently, the individual seeks solace in the symbolic representation of the woman in red, portrayed by the actress Ola Alaa. This character embodies an agent of transformation, whose actions carry a subtle sexual undertone, further adding to the complexity of the narrative. In the interim, the young individual emerging from the refuse receptacle descends upon him while donning a refined coat that he effortlessly adorns. This occurrence serves as a clear indication, through a straightforward juxtaposition, of the effortless acquisition of advantageous circumstances in life by individuals who lack merit. As previously stated, the production did not explicitly disclose the temporal and spatial context inside its intricately interconnected framework, which was further emphasized by the revolving stage centered around the male protagonist and female lead. In the shown scene, a collection of documents is arranged in piles, accompanied by a gathering of performers. Additionally, an image is presented featuring two flies and a young girl engaged in the work of wringing out damp garments, while the remaining individuals endure various forms of distress and anguish. This portrayal captures the current era in a condition of intense bodily contortion, further accentuated by the auditory presence of unfamiliar hymns, as well as the resonating tones of crystal and drums. Throughout this period, our absence from a specific time and location imbues it with a universal language. The notion of

discussion pertains to the concept of a cloning apparatus. The object under discussion is a coffin that is predominantly white in color. The presence of disassembled doll heads distributed in a disorganized manner. A container filled with liquid, specifically water. Utilizing the data shown in the backdrop of the stage for slide projection, the diverse amalgamation of visual components showcased a heterogeneous assemblage of focal points, each exhibiting distinct viewing angles. This amalgamation epitomizes the monotonous regimen of existence and the perpetual impediments faced by the Iraqi individual in pursuit of their aspirations. Their daily endeavor revolves around securing basic livelihood necessities, including employment opportunities, while striving to attain personal goals and objectives amidst various challenges and obstacles. The director employed the aforementioned voice to represent the persistent presence of the fly, which the character endeavors to eliminate unsuccessfully. This monotonous cycle of existence is symbolized by the act of lowering the curtain, afterwards raising it, and repeating the performance once more. The director prioritized the young guy, the girl, and the employee in charge, as they serve as essential figures in the theatrical process and the collage system, which holds significance in shaping the show's scenography. The observer perceives a noticeable absence of coherence between the performers' portrayal and the various components of the production, as they were presented in a disjointed fashion, thereby deviating from the general anticipation of the performance. The models engaging in distinct behavioral acts within each illuminated area demonstrate that each performance exhibits variations in relation to the visual and auditory system. Consequently, it becomes imperative for the viewer to comprehend the fragmented nature of this visual representation. The phenomenon of students gathering in large numbers on the ground, surrounded by vibrant files, carries both psychological and social implications within Iraqi society. This occurrence serves as a reflection of the individual's intellectual and psychological condition, highlighting their role as a member of this particular community. In contrast, an individual attired in antiquated garments is observed holding a camera amidst a backdrop of video imagery projected on the stage. Concurrently, a persistent buzzing sound emitted by a fly permeates the scene, prompting the actors to engage in sporadic movements in an attempt to repel it. Meanwhile, the character embodying the role of the responsible employee maintains a state of silence throughout the duration of the performance, symbolizing the employee's stagnant disposition within their everyday existence. The Taubeek show is distinguished by an irregular physical rhythm that is further accentuated by the abrupt transitions executed by the two performers. This elicits a sense of fluctuation in the audience, achieved through deliberate repetition. The performers emerge from illuminated areas and seamlessly blend into the show's scenography, thereby showcasing their heightened physical adaptability. The actor Ali Hamid's transition from one spotlight to another is characterized by a

techniques. Through the incorporation of collage techniques and the clarification of the show's ambiguous meaning, the circular movement of the stage served to enhance the performance of the young man and girl. This was achieved through the strategic arrangement of files and the physical positioning of the actors, accompanied by the utilization of sound effects. As a result, the performers were able to convey a sense of psychological turmoil. The statistics provided further substantiated the captivating nature of the event.

Fourth chapter

Results and conclusions

First: Results:

1. The influence of environmental and cultural heritage on the movements of the actors in the research sample is a topic of contemplation and analysis.
2. The cultural influence of the rituals was evident in the actors' portrayal, as they exhibited psychological indicators of embodying the roles and their actions.
3. The research sample (reprimand) exhibited a high level of acting performance and a general environment that closely resembled international standards. This can be attributed to the influence of numerous directors and performers who have been shaped by their exposure to modern and contemporary international experiences. The aforementioned effect has become apparent in numerous theatre productions in Iraq in recent times.
4. The movement and gestures of the players were indicative of the events occurring inside Iraqi society, suggesting a correlation between the performance and the cultural, political, and economic situations of the society.
5. The utilization of kinetic language by emerging Iraqi directors and actors has played a significant role in establishing a universal medium of communication for Iraqi performances, enabling them to be comprehensible across many nations worldwide.
6. The physical gestures, encompassing both bodily position and overall movement, serve as a means for the performer to effectively communicate meaning non-verbally.

Second: Conclusions:

Based on the information presented in the theoretical framework and analysis, the following conclusions can be drawn.

1. The physical performance of the Iraqi actor is intricately connected to his cognitive prowess, which he cultivated via extensive reading and exposure to international productions.

alienation was further exemplified by the scenography employed in the production. By eschewing conventional visual elements, such as stereotypical props and set designs, the show adopted a collage-like structure. This was evident in the arrangement of the models' bodies, which were stacked akin to files, as well as the transformation of the cloning device into a concealed refuge for the actors. Moreover, the actors' movements, illuminated only in specific areas, became monotonous, mirroring the automatic actions of an employee. The cessation of movement resulted in a profound silence and immobility. He remained still, as though under the influence of external guidance and control. The director successfully created a sense of auditory detachment by orchestrating the physical movements of the actors in conjunction with the fluctuating intensity of the buzzing sound produced by the fly. This concept served as a foundational idea for the production, particularly when the fly's sound effects intersected with other auditory elements such as crystal sounds, anticipatory music, and explosions. Consequently, the sound component of the performance deviated from its conventional role as a musical accompaniment that enhances the overall success of the show. The individual experiences a state of annoyance, characterized by a prompt attempt to eliminate the presence of flies and mitigate the disturbance caused by the auditory stimuli through the act of covering the ears with one's hand. The director's selection of bothersome flies in the film may have been motivated by their notable characteristics in reality, such as their prolific breeding habits and sudden demise resulting from their abbreviated life span. The director has effectively portrayed the monotony of existence through the actors' performance. The contemporary reality is marked by a discernible sense of hesitation, as evidenced by the performance of the young performer, Anas Abdel Samad. In his portrayal, he grapples with the challenges of life and endeavors to establish connections with various social groups. Notably, he demonstrates this by directing his attention towards an employee, positioning himself in close proximity, and arranging objects such as a file, a chair, and a trash can. Conversely, when the auditory stimulus resurfaces in the form of a vexatious sound effect that elicits irritation in the female individual, the male protagonist endeavors to capture the fly in order to alleviate the girl's discomfort. Subsequently, the female protagonist assumes a supine position and extends her hand in a forward direction, prompting the male protagonist to descend and convulse in a sincere portrayal of the anguish experienced by young men.

Each visual element of the performance aligns with a certain term from the lexicon of existence. The garbage bag possesses the potential to transcend the notion of marginalization, offering multiple connotations with diverse meanings. The integration of contemporary technology has played a significant role in enhancing the aesthetic appeal and facilitating several layers of interpretation. This was achieved by the amalgamation of video imagery with the performers' actions, accompanied by the deliberate use of lighting

reality, representing the plight of humanity, and regarding theater as a key catalyst for societal transformation.

References and footnotes as they appear in the research:

2. The Iraqi theatrical performance is characterized by its exceptional clarity, particularly when employed in conjunction with contemporary lighting and sound techniques, which serve as effective tools for enhancing comprehension.
3. The majority of Iraqi performances emerged as a response to society's imperative for transforming

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