



The Variants of Place and the Narrative of the Body in the Performance of the Iraqi Theatrical Actor

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ABSTRACT

The place is one of the important artistic elements in achieving the form and type of expression between the actor and the recipient, as the actor's techniques change to highlight movement forms commensurate with the data of the theatrical performance location, so the actor's body works to communicate and communicate through movements, gestures and signals of the face, arms and feet, and all of these rhetorical elements are affected by space And the shape and size of the place of performance, for this reason, the need for this study arose. The research included an introduction and a theoretical framework of two sections, the first: the concept of narration and its preoccupations in the place, the second topic: physical expression and its narrative significance in different places. As for the research procedures, the researcher adopted the intentional sample, and then the results Research and conclusions.

Keywords: Place, Narration, Body, Actor Performance.

INTRODUCTION

The research problem and the need for it: The narrative creative discourse has been employed through the body since the existence of man, as we can say that the expression of the states of the soul can be shaped through a group of movements and bodily narrative narratives in delivering the message, i.e. the body adopts the issue of expressing ideas, understanding and perception in the form of an artistic painting within the specified place, The theatrical show relies in its philosophical discourse and vital activity on the artistic debate between the emotional responses and the space of the place of the show.

The researcher observed, through watching theatrical performances, that there is a breach in the transfer of events and actions in the body of the actor in the manner of narration from one place to another to a set of rhetorical and kinetic meanings. Therefore, the research problem emerged, which is represented in asking the following question: Does the shape and size of the place determine the method of narration in the actor's body? And is the graphic, expressive, narrative image built with the actor's body with the same efficiency in different places?.

The Importance of the Research

The Importance of the Research is to develop the performance capabilities of the actors in how to embody the various personalities in the way of physical narration in different performance settings.

The Aim of the Research

The Aim of The Research is to reveal the mechanism of narration in the body of the theatrical actor in different places.



The Research Terms:

1- Defines (variables) language: "He changed from his state: he turning, and changed him to make him other than what he was, and transformed him and changed him" (Al-Fayrouz, 1993, p. 583).

(Variables) idiomatically: "variation is the transition from one state to another" (Jamil, 1982, p. 330).

The researcher defines (variables) procedurally: it is the change and difference of the place of the actor's performance in the theatrical performance in terms of area, shape and size.

2- Defines (place) linguistically: "A place is a location or a space as a material existence that can be perceived by the senses" (Marie and Hassan, 1997, p. 473).

(Place) idiomatically: "It is what a thing is permitted in, or what contains that thing, distinguishes it, limits it, and separates it from the rest of the things" (Gaston, 1984, p. 19).

The researcher defines (the place) procedurally: it is the space with limited geometric dimensions and different geographical shapes, in which the actor recounts the performance of his role through his body.

3- Defines (the narrative of the body):

A- (narrative) linguistically: "Narrating the talking: narrated it and presented it, recounting its details and facts, recounting the story and the like – recounting news / facts / historically" (Omar, 2008, p. 1055).

B- (narrative) idiomatically: narration means "the manner in which the story is narrated through this channel itself, and the influences it is subject to, some of which are related to the narrator and the person narrated to him, while others are related to the story itself" (Hamid, 1991, p. 45).

C- (the body) linguistically: it is "the body, you say of it: embodiment, just as you say of the body is embodiment... and every creation that does not eat or drink from towards the angels and jinn of what is intelligible, then it is a body" (Ibn Manzoor, 1999, p. 281).

D- (the body) idiomatically: "It is physical signs and gestures that send specific messages in different situations and circumstances, showing you artistic feelings and bringing them to the surface, so they communicate through information or ideas about the other person, so that he cannot hide the thoughts that revolve in his mind" (Bani Younes, 2007, p. 340).

The researcher defines (the narrative of the body) procedurally: it is the way in which the actions and events of the theatrical action are woven and narrated to the recipient from the imagined image to the visual linguistic image through the actor's bodily, kinetic, gestural and gestural tools.

The First Subject

The concept of narrative and its engagements in place

Narration is a linguistic method followed in novels, stories, stories and plays. Narration translates events, behaviors and actions into a set of linguistic or kinetic rhetorical meanings. It extends to other types of artistic works that contain narration in their structure, such as animated pictures, cinematic films, and the painter's painting, meaning that "narration is an action that has no limits, expanding to include various discourses, whether literary or non-literary, created by man" (Saeed, 1997, p. 19) And the narration needs a place that corresponds to the movement of the body to convey the idea of the show.

And narration has various and different concepts, as it comes in the sense of succession or succession of things related to each other or the sequence of the conversation, and narration often comes in the sense of narration, and that narration in general is based on two basic pillars, "the first: that it contains a story that includes certain events. And the second of them : to specify the way in which that story is told" (Hamid, 1991, p. 45), and



therefore the main components or narrative structure consists of (the narrator), (the one narrated) and (the one narrated to him).

And that the concept of modern narrative was based on the theories of the Russian formalists, as they issued a package of statements that are considered alphabetical in narrative studies, including the inclusion of narrative time in the theory of literature, which is based on the method of narration with the system of retrieval and foresight, and the way of presenting events is in two forms: "Either the narration is subject to the principle of Causation, so the facts come serialized according to a special logic, or he abandons the temporal considerations so that the events follow without an internal logic" (Hassan, 1990, p. Chronological order, and it is assumed as if the story had happened in reality, but in the second case, which is called the narrative structure, the events in the narrated story are according to an imaginary compositional work system.

The concept of narration in reading literary texts such as the story and the novel moved to the concept of narration in theatrical performance through audio and visual elements, as narration appeared in the theater through moving signs represented by signs, gestures and movements of the actor's body, and the place that contains signs and fixed components represented by the rest of the elements of the theatrical show , As the narration relied "on articulated language, oral or written, and it could depend on a fixed or animated image, and it could also depend on movement and on the organized mixing of all these materials" (Roland, 1993, p. 25).

In this context, the conditions of narration in the story or the read novel apply to the narration in the theater, as the author is the transmitter in the novel, and the reader is the addressee, while in the theatre, the actor is the transmitter in the first degree, as for the rest of the components and elements of the theatrical show, such as the lighting that is Able to identify the place and clarify personality traits and psychological characteristics through reflected color" (Saadoun, 2005, p. 105), decoration, fashion and music, as they are multiple elements in the narration of information and saturated with meanings. Understands the pictorial context, overtones, and interpretation of the functions conveyed by the actor.

Physical expression and its narrative significance in different places

The body is an active and important entity in society, with intellectual and aesthetic value, a sign, and a visual language that has its symbolic, iconographic, indicative, and suggestive rhetorical connotations, as the body is considered "an incomplete biological and social phenomenon that changes within certain restrictions, as a result of its presence and participation in society" (Kris, 2009, p. 32_33), and human, psychological and social studies focused on the status of the body, ways of caring for and educating it, and ways of dealing with it in interpreting and shaping the life of the individual in society.

The body is affected by external factors and influences them, so we see the effects of cultural systems and social values on the woman's body, which made her a weak being compared to the body of the man. The psychological movement is either translated, affirmed, interpreted, or commented upon" (Samer, 2000, p. 71).

And that the body and its movement are a mass of symbols with influential intellectual contents, expressing the content of the speech, as the recipient perceives the movement of the actor's body visually within the place, "and by movement we do not mean here the movement of the actor's body from one place to another only, but we mean all the resulting gestures, signals and behaviors, as actions Or reactions to the emotions of the personality and the circumstances surrounding it" (Lane, 1981, p. 12), as the body has the ability to transform forms or perceptions into expressive symbols, and thus achieve communication with the other according to a new formulation and purpose that is linked to a dialectical relationship with the geography of the place.



And that physical contact is an innate thing from birth, and it is the language of societies since ancient times, "because human life at all times and places is nothing but participation with others and interaction with the daily environment of a person" (Mahmoud, 2007, p. 48) and does not depend on a specific part of the body, As facial expressions, body positions, movements, strokes and silence are visual means based on the place, and the movement of the body can be divided into several parts.

1-The Face: A person can express what is in his mind through facial expressions, as it includes the movements of the eyes and eyelids, the movements of the eyebrows, the blinking of the eyes, the nose, the ears, the mouth, the tongue, the teeth and the lips, and it reveals the true and buried feelings and gives true impressions about the inner components, as the expressions of "The face acts as signs that are added to the verbal statements or replaces them" (Baraka, 1993, p. 217), and facial expressions help in believing or distrusting the person speaking, and a huge amount of narration comes out of the human face in an innate way that shows the health and emotional state of the sender, such as "smiles." And laughter that expresses interest, welcome, or joy, pleasure, and pleasure, and equals it in importance to tears, and signs of frowning that may express sadness, anger, or dissatisfaction and anxiety" (Julian, 2000, p.54).

2- Kinetic Expression: It comes from parts of the body, such as the gestures of the fingers of the hand and the positions of the arms and legs. They are symbolic, narrative connotations that are perceived by the senses of the recipient, as they are related to the place and the environment. The place" (Latif and Al-Asadi, 2022, p. 234) and this reveals the emotional, mental and psychological state, and therefore the actor lists with his body "that the atmosphere in which the character lives is hot or cold, dry or humid, sunny or cloudy" (Sami, Introduction to the Art of Acting , 2001, p. 36), and this can be seen through the method of movement, standing, or sitting, that is, the dialectic of narration with the body is based on stillness and movement within the space.

As for the motor rhythm, it lists the type of emotion whose speed is related to the time inside the place. Each slow or fast movement has its own impression on the other person, as the movement of people who are exhausted in their lives and have problems, we find them "walking in a moderate way, with the head lowered and the hands intertwined behind the back and their steps Slow and they might stop to kick a stone" (Ahmed, 2011, p. 33), and the movements and walk of the old man are a narrative that evokes in us the state of old age, and the inability to practice life normally, and this is what distinguishes him from the young man whose physical rhythms are different.

There are also other cases of narration through the body, for example, silence, which is synonymous with speech, and it is a majestic state of implicit speech and has a mighty force in non-verbal communication, and an important role in conveying meanings, and this silence in itself is a reaction to actions and a means and an expressive image of Condemnation, criticism, confusion, ambiguity, and a state of isolation, or it may express a state of meditation or anticipation, or it may express pain, or silence may express critical and crisis psychological states such as emotion, and a person expresses it through the language of the eyes, or a movement in his foot or a gesture in his face.

3- The Nod: It relies on suggestion to clarify intentions and purposes, and through it the narrator expresses psychological emotions, propositions, intentions, and ideas of the theatrical character, and the gesture is distributed over parts of the body, including the head, face, arms, and feet, as the person resorts to shaking the hand to mock or striking with the hand forcefully on the foot, which is a sign On boredom and showing dissatisfaction or bad mood, in addition to "shaking the shoulders negatively or positively and head movements that indicate approval or disapproval of something in addition to raising eyebrows and eye movements" (Baraka, 1993, p. 48), and in the following we will discuss a narrative The body of the actor in the performances of some of the various theories of theatrical directors.



1_ The narrative of the actor's body at (Grotsewki)

Grotowski's actor mastered the rest of the theatrical show's elements in narrating feelings, thoughts, and emotions by investing the latent energy in his body, and this is applied by showing the symbolic expressive image suggestive of the sign, the gesture, and the different body positions in the form of artistic paintings, as "the body moves according to the circumstances." The mask remains an expression of despair, suffering, and indifference" (Yusuf, 2001, pg. 276), based on the body's narration of those situations and the deepening of the emotional, intellectual, and aesthetic image with a dynamic rhythm that spans time and different places.

The actor does the work of the narrator, as the actor describes to us through signs, movements, and gestures the place, the temporal development of events, and the creation of theatrical expression, by hitting the feet on the ground and shouting. It leads to the liberation of the subconscious or the unconscious, and thus the actor transcends himself" (Sami, *The Art of Acting: New Theories and Techniques for a New Theatre*, 2011, p. 70), objectively and technically.

2_ The body of the narrator in the theater (Robert Wilson)

The aesthetics of narration are manifested in (Robert Wilson) through the body of the performer, who is a transmitter and transmitter of theatrical events in an unconventional way and different from the classical performance, as "the movement is in a way in which the image is reintroduced or diversified so that it forms certain motifs, and on one level the rhythm and selection of images is a reflection direct to the psychological patterns of thinking" (Christopher, 1994, p. 387), that is, the narrative structure of events in his plays is not subject to causation or chronological order, "and the performance has become free and not bound" (Karim, 2019, p. 67) and is according to an imaginary system, dependent in which the performer creates plastic structures in activating the visual discourse through the ruling image represented by the slow motor rhythm, in addition to the movement of the actor's body flowing in place with the visual scenography elements.

3_ The data of the narration and the design of movement in the body of the performer according to (Pina Bausch)

The performer invests his body to narrate topics and ideas by performing a set of dance poses in a series of relationships resulting from individual and collective movement signals and patterns. The principle of causality, and the body of each performer produces a set of symbols and subtle motor signals called the movement form of the performer, and it is diverse and expressive with its own rhythm and its own connotations, and the sum of those movement forms performed by a number of performers produces general expressive movement formations as a single block, and these movements are described as It has its various characteristics, which is subject to the geographical location, as (Pina Bausch) makes continuous changes to the scenes, as it does not settle on specific scenes, and this process in the theater is called demolition and construction (Faisal, 2009, pg. 205_206).

Theoretical framework indicators

1_ The performance of the actor in the narration with his body depends on simulating the characters, actions and events in their external form, and not the embodiment and embodiment of the character.

2_ The meaning of the kinetic verb is determined in the actor's performance of the narration with his body on the geometrical place.

3_ The performance of the actor in the narration relied on the bodily movement rhythm subject to the geographical location in showing the symbolic expressive image, and conveying the feelings and feelings of the characters.

4_ The proverb can narrate with the body by employing states of stillness and silence in its performance, as a kind of narrative discourse and a sign and linguistic signifier, to highlight repressed psychological states and motives.



5_ Narration through the body requires the performer to resort to signs and gestures and to change formations and physical positions to become a plastic element within the geographical location that expresses suffering, despair and indifference, and through which events are narrated in the theatrical performance.

RESEARCH PROCEDURE

Research community: actors in Iraqi theatrical performances.

Research sample: The sample was chosen by the intentional method by the researcher, and it was represented in the acting performance of the play (Rebuke) written, scenographic and directed by: Anas Abdel Samad, presented in Baghdad _ The National Theater and the Institute of Fine Arts in 2019 AD, Acting _ Anas Abdel Samad _ Mohammad Omar _ Ola Alaa _ Iman Al-Rubaie, due to the diversity of the physical narrative performance styles of the actor in that sample, which achieves the goal of the research.

Research methodology: The researcher adopted the descriptive approach that is consistent with the nature of the study in his analysis of the actor's performance.

Research tool: The researcher relied on the method of direct observation in analyzing the research sample.

Means of measurement: the indicators of the theoretical framework as they represent a criterion in the analysis.

The idea of the play:

The events and the idea of the theatrical show (Reprimand) presents a diverse physical narration that reflects the concerns and suffering of the contemporary man, and what surrounds his life and exposes him through his bitter reality through the harbingers of past ages, up to the reflection of the events after the change in the regime (2003) on the faltering reality of daily life , and with all its predicaments that the people have gone through in recent years, as the actor (Anas Abdel Samad) narrates with his body a world based on moral collapse, the authority stands behind that disintegration, as he likens it to a donkey that ascends a chair and brays in vain, and presents (Anas Abdel Samad) With his body inside the geometric place that possesses a high narrative language, a pictorial text about the bitter reality of the people's subordination and the idea of ignorance and the cognitive and intellectual vacuum that generations and society have reached, as well as the female characters excelled during the theatrical performance in narrating the events in formative consistency, and in broadcasting the semantic images about the societal transformations of the reality of women.

Sample analysis

The performance of the actors (Anas Abdel Samad), (Mohammed Omar), (Ola Alaa) and (Iman Al-Rubaie) at the National Theater and the Theater of the Performing Arts Department at the Institute of Performing Arts.

The scene begins with a character holding a camera while sitting on stage, the second character (Mohammad Omar) holding several files in his hand, the third character is (Iman Al-Rubaie) and she also holds files in her hand, and the fourth male character (Anas Abdel Samad) who is a semi-naked actor. It carries within it the chaotic cumulative actions and thoughts of the bitter reality, but this character wears clothes irregularly, in contrast to the desire of the female character to strip from her clothes.

And the scene took the character of narration in making imaginary sentences, many situations and situations through the physical performance of the actors, and their high abilities in broadcasting expressive vocabulary and rhetorical structures in a collage manner and interpreting the speech, and they relied in its fictitious formulations and its absurd foundations on the power of imagination in simulating the character in its external form, and that the focus of the actors was not It was not the same as in the first show on the national stage.



As we find the performance of the performers full of interpretation, the performer interprets his suffering in an intentional way shrouded in a state of stillness, silence, and complete silence to confirm stagnation, as the proverb can narrate through the body by employing states of stillness and silence in its performance, as a kind of narrative discourse, a sign and a linguistic signifier, as the performer lists in each case The formula of explicit and implicit human feeling, started from the spatial light installation in the form of four light spots, which was not employed on the stage of the Fine Arts Theater, and thus tries to practice his life to achieve good living and his generous aspirations in life.

After that, the various physical performance transitions and transformations suddenly begin to narrate and enhance the scenic transition to activate new areas of display by exiting from the area of the light spot to another area nearby or in depth, to form another narrative image different from the first image, as the performer can narrate through changing configurations and positions. physical to become an expressive formula and a plastic element within the space.

In another scene, the narration process was shown through the physical language of performance, the sudden fast and slow movement transitions, and the rhythms enhanced by the light element, as we find this evident in the lack of logical connection in the place between the two stages in the two theatrical performances, which led to breaking the formula of the logical sequence of events.

The body of the performers in the theatrical show achieved a collage, through the diversity of foci and the multiplicity of angles of vision that departed from the stereotypical physical performance, as we find the physical performance recounting the state of human routine and suffering in obtaining the simplest requirements of living, and the body recounting the pain of life and human suffering through wriggling trying to reach The goal and its collision with some obstacles that make this miserable life more like the intermittent and disturbing buzzing of flies, the performer tries to get rid of it with his body, but to no avail.

The events escalate the moment the girl leaves her place and moves outside the light spot with the young man entering that light spot, as the performer (Anas Abdel Samad) penetrates all the light spots with his body, and creates those physical formations and regular and complex movements in the show, a different narrative goal, seeking to get rid of the destructive routine of man .

The datacho works in the depth of the theater, which displays the image of the two flies, the work of the (chorus) of the narration in the Greek era, as it is a scenic diversity overlapping that works with the image of the live performance of the performers in one moment to enhance the presence of the collage, as well as the lighting that revives the back space of the stage as a participating element in Supplementing the scenic overlap of the overall image, and in this scene we find the body recounting the pessimism of the image through stillness and the symbolism of the mysterious performance figure and the long, disciplined and suspicious silence, as well as we find the employee's frequent on-site transfers in several areas and the ups and downs, as he receives with his hand the files of employment applications from the young man and the girl to move after that He climbs the stairs, and then the employee is handcuffed and linked to a cloning device.

In a chaotic scene of bitter reality and the dominance of backwardness and ignorance over society, we find the performer (Anas Abdel Samad) inside the light spot with a set of books in his hand, and a moment later we find him falling to the ground and then twisting, as he expresses those semantic concepts and the silent physical performance narrative language about the state of torture and marginalization of minds The enlightened and the educated class in society, it is a synthetic discourse and a highly sensual language.



In addition, we find the absence of temporal evidence, in order to give a holistic, multi-meaningful picture of the living ambition of man and his suffering in all places and times, as we find the overlap of the performance of the performers with the image of the two flies with the rotation of the stage of the national theater that loses it to the stage in the Institute of Arts, so all of this is an attribution to the scene Imaginary performance, and an expression of the monotonous life and the state of pain and misery and psychological and social disorder.

In the last scene, the actor retells the first image with his body, and this method depends on repeating an event in the past in a technical performance style, as the state of silence and waiting turns from meaninglessness and futility into noise through the buzzing of the two flies, i.e. a bitter living reality of the contradiction between deadly silence and submission Submission to the power of enslavement, as well as recounting the movements of the hands of the performers, trembling and repetitive, to express the act of cleaning and the state of purification from slavery, possession, persecution, oppression and threat. Or the sacred, which controls human life and controls male and female physical desires.

THE RESULTS

- 1_ The body of the performer (Anas) relied on narrating a number of scenes visually, coloring in the performance and changing the motor rhythm that differed in the two performances, to narrate the hysterical emotional states
- 2_ The narration of a number of various scenes in the first show required a high energy exerted commensurate with the size of the geographical location of the show, as the performer used skill and physical flexibility, movements, signs, gestures and facial expressions in an unconventional way.
- 3_ The performer relied in narrating the human concerns and his bitter reality on simulating the external form of the character, being an important part in the narration and suggesting the body about pain and suffering.
- 4_ The performer in the second performance resorted to suggestion and symbolism through silence and stillness in his physical performance, which gave a multiplicity of interpretation to narrate emotional and psychological states.
- 5_ The performer relied in the narration on individual and collective performance by merging with the physical formations of other performers, to form different physical positions.

CONCLUSION

- 1_ The imposition of the form of geography of different places on the performance of the performer, diversity in the bodily motor rhythm and in the mechanical, mechanical and performance actions, as the physical motor performance is considered an essential sign and an important element in the narration.
- 2_ The performance of the performer in the narration through the body in contrasting places depended on the scenographic design requirements imposed within the performance space.
- 3_ The movements, signs, gestures, and facial expressions that the performer performs are nothing but a narration of the idea of the theatrical performance, which requires energy commensurate with the size of the stage.
- 4_ The performance of the performer in the narration started through the body in some scenes on slow and fast movement and silence, as a linguistic sign, and an expression of the psychological aspect.
- 5_ That the narration through the body does not necessarily mean that it is specific only to the individual, but rather the narration can emerge from the general formations and formations of the bodies of the performers.
- 6_ The performer, when narrating with his body in modern theatrical experiences, does not have to embody the character, but rather use the body to simulate the character.



RECOMMENDATION

- 1_ Training the actor through technical workshops to be proficient in the language of the body, and to be proficient in the physical performance technical mechanisms according to the directorial approaches in the theater, and thus obtain a body that can perform the various narrative activities with the variables of the place.
- 2_ Holding workshops to learn about the culture of the body, and training seminars to develop the body of the actor according to scientific and aesthetic standards, to come up with characteristics that qualify him on how to employ the body for narration in different theatrical performances.
- 3_ Training the actor to have high physical fitness, which qualifies him to work on how to invest that body, to derive his ability to narrate from the disasters and circumstances he goes through in daily life, and thus employ them in the theatrical performance.

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