



The Features of the Minimum Level of Acting Performance in the Iraqi Theater, a Play of Rebuke as a Model

Ali Majeed Jassim

*PhD student in University of Baghdad - College of Fine Arts
alimajeedalialimajeedali@gmail.com*

Muzaffar Kazem

*Prof. Dr. in University of Baghdad - College of Fine Arts
altaibe_63@yahoo.com*

ABSTRACT

The theater has relied, since its first inception and until now, on the production of many new theatrical formulas and performance methods that are in harmony with the requirements of the times and the necessities of life, since it was a ritual devotional, reaching abstraction and post-drama, which was represented in the minimum level in the representational performance. Performance, so the research included four chapters. The first is the methodological one, which contains the research problem, its importance, its objectives, and the definition of the terms that the researcher concluded with the procedural definition. Those engaged in this approach and previous studies and the result of the theoretical framework of indicators, then came the third procedural chapter and the sample of the research sample that was chosen intentionally from the research community that receded in (2013) was determined, then the fourth chapter came the results and conclusions and then recommendations and suggestions.

Keywords: Features, Lower limit, Representative, Performance.

INTRODUCTION

Research problem: The modernist theatrical experiments clarified the inner human beings, and sought to develop these activities, in order to establish different, multi-directional theatrical curricula. Especially the minimum approach in performance, and this tendency does not mean abandoning the epistemological significance, but rather it is a carving to discover methods that break the collar of imitation in the production of unilateral meaning, and search for an excess of meaning, that can be interpreted according to scientific perceptions and new technology that keep pace with this scientific progress in Its understanding of the methods of theatrical performance that calls on the recipient to read beyond the outer surface, it has become necessary for the theater and the acting performance in particular to mobilize all possible factors that work to produce the discourse of theatrical performance with new methods that tend towards the minimum level of performance, and this came as a result of what the old methods left behind, so it's worked on employing the vocabulary of the show, especially the acting performance and his method of dealing with other vocabulary, in order to communicate the meaning of the show.

The Iraqi theater is an integral part of the system of global theatrical performances that went through this development, so it aimed to employ the minimum approach in its performances, whether in the representational performance or in its dealings with other vocabulary, so this research was for the purpose of standing on the facts and highlighting the methods that are manifested in it Through this, the research problem is summarized by the following question: What are the minimum references and what are its features in the representational performance and who are the workers in it?

For this reason, the researcher formulated his research (features of the minimum level of acting performance in the Iraqi theater, theatrical rebuke as a model).



The importance of the research and the need for it:

The importance of research lies in the fact that:

Highlight on the philosophy of postmodernism, as well as the impact of the minimalist approach on the work of contemporary artists.

As for **the need for it**: it is for the benefit of students and those interested in the field of the art of acting performance.

Research objectives: The research aims to:

To identify the impact of the minimum approach on the performance of the postmodern actor.

Research limits: The research is determined by an intentional study that is consistent with the theoretical research, so the researcher chose to show a play (rebutal).

Definition of terms:

Features: "It is the characteristic that can be observed in a work of art or any of its well-established and stable meanings" (Monroe, 1972).

Procedural morphology: It is the signs or qualities that distinguish one thing from another thing to be an intransitive adjective.

Minimalism: It means (the minimum of things), as for art, it means "the simplest and most abbreviated type of abstract art, whether in technique or objectivity, depending on its impact and attractiveness on simple form in a large area with elaborate and accurate performance" (Anji, 2021) It also came as "the doctrine of minimalism in art, in which the theatrical performance in the sixties was distinguished by its abandonment of traditional vocabulary in the dictionary of theater, and the adoption of an eclectic style that belongs to postmodernism" (Kay, 1999) and through these definitions it is clear that (minimum) It is a process of liberation from the artificial barriers between the arts.

Procedural definition: The researcher defines it as the simple exploitation of the actor's performance mechanisms, whether vocal or kinetic, with the least time and great effort.

Acting performance:

Al-Khatib defined acting performance as "the process of employing body techniques that embody emotions and emotions in order to appear through the voice, movement, and personal gestures of the actor" (and others, 1981). It means inventing illusions with living, sequential, temporal elements" (Gordon, 1992).

The procedural definition of acting performance: It is the ability of the actor to employ his vocal and physical skills to highlight the emotions and emotions and to delude the recipient of the current events on stage through the organization that he performs based on simplicity, brevity and avoidance of complexity in order to reach quick final conclusions without disturbing the semantic and aesthetic system.

Postmodernism:

The researcher contented himself with one definition, which is Ali Harb's definition of postmodernism, being a general and comprehensive definition, where he says postmodernity is "a revolution against modernity, which confirmed through the mind that man can reach the highest levels of perception and knowledge, so postmodernism rejected this rationality." I considered it a factor of slavery and suffering, and that the essence of a thing depends on its sign, so the act is no longer a pure essence, but has become described as an intellectual activity rather than a meta-fact, and according to that, it can be said that the idea of postmodernism tended to deny anything systematic or general. In history, and to mix the picture together without a system as well as ideas, and I emphasized separation, fragmentation, timeliness, and difference" (Harb, 2000)



The first subject: the concept of minimum and postmodern philosophy:

Most theatrical trends were influenced by the performance of the new philosophers, led by the philosopher (Herbert Marcuse) who believes that "art, whether it is ritual or not, involves the rationality of negation" (Al-Hamid, 2016). This means that he called for a revolution against the prevailing art forms, and this The rebellion contributed to the emergence of new directions for theatrical art and theatrical performance, relying on the principle of the effectiveness of reduction. Therefore, new doctrines, schools, and directions emerged, bearing the character and spirit of the era, which is represented in the era of speed and technology, which depends on the technique of shorthand, and as a result of these, theatrical performance has become, excludes the traditional rules of the theater, and is moving towards combining live performance and plastic art, in order to achieve an independent artwork by itself, as it is "a kind of performance It tends to combine the different arts of knowledge and its branches" (Al-Qassab, 2012) and here the acting performance must be imprinted with the character of the world and its developments, which is represented by the doctrine of the minimum (minimalism), which means, leaving the stage of live performance, to the stage of automatic superiority, which is devoid of logic, And relying on the aesthetics of dance arts, and body sculpting, to generate ideas that are not complete, except in the mind of the recipient, seen (Radi, 2021).

The doctrine of the minimum appeared as a result of the emergence of the abstract expressionist trend, and the non-formal tendency, which developed in the arts of postmodernism, its goal is to search for the minimum level of the signifying and abbreviated form, that is, "what is less in form and less in expression and the exclusion of excess" (Radi, 2021, p. 418 Reductionism constitutes the main pillar upon which the doctrine of the minimum (minimalism) relied because of its economy, formality, and color, as well as the repetition in which minimalism unfolded, where minimalism aims through repetition to create a suggestive auditory space that leads the recipient towards a similar state For the state of hypnosis, in the sense that the main goal is to break the rules of imitation and liberation, in order to practice beauty in wide spaces.

Minimalism in plastic art tended towards the marginalization of perspective, in favor of the external structure of the surface, in the sense that the minimum limit is based on reducing the content, and caring for the form as a description, that the content in the minimum level is not satisfied with one meaning, but rather with an excess of meanings, through the formed form, so it takes The vocabulary of the minimum, geometric shapes of a sculptural nature, assert themselves on their own, within the framework of the work, as if they are "a material fact that cannot be reduced and its connotations are limited to affirming the fact of its material existence only" (Kay, 1999, p. 38). This manipulation of shapes and colors, refers to A desire for ambiguity, and obstructing the meaning of the recipient, despite the simple artistic form, which the artist performs, given that the reductionist meaning is based on "the part replaces the whole" (Al-Sahib, 2019) and with this specificity, the rule of formal overlap between theater and plastic art is clarified, and he was among the These playwrights (Richard Foreman), (Robert Wilson) and (Michael Kirby), as these artists sought to present a formal content, based on the formal formation formed through the body, as well as the intellectual and emotional content, which may not be linked to the traditional reality, and the inherited vision , but can be explained by p In the light of the artistic and aesthetic perceptions, which fall under the umbrella of (postmodernism), which became popular in the middle of the twentieth century, see (Hantush, 2014).

The term postmodernism was popularized in the fifties of the twentieth century, and no one knew its original source, and as a result of the continuous search for the origin of the term, I explained it to the discovery of the use of this term in the year (1870) by (John Watkins Chapman) under the name (postmodern painting) and despite the circulation The term is in earlier dates, but the beginnings of postmodernism appeared in the late fifties and early sixties of the twentieth century, see (Al-Baradaghi, 2000).



Postmodernism: It is a word composed of two syllables post-modernism)) The first syllable (post) means (transcendence) and the second syllable (modernism) means (modernity), so together it is (transcendence of modernity). With the existence of "legitimate foundations" (Al-Baradaghi, 2000, p. 139) in the sense that it is an intellectual style that questions the traditional concepts of truth, action, and identity. "It means transcending the past and striving towards the future" (Fantimo, 1998) and that the term (after) in the sentence (post) refers to the logic of the development of modernity, and David Carter mentioned in his book (Literary Theory) that these positions express from (post). Modernism) expresses an attitude that is "intrinsically skeptical of all human knowledge, and has affected many disciplines and human activities" (Carter, 2010). , with the power of liberation from the constraints of centralization, interest in the profane, and the margin, while critics went to define (postmodernism) as "It is the demolition, disturbance, and questioning of all sources, references, and epistemological constants. This was confirmed by (Nick Kay) in his book (Postmodernism and the Performing Arts), where he defined it as "questioning all theories" (Kay, 1999, p. 223). This definition is identical to the definition of (Lyotard) for the term postmodernism, where he shortened many of the ramifications and verbal clichés, and said: I will seek extreme simplification, so I define (postmodernism) as "questioning all theories or explanatory stories" (Allah, 2015) This is what made modernists instruct landmarks Their appearance led to the fall of theories that were unable to read the world, as history is open to multiple possibilities.

According to these propositions, (postmodern theater) was established in order to shake convictions and undermine the rules and rational assumptions put forward by modernity. civilized, and influence in most cases to fragmentation and loosening and breaking the hegemony of the central system" (Conseil, 1998) This means that if modernity calls for the separation between the constant and the variable, then (postmodernism) reduced and abolished the differences between the constant and the variable, under The tide of becoming, the time of postmodernism, is the time of the end of everything, history, truth, meaning, centrality, modernity.

The application of the term (post-modernity) and (modernity) overlaps in the theatrical field, since the two terms are related to the act of modernization, or transformation, from the old to the new, and this was confirmed by Dr. (Sami Abdel Hamid) in his book (Old theater is new and new theater is old). That "as a result of the overlap between the two terms, it is not possible to determine the date of their emergence and their clarity" (Al-Hamid, 2016, p. 83). This means that the two terms are intertwined with each other, and one produces the other. It is necessary to give new models of art that can reduce the prevailing models, and modern art must reduce the old art and thought" (Consul, 1998, p. 312). Consistent with the idea of liberation, marginalization, undermining, difference, impact, proliferation, multiplicity of meaning, reduction, work to marginalize the aesthetics of the body, and reliance on ugliness. to have a positive value for the work of art" (Ah Md, 2018) Therefore, the theatrical discourse style tended towards reductionism and economy in operating the vocabulary of theatrical performance.

Therefore, it can be said that postmodernism believed in substitution as a synonym for reduction and minimalism, so it replaced austerity with thinning, and abstraction with formation that contains symbolic dimensions with multiple meanings. Thinking is based on reproduction, not on reduction and unity, and (Derrida) calls for deconstruction instead of union (Attiyah, 2001).

The second Subject: the preoccupations of the minimum in postmodern theater

The most prominent propositions of the postmodern or post-dramatic structure of the show, or the new or alternative theater, have two indications. The first is the minimalist approach that appeared in the propositions of Shayna, Brock, Krutofsky, Foreman, Kirby, Wilson, and other modernists in the theater, which adopt the "explicit approach." Minimalism in art means being satisfied with the minimum vocabulary in composition and artistic depiction, and clearly refuses to deal with traditional shapes and images" (Allah,



2015). Which aims to raise the banner of the form and the marginalization of the content and the reduction of the language and multiplicity of meaning, so the researcher found it necessary to address the most important workers who emphasized the doctrine of the minimum in the representational performance, and he was among them.

1 -Josef Szajna (1922-2008):

Szajna is considered one of the playwrights who opposed the realism in designing scenes because it referred to the monotony of reality, so he preferred to go towards metaphor to express the harshness of the era by relying on the minimum vocabulary, and he was able to communicate his ideas and creative perceptions through his theatrical experiences with Krutovsky, As his star shone as a theatrical innovator who rejected the prevailing artistic traditions, because he believes that theatrical art, in order to communicate with life, must be liberated from the surplus of traditional theater, whether vocal or kinetic. , for the purpose of causing shock, which is the purpose of the theatrical work.

Szajna believes that theater is not an interpretation of literature, but rather an independent intellectual and spiritual construct, based on the minimum number of encodings, so he pointed out that the problem of presentation is how to recreate the text and transform it into an image or form, by focusing on the formal aspect and reducing the word And relying on the body and spirit of the actor, describing the spoken language, no longer achieves its aesthetic goal in conveying the idea, as the actor is a plastic physical image, and a gestural plastic painting that fills the space with visual sentences that carry rhetorical connotations. Since the actor's body occupies an important place in his theatrical performances as an imperative for expression, it is of utmost importance, as an expressive tool that carries meanings, and thus the actor does not become a mere player of a role, but rather he has to revive the theatrical events, and resurrect them plastically (physically). Therefore, attention is directed to the performance changes of the bodies to ensure their formal harmony in order to arouse the recipient through visual discourse in which these bodies are incited towards their subjective and objective beauty, regardless of the feelings and feelings of the actors themselves (Tarnenko, 2017, pg. 7). Accordingly, Szajna worked on transforming the stage, according to the minimum approach, into an embodied space that approaches the space of a plastic painting in constructing the visual image, and reproducing the text visually according to the rules of plastic art. Everything that moves on the stage represents a material capable of producing the visual image. Anything on the stage turns into movement and its images, meaning the birth of a style that produces meaning according to the scenographic discovery that Shayna saw. He says, "We discovered the scenography element as a major element surrounding the human" (Al-Hamid, 2002, p. 323) and this means that the actor plays A secondary role relative to the image he draws in space, as it is nothing more than a moving point within space through which he draws types of images, with meanings and connotations, since the body expresses its material existence, and works to transform what surrounds it into a theatrical act, as well as making cognitive connotations to adopt in Showing the different cases, all of this depends on "the actor's ability to perform his performance mechanisms that help him in interrogating the act" (Samir Abdel Moneim Muhammad Al-Qasimi, 2018, p. 490) and that the dominant matter in the acting performance is the activation of the plastic relationship between matter and its existence, i.e. The body of the actor and the scenography of the show, and through that, the idea of (objectification) becomes clear to Shaina, as he deals with the actor on the minimalist approach as an object that has been objectified in the sense of taking the minimum from him as an object, and according to the philosophy of objectification he worked to reduce The actor's being as a human being (a living being) possesses the sensations and feelings through which he can reveal, unlike the scenography elements that were established and became more present than the actor, meaning that (Shaina) theater works to humanize things and objectify the human being, but rather that the actor becomes part of the space, as a singular of Presentation vocabulary, such as scenery, accessories, or part of a beautiful painting.



As a result of this minimalist visual approach, Szajna excluded the auditory aspect, although he did not completely eliminate the word, and used it in many cases, but he reduced the verbal text and turned it into semiotic chatter and types of screams. This is what made his works characterized by dynamic intensification, within the image drawn on The theater, because the visual event has more survival than the spoken event, because he wanted to interrogate a theater based on events that are built according to a series of metaphorical paintings, so he sought to search for another alternative to language and fixed artistic values, because the real values of art according to his point of view can be modified.

The formation of the visual theatrical space, the great approach to the plastic painting, the plastic kinetic visions, the exclusion of the auditory aspect, the violation of established laws, and the belief in the ease of modifying the true values of art. Theatrical events, and accordingly, this choice was not based on the actors as realistic characters who have a prior presence in the minds of the audience, but rather it is about stereoscopic blocks fused with the display space to enrich the structure of the plastic image, as "the formative structure of the scene is an aggregate structure that depends on cutting and pasting, and the presence of The actor as a formative material for it" (Samir Abdel Moneim Mohammad Al-Qasimi, 2018, page 491) and the play (Faust) by Goethe, which was directed by Szajna in (1971 AD), is the best evidence of this, as it preserved in it the richness of the plastic language, and the combination of puppets and lights Paintings, colors and tubes.

And so, the researcher believes that Szajna has reduced the word to a minimum, leaving only a group of sounds that have lost their identity. Understandable words have no existence, as they diminish in front of chatter, sounds, and images to appear closer to groaning, wailing, and rattle, and all those on the stage are in constant motion, including In which the actors, and this is a replacement for the traditional role of the actor, the theater Szajna is a mock theater dense with actions and equipment on stage.

2- Richard Foreman (1937):

The Modernist thought in theatrical art has produced fundamental and radical variables in the performance arts, directive treatments, and artistic techniques, which led to the reduction of the text, heading towards writing the show in an improvisational manner, and this in turn led to the generation of a different performance technique, characterized by violating the norm, and searching in the trash, And employing aesthetic ugliness, in addition to reducing the time and place of the show, and moving towards new spaces. Through this, the traditional dramatic formats moved away, and sought to build liberal performance forms that depend on hybridization and montage in the installation of pictorial forms, especially since these performance forms depend on Multi-faceted interpretation, see (Al-Muhanna, 2018).

After Foreman returned to New York in 1962, and as a result of the development in the modern theatre, textual drama is no longer the best expression of the truth of reality. Ritually, with the first attempts of primitive man to communicate with the higher powers in order to worship and ward off danger from himself" (Fouda, 2017), so the formal conflict became the basis of the theater, without emphasizing one idea over the other, and this is what (Foreman) called the theater (existential hysteria), which It means "producing an abstract theater in which the audience is mentally immersed in a group of successive images and repercussions, and the actor is only an auxiliary element in generating ideas" (Al-Din, 2002) meaning that the performance took another turn, represented in the performer's freedom to express what is inside him, regardless of the text's content. The fact that "the text is nothing but an external framework, and a nucleus from which one can start" (Eglon, 2000) From here, Foreman found his aesthetic goal, with a postmodern, minimalist approach, and he was influenced in his beginnings by some filmmakers and poets who do not belong to the field. Theatrical, where he said, "I started with the doctrine of the minimum in art to Besides some of the ideas I got from



ancient chemistry, these were the most important elements in the beginning... The work was like a process of mixing materials, remixing them, heating them to the boiling point, then reheating them, and repeating this over and over again" (Kay, 1999, p. 71) This means that theater (Foreman) goes beyond merely destroying and reducing the units of traditional theater, so the features of the minimum level are evident in the acting performance, through slow movement, repetition, and the marginalization of perspective in the traditional sense, for the purpose of paying attention to the formal and visual aspects, apparent in the show, and urging the recipient to awareness events, and active participation, in order to achieve artistic integration, resulting from the relationship between the recipient and the actor, seen (Caron, 2011).

The acting performance in Foreman's performances is formed from psychological and physical transformations of different dimensions as a result of the overlap and intersection between the shorthand theatrical stories that are fragmented and not interconnected (collage). A torrent of elements, indicating the existence of a play, but this play is fragmented, does not coalesce, and is not complete, but rather flows in the form of fragments, scattered events, and new beginnings. The voice of the performer, as well as rationing the dialogue, where he presented "a specific system for rationing the dialogue by recording the dialogue of the actors on a tape so that each of them utters a separate word in continuous succession, regardless of the words assigned to the roles of each of them in the text" (Hantush, 2014, p. 1451) The process of relying (Foreman) on recording the sound is in order to reduce the emotional dimension of the sound, and thus liberate the psychological energy of the actor and the spectator, as he said, "I care about creating a multi-voice theater in which all the elements work together to break each other up, and when the spectator is freed from emotion, he can enjoy with all the elements of supply" (Kay, 1999, page 71) This means that the (Foreman) theater is based on experimentation, as well as on the principle of demolition and construction in shaping the visual image, which is formed through the body of the actor, so the actress (Kate Mannheim), who is one of the main actresses of the (Foreman) shows, indicates) since (1971) about the characteristics of the acting performance, where she said, "The physical performance is characterized by the permanent severance of the continuity and flow of movement and the endeavor to oppose the natural movement and focus on the personal presence instead of focusing on the role" (Kay, 1999, p. 85). To keep himself balanced and to be attentive to himself.

The reductionist system is formed in the actor's work through the actor's embodiment of the aspects requested by the author, in order to form a multi-faceted geometric shape, in presenting the meaning of theatrical discourse, and not a single face, so "the actors act in his image representing the multiple aspects of the author of the show and express at the level of their consciousness, and this in itself Destroying the traditional pattern of the actor, as if he seeks to humanize things and objectify people" (J, 2005). With a tone, and this tone basically means a mental image for the recipient, it may not be a visual image, but its existence is certain" (Kay, 1999, p. 76) fallout.

As a result of these repercussions and playing on the idea of repercussions, the researcher sees that the spoken word constitutes a non-essential element, but it may be an auxiliary means, as it is the main catalyst in creating repercussions, and images imagined by the actor and director together, because the idea, or the literary pattern, is an element Essential in constructing any show. This does not mean underestimating the value of vocal energy. On the contrary, vocal energy is used in more daring forms than spoken words, as it tends towards screams and grunts, which reduce the emotional state to be expressed. Through this, I rely (Foreman) in his reductive system to a new technique, which is to play on the duality (reality and imagination) or (imagination and reality), where this technique focuses on the realistic method in theatrical presentation, which does not depend on representation, as much as it depends on artistic performance, since the presentation presents cases, And situations that the characters express, not in play, but in what they represent in their reality, and these characters present their



situations and situations as normal, realistic situations in what they live in daily life, see (Fouda, 2017, p. 326).

The theoretical framework indicators

- 1- The reduction and intensification of the acting performance is based on removing the largest amount of information and data and getting rid of linguistic and fast motor barriers.
- 2- Movements and gestures are the main basis for the actor in the production of the pictorial composition.
- 3- The body constitutes a symbolic dimension and a symbolic system that is indicative and productive of meanings.
- 4- The representative of the minimum level must rely on mime, screams, groans, rattles, visions emanating from dreams, and bodily movements alike, and he should not focus on one side without the other, that is, he trims body movements, signs and gestures, at the same time he does not neglect the spoken word.

RESEARCH PROCEDURES

First: Research Community: The current research community includes Iraqi theater performances for the period of 2013

Second: Research sample form: The researcher chose the sample form intentionally.

1 -The selected sample belongs to a modern directorial style.

2 -The sample is considered within the research community objectively and temporally.

Third: Research Methodology and Methods: The researcher adopted the descriptive analytical approach as it is compatible with the procedures of this research.

Fourth: the search tool:

1 -The researcher relied on the indicators of the theoretical framework.

2 -Observation.

Analysis of the research sample

Play of: Rebuke

Written and directed by: Anas Abdel Samad.

The Actors: Anas Abdel Samad, Mohamed Omar, Solaf Jalil, Haider Mohamed, Al-Yassar Al-Rubaie and a group of actors.

Playhouse: Baghdad, National Theatre, 2013

Sample Analysis:

The play (Rebuke) by the director (Anas Abdel Samad) is one of the theatrical performances that belong in its formative structure to postmodern theater and the (minimum) approach that relies on the philosophy of (the least is a lot), which is a method of the Japanese religion (Zen). In the play (Reprimand), it is highly effective in dense symbolism and its reproduction in another way that moves away from everything that is realistic, exaggerated and redundant, although the show deals with many realistic concepts that belong to our daily lives, but the director (Anas) went To produce the show symbolically with different plastic visual visions based on the minimum method of acting performance, according to what each of (Foreman, Wilson, Kirby, Szajna) called for in the process of producing the scenic image on the body of the actor accompanied by a musical rhythm that mobilizes the huge amount of repressed receding inside the human body, this is what made the director strive in an old theatrical show that includes many signs with intellectual and aesthetic connotations that contribute significantly to producing an aesthetic distance between the actor and the recipient that enhances his infinite different conclusions from the intense mental images through the performance The reduced physical, where the body of the actor in the play gives unfamiliar semantic dimensions, all the gestures and gestures made by the actors contribute to the consolidation of the minimum approach in the acting performance, in which the spoken language is absent, heading towards the interrogation of the body.



The first scene begins with the appearance of a figure sitting on the right of the stage holding a photographic camera and wearing a primitive outfit. Here it becomes clear to us that this mixing between the technology represented by the camera and the past represented by the primitive costume gives us an initial impression towards the intensification of the term used, as the actor extracted from the use of the act of accessory the camera and the primitive costume he wears, it symbolizes And he refers to more than one era to which the character returns, as shown in the costume, given that the primitive era and the camera refer to modern industrial progress. The director of the work through the production of a flexible or malleable theatrical show based on rationing, shorthand, dense, cutting, cutting and abstraction. As for the character of the other actor (Mohammad Omar), who was shown to us by the lighting devices while she was wearing (a formal suit) and behind her a screen showing us a table (distinguishes a government department), then The lighting reveals to us the third actor (Solaf), who is also wearing a uniform and holds files in her hands, then the lighting reveals to us the other actor (Anas), who is wearing only pants, and when the character is revealed They came and showed their features and identities that the lighting helped us reveal and clarify. The director began to move his tools (actors), as the actor (Anas) started walking in a very slow movement on an organized movement rhythm back and forth, so that these movements indicate to us the internal images and emotions embodied by the actor on the external screen, as he says (Robert Wilson) The purpose of the slow motion here is to help the recipient understand the events as well as to read the actor's inner actions, after that the actor goes with the same slow motion to the clothes thrown on the ground to wear some of these clothes while a reflexive action takes place at the same time with the actress (Sulaf) Where she takes off some of the clothes she used to wear, this contradiction in action is one of the standards of the postmodern approach that includes under its banner the minimalist approach to reflect to us the extent of man's estrangement and reduction of his identity and his identity in his uniform, satisfied with the minimum of it, as the limit The minimum for a person is his first beginning, which is nudity, while there is another reading that believes that nudity is the purpose that enabled him to liberate the body from the social and religious restrictions that closed it and made it inside a closed cave that does not see anything from the world. And as we know, it is a structure of signals that he transmits to us while he is on the body of the actor in order to reveal the social, political and religious status of the dramatic character as well as to reveal the identity of the theatrical performance. In a place that the sound effect reduces with the sound of a fly to indicate the filth of the place, since flies do not come to dirty places, then they only stay for a short period until they make localized movements that indicate the internal psychological action of the actor, which means complaining about this place, and they make movements that suggest their rejection of the place through movements Sometimes it resembles a machine that runs with high precision, avoiding everything that is superfluous and surplus to the need, and is satisfied with the minimum number of indicative and regulated movements. Muhammad Omar) standing in his place throughout the show, and this standing indicates that there is someone watching and following up on the events while holding files in his hands.

We notice through this that the acting performance comes out to us with a set of abstract symbolic forms that carry within them endless readings, because the body is the most important source of the representative in the production of expression, as the broken body, as Grotovsky says, does not produce for us a kinetic performance, but rather it is similar to the lute instruments that Its strings were not set, for this reason the director went to the technique of the free and flexible body through the interaction of bodies, which contributed to breaking the horizon of expectation of the recipient by producing fragmented and intellectually disjointed scenes. One of the most important minimalist approaches to performance.

By describing that the body is the power to form the material world, just as the criterion of the world is man in his perceived self, it is also the world that is the subject of overthrowing the will, achieving the self's desire to be in its likeness, and it is the



material actor to achieve the subjects of the self's desire in the world, so the body is an ideological legislator and a source of cultural discourses. Just as it is a source for it, and a criterion for its evaluation and modification, it is a narrator's body, and in the theatre, which is a celebration of the body and a reverence for its narrative that the body itself presents, it is the legislator of the sacred and the ideological, in the structure of the total performance unit of the theatrical scene, as the body is the driving force, which forms all the frameworks. Materialism in the performance of the theatrical discourse, at the level of the theatrical embodiment process.

Most of the scenes of *Rebuke* play came in the form of silent expression, where the director (Anas) contented himself with this type of performance to be a substitute for verbal expression, since the director believes that the body (the body of the actor) can pronounce more than pronouncing the word because the bodies have an expressive capacity through connotations, suggestions, and shorthand signs. And the stylization that helped create harmonious aesthetic images between mime and the art of kirograph that nourished the show and contributed to moving away from traditional forms by relying on the condensed and reduced image formed within the space of the show, and this is an attempt by the director to create a different performance as well as the performative expressions that give the show diligence and presentation. In the visual vision carried by signs and symbols, it somewhat contributes to raising controversy on the part of the recipient, because this show is a visual show in which all techniques are intertwined, so that the actor is the most important element, through slow movement at times and fast at other times, and the diversity in the performance that was expressive at times and danced at other times. The body and the movements it makes are evidence of the emergence of life in it, according to what Meyerhold said.

RESULTS

After analyzing the sample, the researcher reached the following results:

- 1- The actors varied in their use of the minimum condition and their ability to find appropriate tools to achieve this.
- 2- The value of the body appeared in the application of the minimum approach in presenting a play of reprimand through the bodies of the actors, describing that the body is the first product of the expressive performance within the show space.
- 3- It is clear that the acting performance has a psychological nature resulting from the unconscious through the delirium of the body that is liberated from personal restrictions and social and religious restrictions through bodily formations based on regular rhythm within the exhibition space.
- 4- The presentation demonstrated that the actor possesses the performance experience and sufficient theatrical culture that qualifies him to control his tools, which can be developed in line with modern performance trends in terms of his uses of compositions and imaginary formations.

CONCLUSIONS

Based on the findings, the researcher concluded the following:

- 1- Reductase is involved in developing the performative and expressive abilities of the actor through providing intense performance.
- 2- The decline of most of the Iraqi theatrical performances in the Al-Alba theater limited the capabilities of the actor and encouraged him to use his creativity, which curbed his daring in making a theatrical scene different from what was imprinted in the local theatrical memory.
- 3- The minimum level contributes to the development of the actor's body language through innovation, experimentation and variation.
- 4- The skill contributes to highlighting the actor's performance energy and physical flexibility, by virtue of the transformation that the actor plays with the character.



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