



## The Media Performance in the Theatrical Representation

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#### ABSTRACT

Theater is a means of communication, just like other means of communication, and it takes the dramatic format and direct communication between the show and the audience. This phenomenon and legitimacy of the study, as it included the introduction that contained the research problem that tries to answer the following question: Does the media performance of the performer or actor achieve the goal of the media message through the theatrical performance? Then the importance of the research and its limits and defining the terminology of the study, then the theoretical framework that included two topics: (media communication, theatrical media performance), then the research procedures in which the researchers chose an intentional sample represented by the acting performance in a play show (eight witnesses from my country), and after analyzing a model Research sample The two researchers came out with a set of results, including: The media message tools in the theatrical show are the contents that the actor broadcasts, whether by word or deed.

Then a list of sources and a summary in English.

**Keywords:** The Media Performance, Represent, Theatre.

#### INTRODUCTION

The theater can be counted from its beginnings to the present day, as a media medium that all performing arts contributed to confirming knowledge concepts according to the means of communication and communication, which made the audience and actors in the theater courtyard a single communicative unit, to enhance religious, philosophical and social concepts, as many writers and philosophers relied on the importance of Theater in communicating ideas, meanings and opinions, to the recipient through the role of the actor (the bearer of the message), as it was not at that time that the understanding of the concept of the message appreciated what they realized the importance of conveying the meaning, and the work of the performer in the theater guaranteed the concept of communication between two opposite poles that are the theater and the audience, from Here it is clear that the media message aims to influence the recipient and his emotions, psychological, social and emotional.

The theatrical media message at the level of audio and visual means of communication has become important in influencing society, as it constitutes forces against global media misinformation and intellectual confusion that negatively affects the movement of human behavior.

The contents broadcasted by the media discourse must be represented in something tangible, and so the realization of any content requires its transformation into a form, and this transformation passes through the disclosure of semantic units, which reveal the absence of content, and are responsible for projecting possible contexts, because the present is known in the collective unconscious, And it is represented in the performance of the actor (here and now) in his presence, and when he acquires this unchanging feature, he is subject to the considerations of immediate existence, he is within the



imaginary, and his evocation is a meaning for a meaning, so what is present in the mind is but an original group of remembrance, and not something that entered it from the outside and is alien to Awareness

The work of the performer in the theater has become very important, as the media message is formulated according to the value of the performer's work in order to communicate it in the media. From here, the performer has this utmost importance in producing and conveying the meaning, but rather in achieving the success of delivering the message, which prompted the researcher to ask the following: Is the media performance for the performer or actor to achieve the goal of the media message through the theatrical performance?

To answer this question. The researcher presented the title of his research in the following form (media performance in theatrical representation).

The importance of the research lies in the fact that it benefits researchers, scholars, and actors working in the field of modern dramatic media, because it explains the main paths in media messages in the field of drama.

The research also aims to identify the media performance of the Iraqi theatre.

#### **Definition of terms:**

Media performance: "Every activity of an individual that occurs during a period characterized by the presence of this individual in front of a group of viewers and that it leaves an impact on these viewers" (Marvin, 2000).

Any performance must include a certain degree of competence, mastery and control over the tools, methods, means and lectures through which the performance is performed (Wilson, 2000).

Media communication is "a process of sharing experience and making it familiar between two or more individuals" (Salamah, 2001).

Theoretical framework: the first topic

#### **Media communication:**

The research concerned with the communication system focused with great importance, which was evident in the studies that have been completed in various life sciences, such as physics, philosophy, mathematics, etc., which all share one goal, which is communication (the transfer of knowledge).

Communication is a social necessity based on human behaviors, which are represented by language, gestures, gaze, physical simulation, and the space between speakers. Therefore, it is not possible to separate verbal communication from non-verbal communication, because the communicative act is a total act. And speech are two components of the tongue.

The purpose of this is to produce a discourse, as the discourse is an important tool in forming the actions of the group and making the behaviors of their social practices, but at the same time it remains a multi-galaxy of separate uses, artistic or non-technical. Also, the absence of communication will lead to a lack of human behavior, and that is because the main function of communication lies in its nature. Communication is "a process of sharing experience and making it familiar between two or more individuals" (Salama, 2001, p. 16). The theory of communication began with Claude Shannon - 1948 and was developed by the linguist (Roman Jakobson) at the beginning of the sixties of the last century. (Roman Jakobson) built the communicative system, which defined the essence of linguistic communication with six elements:



The sender sends a message to the addressee, and for that to be practical, he needs three things: (Al-Ghadami, 1998).

1- Context: It is the reference to which the addressee is referred, so that he can perceive the message's content, and it is verbal or subject to verbal explanation.

2- The code: It is the stylistic specificity of the text of the message, and this code must be known between the sender and the addressee, fully or at least partially. Because it is agreed upon between communication theorists in various literary and artistic genres and workers in the various fields of communication, is that "communication assumes a sender and a receiver and two advanced, asymmetrical processes, which are the encoding (encoding) and decoding (decoding), coding represents the speaker (director) and decoding The Interlocutor (Ozias, 1972) These two processes represent the focus of cinematic communication, due to the rule of codes in the dramatic context of the film.

3- A means of communication: whether it is sensory or psychological, to connect the sender and the recipient, enabling them to enter and stay in contact.

In theater, the sender (the actor and the group of show elements) represents the first party in the communication process. He is responsible for sending the message (the subject), choosing the reference (context), the communication channel (theatrical show), and the code.

As for the addressee (the spectator), he is the second party in the communication process, and the recipient of the content of the presentation message, and he is also responsible, like the director, for the failure of the communication process as well as for its success.

As for the theatrical show message, it is a sequence of signs (images) transmitted from the director to the receiver via the (display) channel, and its function is to transmit the code.

In other words, it is a set of information that is rooted according to laws agreed upon between the two parties, and it constitutes a tangible physical dimension of the ideas that the director broadcasts, and refers to the common reference between each of them, and the communicative text (the presentation message) must include close conceptual levels, and the difference between one message and another lies In the strength of the presence of each of the functions of communication, in addition to the intention and objectives of communication and the circumstances surrounding it, to make the communication process successful or unsuccessful.

The media outlet of the performer calls for realizing the importance of imagination, which in turn contributes to extending the performer with that cognitive presence in communication, and his realization that imagination and imagination achieves him reaching the forefront of the goal that pushes him towards delivering his pure media message clearly and soundly, and perhaps this also raises him towards attention and listening as a communicative act that contributes In his ability to receive and deliver through his embodiment of the answer and his vision reflected in the audience for the quick reaction sometimes, direct listening to the interviewer and listening in the direct that helps him as a communicative act with the other.

### **The Second Subject: The Media Theatrical Performance:**

That the performer's references that he benefited from in his academic study of the art of acting and performance are what make him able to present a distinct cognitive and



performance act without others, and that his relationship with the artistic work crew and his interaction with the unity of the subject and the goal contributes to opening the artistic and cultural presence of the performer to be always in the forefront, as he will be. He has a deep matter in accomplishing the cognitive act of receiving, then he is fully aware of how to deal with the symbol as a meeting point between him and the recipient.

The concept of contemporary performance has become a human behavior for the performer, who takes himself as a great advocate for quite a few personalities who switch from one character to another according to the will of the performer who knows the importance of these transitions and the many studies presented by (Marvin Carlson) that not only include rituals and unseen matters, but they are. It does not include showcasing skills, but instead relies on a distance between self and behavior" (Marvin, 2000, p. 10). Therefore, performing arts emerge for themselves, which leads to common characteristics, especially in contemporary life, and the emergence of technology that is far from traditional in performance or inconsistent with presenting Art is a cultural commodity, and therefore performance has taken a new media stance in today's world. It derives from the performer's capabilities media material "not only from the live bodies of the performers, but also media images, television screens, mirror images, visual images, and films" (Marvin, 2000, p. 139).

Media work is a type of social performance of the actor that has spread remarkably in recent years, and many studies and theories have been developed for him as a theatrical activity, which has many disciplines that have included many things related to the work of the actor, starting with the concept of playing, dancing, and the physical skills of the players. The circus as well as the individual works of some villagers, mimes and choreography, as well as all the skills that depend on lightness, speed and physical flexibility with a high ability to lightness and organization, so we find intertwined disciplines such as deceitful individuals, and therefore there are studies of the presence of anthropological, ethnic or linguistic performance, but this expansion in the concept of performance. He made Carson renew the performance as "a special event and then establish its limonoid nature after it has always been separated from live life, presented by performers, and attended by audiences of witnesses" (Marvin, 2000, p. 356).

The body of the actor on the stage is the one that wrestles with the events, and it is the one that moves the events and moves what surrounds him, and he is the one who does. Regardless of where you sit in the theater" (Farid and Sami, 1980) It is a feeling, not an action, a feeling for the recipient, and a characteristic for the actor, which makes the recipient very close to the actor, by virtue of his ability to balance, and he is the actor's concern to listen to himself first and then listen to others, as The presence that the actor expresses little by little is each time the final image of development and not its end, and at the same time that every passage to form is presence, that presence is the same development of energy, i.e. the living body, that part associated with the specific meaning" (Barba, 1999) .

### **The Media performance in Theaters Breaking the Illusion**

(Brecht) bases his theory on "the belief that motor, gestural, and indicative action is less prone to falsification than language, and therefore it can form a better base than language to establish and build the ideological message" (Julian Hilton, 1994). The basis for building representational capabilities is the intellectual influence on the recipient. And breaking the distance between the recipient on the one hand and the theatrical character on the other hand.

Here, the intellectual effect is achieved, and the emotional effect is removed from the theatrical performance. Exiting the theatrical character after achieving the act of mastery, empathy and emotional impact necessarily leads to awakening the recipient from the power of emotional influence to active intellectual participation, because the separation of the actor from the theatrical character at a certain moment leads to



breaking the effect. Emotional in its entirety, and put forward the intellectual judgment that is related to the action of the theatrical character or its position that is different from what it was built for in the theatrical performance, so the actor must "convey their opinions as naturally as possible, that he depicts the way they behave as far as his knowledge of people allows him, but he never tries to suggest to himself, nor to others that he has fully reincarnated." (Brecht, 1973).

Accordingly, Brecht assumed that his theater has an active mass ground that has its historical interest in his theater, and thus he directly linked the issue of fate with the class will and its struggles, to be the essence of his theater, as "this theater requires, in addition to a certain technical level, a strong social movement that has an interest in discussing vital issues freely and resolving them." The best solution is a movement that can defend that interest against all adverse tendencies. (Brecht, 1973, p. 212).

### **The Media Representational Performance in Street Theatres**

Street and open theaters represent a theatrical form through which media messages can be passed in all their intellectual, political and social forms.

Contemporary theater has tended to create a discourse that is in line with the aspirations of the audience (Oda, 2021). This type of theater requires distinct physical capabilities as a result of spatial openness, which requires attention to what is visual in drawing the attention of the recipient who passes near these performances or finds himself in them due to the good employment of actors. For the process of involving the recipient in the theatrical act or by finding actors who lead the crowd of recipients in a gentle manner that opens the way for the active participation of the recipient. human beings, which made it a way to achieve a comprehensive human openness that accommodates the possibility of presenting the discourse of presentation without country limitations limited to a country or a specific culture in an effort to establish cultural cross-fertilization between different human civilizations.

In (Theatre of Bread and Puppets), the importance of theater was likened to the urgent need for bread, and its performances came in line with the modernist methods of bypassing squatting in the theater of the box, as appeared in the play (The Fire), which dealt with the issue of the Vietnam War by employing the physical formations of the actors while giving the show a holistic interaction with the rest. Its elements come close to the (comprehensive theatre) technique, where lights, colors, puppets, recorded tapes, and masks, as well as introducing the recipient to the existing artistic experience in the theatrical show.

### **The Media Performance in the Visual Theater**

The experiences of directors (Foreman, Wilson, Lepage) are considered one of the windows of postmodernism, which they worked on applying and giving it a media and promotional character, benefiting from its philosophical and intellectual departures that draw pictures of life and express them according to a system that seems closer to fragmentation and absurdity, but it deals with reality in a way It is commensurate with the social and psychological data of the recipient by placing fragmented parts that are unusually broken, so that the task of the recipient is to collect these images in a perceptive way and interpret them. For this, the (image theater) model worked on producing the theatrical image through the use of tools that make the image a (dreamy visions) taken From the world of dreams (Allawi Salal, 2022) in which everything can be achieved. (Phenomenology) is one of the most important philosophies that started in the twentieth century, which means derivation, and which explicitly calls for (the return of things to themselves) as an empirical principle, the basis of which is that experience begins From (every knowledge resulting from an experience) or every idea that reflects an impression, that is, for every image or form that carries a certain thing in its appearance, and then this thing is returned to its origin and the meanings it carries, and these meanings formed by man are the result of previous knowledge accumulations in



the form of experiences and observations Therefore, (phenomenology) is "an issue that is not confined to a methodology, but rather adopts the methodology to restore things in their original appearance, to restore the lost origin through the accumulation of different theories and verses that would only distort the intentions of the original Al-Aishosha and return the richness of things to the poverty of their first principles" ( Khoury, 1984).

### **RESEARCH PROCEDURES**

**The Research Sample:** The researcher adopted an intentional sample that is consistent with the media discourse addressed in the theatrical performance message, which is the presentation of the play (Eight Witnesses from My Country).

The play (Eight Witnesses from My Country) that was presented at the second Iraqi Theater Festival Against Terrorism for the period of time from (9/22/2016- 9/29/2016) at the theaters of the capital, Baghdad, which was set up by the Ministry of Culture - Department of Cinema and Theater. It was presented at the National Theater and directed by : Majid Darandash.

### **The sample analysis**

Hattab Al-Arab (lumberjack of Arab) mainly focused on promoting anti-terrorism ideas, which were represented by the eight main personalities that contributed to confronting terrorism. The presentation, at the first level, presented a clear media discourse in rejecting and denouncing all hostile practices, and praising the heroic stances presented by models of heroes in twelve scenes that moved on Two levels of conflict between the personalities who represent the souls of the martyrs filled with the momentum of the human experience sacrificing for the sake of the country in its essential existence and between war and killing and the blood of human beings. The level of personalities that directly contributed to confronting the enemies and sacrificing their lives for the sake of the homeland.

- Al-Nadawi: Here you are, people of jealousy, and you have this bag, but it is not soft. Confronting the public was done by sending mobilizing and protesting discourse against all manifestations of fear and submissiveness, and the need to close ranks in order to defend the homeland. These are sent values whose purpose is to form a discourse of presentation, which involves reading reality and its manifestations in a communicative manner as a starting point, and it is an attempt to answer questions of the current reality through dramatic media.

When presenting the personality of Mustafa Al-Athari, he describes the moment of his martyrdom in an interview with Najm:

-Najm: I mean, Makdrolak?  
- The Virgins: No McDrolly

We see heroism and persistence in challenging enemies and confrontation, because the heroes are represented by unique advantages that leave the normal and catch up with the exceptional. Directly or indirectly, and not the subject of the theatrical work, so we find that the director relies on drawing the characters on the basic idea of linking the characters and events and reflecting his point of view within the theatrical performance, as the title of the play carries its significance in a provocative duality to the consciousness of the recipient, as the martyrs are the witnesses, and the actor must rise To the ranks of the real act in the dramatic act is that it unites together, so that the media discourse directed towards the audience guarantees information and pleasure together.

In another dialogue, we see the involvement of the mother in the issue of conflict

- Al-Adhari: I bid farewell to God, to whom Paradise is a door.



The figure of the mother here is a human symbol that refers to the mother, the land, and the homeland. She is a moral figure that moves with the events, being the transcendent axis of the issue, and does not appear above the stage, meaning that the discourse of the text and the discourse of the show relate to each other in a performance consistent with the concept of protest as it possesses space. Open to the freedom to work and openness to the daily concern.

Hence, it seems that the media in its communicative and human concept shares with the discourse of presentation together, since the presentation of information and the way it is presented is the most prominent act in the signs of presentation, aspiring to the presence of a space full of vitality and rhythm through the physical, motor and vocal performance of the actors who embody the souls of the martyrs, and witnesses to reality, where they were able to perform Diverse and multiple personalities intertwine with the mental and emotional connotations of the spectator.

This digression into the details of the incidents about the heroes or the moment of martyrdom is intentional informative and formed by the reality of the vocal and kinetic action of the actors, for the purpose of accepting the speech of the theatrical performance and covering the social, political and even religious scene that touches the declared and the unspoken, the clear and hidden from the accumulated concerns that surround the taste of the spectator, who is a citizen in the end. Perhaps he will face the same sensual, intellectual and aesthetic fate, and the performance of the actors is not limited to rebellion against the subject of fear, death, and defiled reality, but rather goes beyond that to merging the drama with the media.

The acting performance in the show was the master of broadcasting the media message, as it is the conductor of the event in the theater. It represents the sender, and he is the first and main party in the communication process. He is responsible for sending the message (subject), choosing the reference (context), and the communication channel (theatrical show).

The characters (Al-Nadawi, Al-Athari, Najm, Hamad, and others) being the main heroes in the show and in the reality that passed through Iraq in the liberation battles, depended on social contextual references in the way of movement, gesture and expression consistent with the data of the human condition and the issue of preserving and defending the land, agriculture and the people, as in the following dialogue:

- Al-Nadawi: O people of Courage, this land is only our land.

Confronting the public was done by sending mobilizing and protesting discourse against all manifestations of fear and submissiveness, and the need to close ranks in order to defend the homeland. These are sent values whose purpose is to form a discourse of presentation, which involves reading reality and its manifestations in a communicative manner as a starting point, and it is an attempt to answer questions of the current reality through dramatic media.

When presenting the personality of Mustafa Al-Athari, he describes the moment of his martyrdom in an interview with Najm:

-Najm: So They couldn't defeat you??

- Al-Athari No They couldn't defeat me.

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- Al-Athari I bid farewell to God, to whom Paradise is a door.

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### **RESEARCH RESULTS:**

The acting performance in the theatrical show acquires a dramatic guest role, then a media function

The media message tools in the theatrical show are the contents that the actor broadcasts, whether by word or deed

The media message of the theatrical show differs according to the methodology of the show and the form and nature of the topics it sends

Many of the details required by the media in other means of communication can be shortened and presented in a short and smooth manner, as in the performance of actors in a theatrical show.

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