



BALTIC JOURNAL OF LAW & POLITICS

A Journal of Vytautas Magnus University

VOLUME 16, NUMBER 2 (2023)

ISSN 2029-0454



Cite: *Baltic Journal of Law & Politics* 16:2 (2023): 338-355

DOI: 10.2478/bjlp-2023-0000026

Appearances of the Body in the Performance of the Iraqi Theater Actor

1-. Staar Dhakil Safi

Baghdad University -College of Fine Arts- Theater department

satardakl62@gmail.com

2-Dr. Jabbar Khamat Hasan

Baghdad University -College of Fine Arts- Theater department

dr.jabbarkhamat@gmail.com

Received: December 17, 2022; reviews: 2; accepted: January 04, 2023

Abstract

The human body is seen as a body bearing all the symbols that signify it, moreover being the motivator of life in it, affecting its dynamism and able to appear to reflect the internal psychological emotions, and its ability to metaphor that is generated in its surroundings that includes all the connotations, which in turn generate meanings of boundless luster. Man's awareness of himself and his knowledge of his ability to create and imitate things with his physical ability, and the capabilities and flexibility that he possesses, made him to be a cosmic symbol possessing his spiritual qualities. A visual theatrical body to show us what was not visible. In light of the foregoing, the research section is divided into four chapters. The first chapter included the methodological framework and consisted of, the research problem and the need for it, and centered on the importance of the body and its manifestations in the performance of the Iraqi theater actor, and then the importance of the research in that it sheds light on the aesthetic achievement in the performance of the theatrical actor through his physical manifestations who accomplish aesthetic images for presentation theatrical. Therefore, it is of cognitive importance as it presents an objective study for researchers in theatrical sciences, especially the actor and director. It also includes the objective of the research in revealing the body and its performance manifestations in the theatrical performance, presented in the city of Baghdad. Defining terminology, as for (the second chapter), which included (the theoretical framework and previous studies) and was divided into two sections, (the first topic) (the concept of the body), which was dealt with by ancient and modern philosophies, studies and modern thinkers... As for the (second topic) (the appearance of the body in the performance of theatrical character), if the The

actor's performance is in his physical appearance according to what the theatrical character and its manifestations are. The performance of the actor is a reflection of the character. Then the third chapter, which included the procedures and consisted of the research community, research tools, and sample analysis. The fourth chapter: includes the results and their discussion, then the conclusions, and sources.

Key words

Appearances of the Body and Performance of the Iraqi Theater Actor.

Chapter One

Introduction

Research Problem

The body is one of the tools of the theatrical actor as the apparent element of it, and through it he can find relations with what surrounds it, in addition to that the body plays an important role in the theatrical performance in general, except for the communication and interactive language with the recipient, as the actor is the dynamic engine of space Theatrical, and one of the most important pillars approved in the theatrical show for having the expressive tools (body and sound) and his ability to manifest from one case to another and move the molten space by the movements of his body.

Truly, the body of the actor is the material aspect and the apparent part of the recipient and through it can be highlighted by many meanings, connotations and configurations to photograph cases A certain is pregnant with a set of concepts and visual work on his motor system in employing his performance manifestations, to show and stimulate that hidden energy inside it.

The human body is considered one of the important research topics, given many social and anthropological studies that clarify its social role. Society imposes on the individual, building it with the rituals, practices and relationships, and in return the individual begins his body by adopting life according to those rules, which qualify him to obtain staying in society as a human being.

The different perceptions and proposals about the vision of the body by the people of thought and science are due to the different schools and trends, which explain the entity and image of the body according to its reflections and analyzes, so that they preach to those who combine it with the body as a syndrome unit, they cannot be separated and the other distinguishes it from the body and between its attached features of it may differ It contradicts others, and of course it is attempts to establish a clear and clear vision towards the deep body (sociology), and not the vision that mixes things.

The marginalization practiced by the classical Arab culture because at best it has been linked to spiritual, jurisprudential, medical and literary issues, so the

body only enters as an emergency and transverse subject, it has had partial importance. On the other hand, the marginalization of his "modern and contemporary culture" marginalized with the same sharpness and according to the purposes themselves, due to the delay of Arab studies with a synasi and interpolloji meaning, and to the priority that the ideological and political preserves in the field of our contemporary culture, and to the caution in which the humanities were met by researchers, especially in my fields Anthropology and psychoanalysis.

Here comes the question that the researcher raises, is the manifestation of physical is a problem? Or is it just a machine? Does he have a presence or relationship related to consciousness, or the concept of body, a vital energy, or is it pregnant with all ideas, morale and connotations, and is the body of the current Iraqi actor a conscious body that lives his independence? Therefore, the researcher formulated the title of his research tag (the body's manifestations in the performance of the Iraqi theatrical (women's playing model)).

Research Importance

The importance of the research is evident in that it highlights the aesthetic achievement in the performance of the theatrical actor through his physical manifestations that accomplish aesthetic images of the theatrical show. Therefore, it is of knowledge importance, as it provides an objective study for researchers in theatrical sciences, especially the actor and director

Search Goal

The research aims to detect the body and its performances in the theatrical performance

Search Limits

- 1-The time limit (2003 – 2013)
- 2-Spatial limit: in the city of Baghdad. The National Theater
- 3-The objective limit: the body's manifestations in the performance of the Iraqi theater actor
- 4-Determination of terms:

Body Manifestations

Appearance

Linguistically: Performing, (Single) an industrial source in showing a person's tendency to display his ability, or behavior, in a way that draws attention to him.

He exposed the thing, between, revealed, and explained it, thus, he showed a supernatural intelligence, efficiency, and his true intentions, (Mustafa, 2016).

In terms of convention: (Merloponte) knows it, "A verb of the body is aware of a sensual, and one means it through the experience of the body." (Saad, 1992)

Appearance

Practical definition:

It is a sensory kinetic behavior for the body of the actor apparent and appears to be visible, which raises several meanings of the recipient in an aesthetic artistic style according to the performance of the actor, his awareness and his cognitive and physical culture.

A- The body

Jamil Saliba is known as the body as "the essence that extends to the three-dimensional length, the depth width and it has a shape and a place and has a place, if it is occupied by it is forbidden to enter with it, and the meanings that denote the body are extension and non-interference and mass, the living body is the body that is characterized by life such as plants and sane animals And the unreasonable "(Saliba, 1982).

The body as presented linguistically

It can be a breast, single, bodies, body, and corpse without a soul.

Body, it is an embodiment or the effect. The embodiment means the body of the matter, the same or its pride in a mold or a tangible shape.

It can be the voice which stretched on melodies and tones and based on singer tones.

The writer embodied his ideas and emotions, that is, he expressed a living expression.

Jesus: Bodies (the human body of his body). (Reda, 1958)

The body: It is called every "creation that does not eat and drink (as the calf of the children of Israel) and the whole body of man is a body.

Part of his body and his body is not said, because the body is what thickens the top of the body, and the fat bodies" (Qatar, 2020).

The body: is a convention for the Jerjani (it is subject to the three dimensions, length, width, and depth, and it is the author of the essence. The body is philosophically:

Philosophical body:

As Aristotle said, "It is a natural body that carries life".

The body according to (Heidegger) "is that of the perceived material aspect of the organism (either other than the living is called the soul, the soul, thought, or reason." (Aristotle, page 132). Performance came in the tongue of the Arabs (Ibn Manzoor). It was said that the eternity took his performance (from the kit). (Perspective).

And on the stage: theatrical performance means creating delusions with the living elements of time. . (Hayes).

Shaker Abdel Hamid knows about the philosophical dictionary as: equivalent to achievement in the sense of any performance that must include a certain amount of efficiency, mastery and control of tools, methods, means and skills through which this performance is resided. (Marvin, 2010).

The researcher did not find this acquaintance that corresponds to and the title of his research.

Accordingly, he formulated its procedural definition of the body (it is the living, sincere, reactive and clear image that the body appears physiologically, which needs a form that appears to be visible, clearly visible and meaningful.

Chapter Two

Theoretical framework

The first topic / body concept

The body was a scientific topic in various humanitarian disciplines to know, understand and understand the human being by focusing on the concept of this Sensory to semiconductor records, from prevention behaviors to nutrition behaviors, from seating methods to the table to sleep methods, from models that represent the self to health and disease care, from racism to concentration, from tattoo to hole, the body is an inexhaustible substance for social manifestations, and manifestation of images . (Foucault, 1990).

The human body has occupied the attention of many cultures and religious beliefs, civilizations and various humanities, and this interest is due to it with the expressive features and characteristics that it made that it is as an expressive language of communication between the various human gesticulations, and this language is the nature of the situation formed in the form of symbols, connotations and manifestations that are not Inventory to her, and that this matter is in primitive dances and religious rituals that a person was doing, as a person was dancing out of the pleasure and the dance was a religious ritual, so his physical manifestations are expressing the state of the pleasure with movements characterized by flexibility and lightness with features and expressions bearing the feature of frankness and joy, as he speaks to the gods In the language of dance, and he prays to them in the language of dance and thanks them in the language of dance, it was.

"A means of expression that a person uses from the earliest ages and until today to get closer to the upper powers The body appears in prayer with a miracle dance and expressions that are filled with fear, dread and reverence, and these appear on his face and the formation of his body in a monastic language, we conclude from this that psychological influences show their appearances clear on the human body, including emotions Joy, sadness, and fear, and that practicing these rituals is to please the gods and their completion, so humanity or primitive human being invented those rituals and the establishment of celebrations for the behavior of that way. (Al -Hamid, 2011).

In the eyes of the ancients, the human being from philosophers did not represent an absolute fact, but rather a relative and partial phenomenon due to his transformations and changes with death and annihilation, and from the change and transformation the form of a major transformation in their philosophical thought about the human being and his unstable body, and from it the philosophers began to be exposed to the body to have a specific concept. Therefore, we see that every philosopher formed the body with a certain meaning with this meaning, this meaning may be identical or incompatible with philosophical thought to another philosophical thought. (Al -Kashef, 2006).

If we look at the ancient Greek philosophers such as (Aristotle), (Plato) and (Aristotle), then the (metaphysical) view that focused in philosophy from (Plato) to (Descartes) has emerged as it stood a bilateral position on the universe and existence in general and from man. Their view was with privacy with distinction, so I began to assess a complete analog between the upper and the lower, between the soul and the body, we find that Socrates and his view of the body are summarized, in the phrase that was found in the temple (Dalf), which he considered a slogan for him (Know yourself yourself) and this sentence has meaning The great and the wise in the arbitrary place, which means that a person's knowledge of himself is not an indication of a knowledge of his body, but rather that the divine element in his existence "(Mahmoud).

The researcher sees from this intellectual standpoint that appears at (Socrates), we see that he sees the highest value in the human soul, which has the best and best place over the body and its preference for it, and the star of this is that he believes that the soul is from the source of God is eternal and eternal cannot be his body as a body His fate is the annihilation, so it was necessary to liberate the soul from this body, which is completely unable and unable to reach the virtues.

Accordingly (Socrates) "looks at the body a view of contempt and says that it is a cemetery of the soul and it is not possible to liberate from it except with death, and for humiliation it practices death by neglecting it The perfect for its body and the pleasures and care of the body and the care of food, drink, clothing, and running behind, and the reason for this preference at (Socrates) and Tariba, in that the soul is a master who orders because it is the essence of divine, not subject to decomposition, corruption, and body is a servant and his fate of annihilation "(Mahmoud, page p. 30).

From this intellectual standpoint, which appears in Socrates, we conclude that he sees the highest value in the human soul, which has the highest and best place over the body and its preference for it. His destiny is annihilation, so it was necessary to free the soul from this body, which is completely incapable and incapable of attaining the virtues, and therefore (Socrates) "looks at the body with contempt and says that it is a graveyard for the soul and it can only be freed from it by death, and therefore he practices death by neglecting it."

The completeness of his body and what the body requires of pleasures and care with food, drink, clothing, and relentless running after, and the reason for this

preference according to (Socrates) and the order, is that the soul is a master who commands because it is a divine essence that is indissoluble and corrupt, and the body is an obedient slave and its destiny is annihilation" (Mahmoud, p. 30).

The researcher sees in the foregoing opinions about the body by philosophers and devaluing and despising it, the soul without the body cannot be known because its reflections are known only by the body, and that the value of the body comes from being a living and effective body capable of accomplishing many aesthetic actions and manifestations Which constitutes a vital dimension of the dynamic human nature. The physicality of the body is what gives meaning to the soul, as the body is a living, speaking and honest mass with all its manifestations that it forms. It is not a dead mass as others claim, "The body is a travel bag that the presence of a vital traveler 'it is a vital body'" (Al-Maliki).

That is, it has the ability to carry all the formations and kinetic manifestations, that is the speaking body language that does not need a voice to be heard by the other, it must be an aesthetic form 'because beauty is an artistic quality that the body must confirm in its appearance even if the behaviors it expresses Wicked or ugly?

As for Aristotle, he considered that "man is matter and form, matter is the body, and the form is the soul, and that the soul in his view cannot exist without the body and both of them cannot be separated from the other except with the mind only. Its peculiarity is unity, because the difference between the soul and the body is that the soul is not material and does not die in its entirety, and whoever dies from it is linked to memory, and the body is the carrier of this memory. (Al-Saker, 1994).

Here the congruence appears in the view on the status of the body and its position in relation to the soul and its connection is similar to the relationship of the master and the servant, the commander and the commanded. On the soul, and even (Socrates) who shared the same belief, they consecrated the idea of dualism, the duality of soul and body, and what is it?

Aristotle and his view of the body formed a change in his vision of the nature of the relationship between the body and the soul, as he says, "I see that the soul and the body affect each other in the owner, so whatever changes in the state of the soul leads to a change in the shape of the body, and vice versa - any change in the state of the body leads to a change in the state of the soul, and vice versa, to change in the state of the soul" (Mustafa A., 2002).

The researcher sees, according to Aristotle's view of the body and soul, he refers us to the actor's work in the external technique represented by the movements of the body and its manifestations, and the internal technique that is generated from the actor's own thought and emotions and from his experience of the role.

His breathing, image, the nature of his formation and his physical manifestations, the solid, unformed material hinders the expression of emotions in the actor and obstructs all his manifestations and emotions, and even if it reaches the spectator, it does not reach the lively speaking image, meaning that if the actor lacks

an external technique, he is more like a lifeless (corpse) devoid of soul. . (Eid, 1996).

The view of the body remains different with the different visions and beliefs in which many philosophers differ. For example, the owners of Stoic philosophy had their view of man differed from those who preceded them from the philosophers. It is to their view of existence and the universe, so they believed in one God and an existing universe.

Small as the universe is small for them, and this oneness extended to the extent that it included within the human being himself, although it consists of a soul and a body, but it constitutes an indivisible whole. It cannot be affected by the body, and since the soul is affected by its manifestations from disease or torture, the body is affected by it and becomes red from shame, because the soul is the body and this was also confirmed by (Aristotle) when he said (that the soul and the body each affect the other) (Murad, 2004).

The body has occupied Arab thinkers in terms of the subject of the sacred and the profane in the thought of the body, so they dealt with the practices of the body and its manifestations and thus "the human body in Islam is nakedness and must be hidden from others, and this saying is true for women, as it is for men, and accordingly and within this context the issue of the veil was important It was a major issue in Arab thought, so it was the thing that partially or completely conceals the female body, "because of this body's supernatural ability to attract and witchcraft, and it is necessary to obscure the female body to control it" (Hamada, 2012).

The body according to (Ibn Sina) consists of "a soul and a body, and a secret and an open one, as for the public, this is the sensible body," which is manifested with its organs and entrails, and the sense has stopped on its appearance, and as for its secret, it is represented by memory, the mind, and the will, and it affects it, for the soul is an image of the body."

Here appears to be influenced by Greek philosophy, with his opinion identical to that of (Aristotle). He looks at the body with the view of the obstinate part of the human being. By virtue of his physical nature, he approaches the animal and descends, but by virtue of his spiritual nature, which has become a soul by its arrival in the body, he rises and becomes more knowledgeable and creative. (ibid).

Nietzsche and the bod:

After the end of Cartesian thought, and his view of the body as a (machine), a new conception of the body appeared. The body cannot be ignored and it must be closely known.

It was the death of dualism and the birth of the body as the same with the German philosopher (Friedrich Nietzsche). He rebelled and overturned all the traditional classical philosophical heritage, as he contributed to bringing about a revolution in the philosophical view of the body, as the body is a great mind and multiple manifestations of one meaning; Nietzsche declared in his loudest voice and called out to all those before him from Plato and the theologians and to all

those who despise the body and oppress it, to say to them that the body was not once an idle body or a machine, but rather a rational dynamic. The body be complete and not another. The body, according to Nietzsche, is life with all its strong manifestations and manifestations. (Nietzsche, 2006).

According to the foregoing, the researcher believes that the body represents a cultural entity and a living product, and that is no longer a moving material existence, but rather a consciousness that constitutes for itself a meaning in its own relations. For them, in that case, with his practices, manifestations and these formations, he preserves the group, so he is "a system of indicative and meaning-producing relationships, as it is the home of expression and reading of the body as a text through which the dialectic between the individual and society is understood." (Al-Sahiri, 2008)

Chapter Two

Theoretical framework

The second topic

The appearance of the body in the performance of the theatrical character:

The expressive body of the actor is directly responsible for the body's manifestations of the character with all components of the manifestation and its changing details according to the character's dramatic structure and the events of the play.

In other words, the main source and reference for the manifestations of the actor's body depends on the manifestations of the character's body in the main and the variables and transformations that this manifestation is exposed to within the structure of the theatrical text, in order to reach the most important physical manifestations in the construction of the theatrical character. We stop at the Greek theater as a dramatic text full of manifestations.

The body of the character based on what (Aristotle) mentioned that the drama is a simulation of a human act, whether this act is noble or ugly. The insistence of (Oedipus) as a supreme authority to know the truth from (Trisias) This rage is talked about by several manifestations variables in the body of the character (Oedipus) from a victorious body to a body searching for salvation, as if in a predicament, and because the character of the fortune-teller is a balanced personality who knows all the facts, details and causes, he tries To keep away, with his vocal and physical appearances, from revealing the truth with a diplomatic appearance once, and with the appearance of fear of revealing the truth again, but with the insistence of Oedipus and his embarrassment for the character (Trisias), the fortuneteller with his brave appearance is forced to announce and His saying (to Oedipus) "You are the abomination in Medina" (Hussain, Dutt).

Here, in this dramatic cry that he addressed to Oedipus, Oedipus' body turns into a deaf rock, so he is astonished. You alone are the killer) and (Trisias) answers

him with a confident physical appearance by saying (It is true that you have the appearance, but you do not have the sight) here (Trisias) about the appearance of the eye from being (biological) to an aesthetic appearance, on the contrary what the eyes of (Oedipus) the king. (Stollitz, 2013).

The researcher believes that the actor's body in the theater is characterized by its ability to interact with other languages of the stage, from scenography and phonetics, to the recipient, and this is confirmed by (Michel Foucault) by saying, "The body is the surface on which the events themselves are engraved, whose traces are traced by language, and undermined by ideas." (Tomictor, 1998).

What the heroes of those tragedy enjoy as excessive in particular, the manifestations of vanity and shameful, because vanity is part of the personality of a large number of heroes, which should be remembered that they were ethical good people, but their appearance with vanity affects their behaviors and these manifestations and gives a distorted image of their actions.

The personality (Oedipus), as I mentioned, is responsible for what he had measured, as the blind poet (Tarsias) is on revealing the truth, and refuses to accept it, and so Oedipus says to him, "Your going means our troubles with you" in this behavior, action and dialogue that was between the blind (Tarsias) and the sighted (Oedipus) We see physical manifestation. He worked here by discussing the actions of human behavior towards the social duty or conscience with all its status, ethnic and value data. (Al -Hamid, Innovations of the twentieth century, 2009, page 6).

If we move to the Shakbiri characters, we see them full of vital appearance (Cleopatter) in the play (Antonio and Cleopatra) (Laksabir), the moment of her suicide act reveals her manifestation in the implementation of the act of suicide, Kholouda and unity with the beloved husband (Antonio) says, "(I have longing and nostalgia for eternity) that this action is to be fulfilled.

To appear by a variable behavioral behavior, Cleopatra is a role even if her role is in life as a queen, so she prepares to appear with behavior and a verb that is fulfilled in the stage of theater when she asks her runner -up (Ereras) to decorate her with her royal dress in her saying (Give me my dress .. Put the crown on my head; let me go, because it is not she wants to go to Antonio in the image of the wife only, but in the form of the Queen's appearance. "(Ghaleb, 2006).

Also, we see the manifestations of the body of the king (Leer) (Shakespeare) this tragedy that addresses the behavior and moral actions in which the character appears in the manifestations of hypocrisy and luxury above the remaining value of love. We see this manifestation in the performance of (Curdelia) when she is unable to satisfy her father with his royal Vicroe, as his reckless and reserved manifestation and his lack of wisdom is by his performance in his performance of false values, so he removed from the manifestations of his daughters (Reagan) and (Junryl) and their manifestations of their actions and their behavior with contempt for him, it led to a change in his manifestations and with a physical act in which the anger and the intercessor mixed with the self, he says, while he is physically

and physically disturbed (I will take revenge on you a revenge that the world says (a moment of silence), and his silence carries the appearance of the confused and confused body.

Then he says, I will do things (a moment of silence too) In another physical behavior, he appears to be hesitant to make decisions, as he says, (I do not know what it is after) and says one last after he pity him (you neglected this and meant the appearance and the picnic, (Stolintz, 2013, page 428).

The researcher believes that the ideal can achieve physical actions and manifestations that build its connotations in a way that provokes and raises the spectator, automatically to participate in the event, so his manifestations and connotations should be based on accurate and organized foundations, because the actor even in moments of his silence flows from him meanings and connotations, because What is possible in the soul is reflected in its physical manifestation, and this is what (Crotovsky) calls "a comprehensive reaction" (Karsovsky, 9971, p 37).

The communication between the sender and the last sender is not symbols, but rather real breaks (distances) and in the theater are aesthetic communication distances, and they are also not symbols. Because it is originally (gesture), that is, a living physical sign, "for the eclipse nods that mean the actor and his relationship to the theater is the utmost importance in relation to the theatrical show, because it is the initial means that indicates the presence of the body and its space directions. (Kiir, 1992, page 114).

The indicators that resulted in the theoretical framework:

- 1-The body is a criterion for identifying a personality, explaining its uniqueness and distinction from the rest of the people, that is, (identity).
- 2-The body is the nucleus of theatrical art since it started (Dionysicia).
- 3-The body is pregnant with the soul, feelings and feelings in the concept of some philosophers, and it is a grave of the soul despite the difference between the composition between the male and the female.
- 4-The actor's ability to change his body with the body of the character, but himself remains hanging in it mixed with his feelings and feelings.
- 5-The body takes different or lost and multiple forms according to the philosophy of the times, its beliefs and variables.
- 6-The celebration of the origin of the theater adopted the movement of the body and its energies to express the human being, and the celebration has to do with the liberation of the body.
- 7-The perception of the body with the view of the sacred and the defilement.
- 8-The body, its manifestations and transformations lead to self-realization.
- 9-The body and the soul affect each other, that is, the emotions of the soul appear on the body and what affects the body affects the soul.
- 10-The body is a vital given in which biological and psychological separation is separated to form a physical (me) that falls into relationships with the

other,

11-The lymphocytes are the ones that speak instead of speech.

12-The physical manifestations are formed through the human cultural, social, and ideological references.

Previous Studies:

1-(Performance skills in acting and social discourse). A thesis presented by Dr. (Haitham Abdel -Razzaq), Department of Fun / Faculty of Fine Arts, University of Baghdad, 2002 - 2003. I saw it and benefited from it some information and know some of the sources that informed me a lot.

2-(Performing the body and the prohibition system in the Iraqi theatrical show); A master's thesis presented by the student (Iman Abdel -Hassan Rahif) Theater Department/ College of Fine Arts -2014-2015. She found some of the body and its concept, and wrote some sources that have a relationship with the title (Al -Simnar).

3- Employment of the body of the actor in the Iraqi theatrical show (Anthropologist Study). A thesis presented by a doctorate student (Ricardos Youssef Ibrahim) Theater Department- College of Fine Arts- University of Baghdad- 2002- 2003. She reviewed the thesis and found that she does not meet with my research address, except in some. The definitions related to the body of the actor and performance, and I have benefited, when approaching, with some definitions that the researcher worked on.

Chapter Three

Criteria

First - the research community

The research community consists of the offers that were presented during the period between (20-2013), whose offers were distributed in different places in (Baghdad) and included the offers shown in Appendix No. (1).

Second - the search tool

The researcher relied on the results of the theoretical framework of indicators, as well as the observation by means of disks (cd) in order to reach objective results to come up with a final conclusion of the subject of his research and its adoption in the analysis of the sample.

Third - The research sample and the reasons for choosing it

The researcher chose his research sample the theatrical performance (Women's Playing), which was written by (Mithal Ghazi), directed by (Sinan Al-Azzawi), and represented by (Hana Muhammad) and (Asmaa Safaa).

Fourth - Research Methodology

The researcher adopted the descriptive approach in analyzing his sample.

Fifthly - Selecting the sample

The researcher adopted the intentional analytical method in selecting his sample for the following reasons:

-The presence of its characters from the author, director and actors, which helps to seek help from them in some matters that I may need.

It is available in the form of tablets and can be observed for use in the analysis process.

Sample analysis (women's playing)

The characters of the play (Women's Playing), which was written by (Mithal Ghazi) and directed by (Sinan Al-Azzawi), embodied the actress (Hana Muhammad) and the actress (Asmaa Safaa), and it tells the reality of two women living in the reality and conditions of one society, but each differs from the other according to what each of them has from the nature of life and cultural references.

Actress (Hana Muhammad) in the role of the conservative (Hayat) character who adheres to the principles of religion, but suffers from that, a woman who filled her dark material and spiritual life in all its aspects, so she cast the consequences of that dark life on her behavior and physical appearances. Her darkness, she lives in a state of apprehension, doubt, fear, and confused behavior. What she sees in herself of foreboding, feelings and sensations is clearly reflected on her external appearance, and even the outfit she wears in black, a woman immersed in darkness, this woman hides strange secrets behind her, and the features of fear appear and fall from her image.

The continuous may appear by performing its rituals and prayers that did not settle even in its direction towards a certain qiblah. It sees it taking multiple directions, which indicates that it did not take a single stable path that indicates that its psychological reality is moving in multiple directions transient to that reality, but it is applying it reluctantly, so it appears that Religious piety and false and excessive piety, and the physical manifestations that she does except to hide her true mask hidden behind her behavior, which was dominated by beliefs, laws and determinants that are a red line that does not It is permissible to override it. To conceal and subdue its burning desires in order to convince the authority of the holy body, which is concentrated in the ideas of society, and not to harm it or expose it to the other, and it is among the paths that take place in the reality of the living.

Confused performance and rapid movement, which indicates instability, refers us to indicator No. (12) that physical manifestations are formed through their references, culture and ideologies, but these manifestations did not indicate that they are stable in their psychological reality, there is a clear contradiction in their performance, as any case of extrapolation In the performance of any human being

in general.

The theatrical personality in particular, he is confident about the ideas he carries that led to his conviction and behavior in a convincing manner. On its physical performance, and this is confirmed by Indicator No. (9) and indicator No. (10), that the soul and the body affect each other, and between the relationship between biological and psychological, and their performance is nothing but a mask to adapt and derive strength and permanence from in order to remain and adapt to the reality imposed on them differently from her desires.

The performance that the actress (Hana Muhammad) practiced in embodying the character (Hayat) showed us the identity of the character, its affiliation, the reality in which it lives at home and the ideas of society. About the rest of human beings, i.e. (identity), and that all body movements and signals, regardless of whether they are major, secondary, or association, all functionally express our true moods.

While the actress (Asmaa Safaa) and her embodiment of the dancing character (Nazar) appear to us, she differs from Hayat's personality in thought, behavior, and physical performance, open and outwardly different from (Hayat) in terms of its sign and semantic concept in its adoption of the beliefs and sayings of prohibition and its physical action for the prohibitions of the depth of its isolation and spiritual, existential and psychological imprisonment and that the most painful for a person is the spiritual prison, as it contributes to creating an introverted personality that is reluctant to make decisions to determine the nature of her behavior and appearances that make her a balanced woman in her behavior.

A fragile foundation that has no foundations to rely on to be strong in the face of the limitations and beliefs imposed on her that chained her soul and the release of her body, which she wanted to be, but it was not. We see this cautious adherence to the sanctity of the body and depriving it of starting, as it quickly changes through the inevitable confrontation and confrontation between the forbidden and the other, the moving and vibrant body of the Dionysian, which calls for permanence and is represented by the personality (Naz. R).

The dancer, who used her body to perform behavioral manifestations and actions in a smooth and relaxed manner, is indicating that she is completely convinced of her behavioral act.

In contrast to (Hayat), as I mentioned earlier, that she is not convinced, so her behavior through her body shows that she is afraid and confused. The personality (Nazzar) represents the most expressive performance and the process of life and its flow and the search for itself that was lost as a result of the general situation in society and sectarian conflicts, and this was confirmed by Index No. (8), in that the body, its manifestations and transformations lead to the achievement of the self, which is conditional on the certainty of what any it does. Belief in what he believes in an honest and false manner.

But here, (Nazzar) is not a pure example or the ideal model of the power of change and transformation, because that character has some setbacks in her

behavioral and moral behaviors and mistakes that cannot become and qualify to be a model of purity and salvation, but rather a personality (Mudsa) according to beliefs and norms, it has turned into this type of behavior, due to the pressures of the prohibitions that live under it (Nazrs), as she is a woman who comes from the street to storm that dark house and enter a dark reality of the house (Hayat).

So, the flood meets in one place after she refused her largely entering the house (Warzar) loaded with all its negative connotations and physical manifestations that arouse. Here are the terror, clashes, and reckless bullets, may go victim to that legal chaos. The relationship between them before (life) is cautious, but then the secrets of each of them are revealed through the dialogues that are managed between them and the unauthorized and repressive internal reality that suffers from (life has suffered from them (life)).

It is constantly, that it is a reality full of femininity and the desire to open up, start and beauty that did not take his share in life, and the lack of fairness to it. Because a reality has been restricted by laws and beliefs known as the authority of religion and it is a red line that is not permissible to overcome, which constitutes pressure on the soul, and this is reflected in a behavioral act on the body, and this is confirmed by the indicator No. (5), as the body takes or lost different and multiple forms according to the philosophy of the age.

His beliefs and changes, while the character (Nazrs), the dancer embodied by the actress (Asma Safa), was the daughter of a family, morally committed and virtuous in her social reality, withdrew the conditions of the deteriorating reality based on class struggle and the difference in doctrines, the dominance of individuals outside the law and the strong control of the weak in a society that loses all laws of justice And the ingredients of happy life.

Nazzar is the liberated body that does not know stillness is a dynamic body that filled the theatrical space vitality and activity, its performance was a challenge for all the taboos enacted by law, in contrast to the performance of the actress (Hana Muhammad) in the character (Hayat) that adopted the traditional classic performance based on sincere coexistence and development The internal through the launch of its feelings and physical manifestations in a high way, its performance is confirmed by Index No. (4), and he estimated the actor to change his body with the body of the theater character, but itself remains hanging in it mixed with his feelings and feelings.

As we see them despite the clothes that she was wearing and the decoration that surrounds her between large and small, columns and chains, and the rosary attached to her neck did not restrict her movement, but it was very smooth in her performance and employed her body in order to show what was characterized by the theatrical character (life) that appears in every psychological state that she suffers from The actress (Hana Muhammad) rose beautifully in her performance of the character.

As for the character (Nazrs), the dancer (Asma Safaa) was in her performance more liberal, open and violating for the prevailing, and she passed the

silence about him in the sacred body, the defense, custom, and tradition restricting the movement of the body, in order to breathe freely with all its manifestations based on the conviction and belief in what it does and the structures and formal formations that it is the liberated body. In The theater, he says (Barba) if you want to be a representative of you to free your body).

Chapter Four

The results and their discussion

1-Using embossed notation to refer to taboos and taboos in theatrical performance.

2-The harshness of the societal conditions represented by the political situation, the woman lost her human features, represented in the personality of (Nazar), the dancer who lost her femininity, and the religious extremist woman because of restrictions, limitations, laws and violence.

3-The Iraqi theater actor was able to play complex roles in the most extreme cases of extremism and prohibition, and between suffering, feelings, feelings, desires and needs, as is the case for the religious character (Hayat) played by the actress (Hana Muhammad).

4-A play (Women's Playing) that dealt with the subject of religion and its doctrines, the taboo, and tribal custom, which was reflected in the performance of the actresses, and that was through their physical manifestations.

5-The play is more like a lesson in the mechanism of the actor's work. The actresses showed their ability to perform and reflect the physical manifestations of the character, and this indicates something that indicates the ability they have and their knowledge of the details of each character and the life that the characters live.

6-Conclusions

1-Customs, customs, traditions and social legacies have entrenched the culture of rejecting and marginalizing the body, as it is a source of sin, which negatively affected the living human personality. Its behavior and physical manifestations are a picture of its internal psychological reality.

2-The strictness in imposing the limitations and restrictions on human freedom under the pretext of ideal ethics on the human being contributed to the abolition of the personal identity of the human being by ignoring his desires, and this matter was more strict on the female body.

3-The physical manifestation, which is nothing but an expression of the perceptual level of the data surrounding the conscious self, and this was evident in that liberated and outgoing body of the actress (Asmaa Safaa) and her embodiment by her performance of the dancing character (Nazar), the body that hoards the signs of rebellion against the taboos and this taboo, as well as the Aesthetic performance in physical manifestation, and her body has turned into a container

for meaning and its relationship with the self.

Suggestions

Physical flexibility and its implications for the performance of the Iraqi theater actor.

Recommendations

1-The researcher recommends the establishment of highly efficient workshops in the production of a flexible plastic actor to be able to embody complex characters in their physical structures.

2-Focusing on the proposals that are recorded in the letters and theses, which can be implemented and not ignored in the event of the ability to accomplish them.

References

- Ibrahim Moustafa. (2016). Middle Dictionary Bab Dahr. Cairo: Dar al-Da`wah.
- Ibrahim Mustafa Ibrahim. (No date). Modern philosophy from Descartes to Hume. Alexandria: Dar Al-Wafaa for printing and publishing.
- Ibn Manzur. (No date). Lisan Al Arab c3. Lebanon: Beirut for printing and publishing.
- Ahmed Reda. (1958). Dictionary of language body door body. Comprehensive library.
- Edwin Dior. (dt). The art of representation horizons and depths c 2. (Fawzi Fahmy, translators)
- Aristotle. (No date). self. Paris: Fran Press.
- Al-Shazly Al-Saker. (1994). What is philosophy? Tunisia: Abou Wejdan Foundation for Printing and Publishing.
- Al-Maliki, A. a. (n.d.). The director's role in developing the actor's abilities. Baghdad.
- Amira Helmy Matar. (1965). Philosophy in Greece. Cairo: People's Press House.
- Antonin Artaud. (1973). The theater and its peers. (Samiya Asaad, translators) Cairo: The Arab Renaissance House.
- Evans James Rose. (1979). Experimental theater from Stanislavsky to today. Cairo: House of Contemporary Thought.
- Elam Care. (1992). Semiotics of theater and drama. (Raneef Karam, translators) Bear Watt: The Arab Cultural Center.
- Bentley Eric. (1975). Modern theatre. (Youssef Abdel Masih Tharwat, translators) Baghdad: House of Cultural Affairs.
- Tawfiq Saad. (1992). Aesthetic experience. Beirut: The General Organization for Study and Publishing.
- Beautiful cross. (1982). Philosophical Dictionary C2. Beirut: Lebanese Book House.
- Joan Tomekter. (1998). Postcolonial drama, theory and practice. Cairo: Ministry of

- Culture, Publications of the Cairo International Festival for Experimental Theater.
- Jordan Hayes. (No date). Acting and theatrical performance. Sharjah: Sharjah Creativity Center.
- Julian Hilton. (2001). Theatrical show look. (Nohad Saliha, translators)
- Jerome Stolitz. (2013). Art criticism is an aesthetic study. (Fouad Zakaria, translators) Cairo: Dar Al-Wafa.
- Hassan Hamadeh. (2012). The problem of the body / an article about a woman's body between the temptation of seduction and the violence of depth.
- Reza Ghalib. (2006). the actor. College of Fine Arts, studies and references.
- Zakhova Borsi. (1996). The art of actor and director. (Abdul Hadi Al-Rawi, translators) Amman: Jordanian Ministry of Culture.
- Sami Salah. (2005). Actor and chameleon. Academy Publications.
- Sami Abdel Hamid. (2009). Twentieth Century Innovations. Baghdad: Dar Al-Hana for Architecture and Arts.
- Sami Abdel Hamid. (2011). Old theater new new theater old. Baghdad: Baghdad International Festival.
- Stanislavsky. (1965). Representative preparation. (Drenikhasbah, translators) Cairo: Dar Al Maaref.
- Saad Ardash. (1998). The director in contemporary theatre. The world of knowledge series p. 19.
- Sophia El Sehri. (2008). The body and society / An anthropological study of some beliefs and perceptions about the body (Volume I 1). Tunisia: House of Mohamed Ben Ali.
- Taha Hussien. (dt). From Greek representational literature / Sophocles. Beirut: House of Science for Millions.
- Adel Mustafa. (2002). Karl Popper One Hundred Years of Enlightenment and the Vision of Reason (Volume I 1). Beirut: Arab Renaissance House.
- Abdul Qadir Farouk. (1987). A Window on the Contemporary Theater of the West. Cairo: Dar Al-Fikr for Studies and Publishing.
- Aboud Hassan Al-Muhanna. (2016). Methods of representational performance through the ages. Methodology house.
- Friedrich Nietzsche. (2006). Mak 1 spoke Zarathustra. (Mohamed El Yaghi, The Translators) Africa: Al Sharq Library.
- Farid Zahi. (1999). The body, the image and the sacred in Islam. Pain.