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### **Describes the Ritual of an Actor's Performance Within the Context of the Play Ya Mary**

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#### **Abstract**

The liturgy is a ritualistic religious term based in its form on the practice of celebration and forms of organized collective worship. It is aesthetically based on a human act that is perceived in time and space, sensually and mentally. The liturgy includes in its content a group of ritual Christian religious forms. It is a phenomenon experienced by the group in the daily reality based on the act of service and the presence of the believer in his being with the group. The liturgy is directed towards the real act of participation with its persons, vocabulary, and dialogue texts, as well as its symbolic forms related to beliefs, rituals, and myths. The researchers will try to find the dramatic and behavioral approaches between the liturgy and theater data to determine the liturgical features in the performance of the theatrical actor. In the light of the foregoing, the researchers divided the subject of his research into four chapters, where the first chapter (methodological framework) included the research problem, which focused on answering the following question: What are the features of the liturgy for the performance of the actor in the performance of the play Oh Mary? And then the importance of research and the need for it, then the goal and limits of the research, then the definition of terms, As for the second chapter (the theoretical framework), the two researchers discussed the first topic: the liturgy (its beginning and its concept). The second topic: the characteristics of the performance act of the liturgical representative, then the indicators that resulted from the theoretical framework, As for the third chapter (research procedures), it included the research community, the research tool, and the research methodology. The chapter ended with the sample analysis. The fourth chapter included the research results and conclusions. The researchers concluded their research by establishing the sources and references.

## Keywords

liturgy, performance, actor.

## Chapter One (Methodological Framework)

### Research problem

Liturgy is an ecclesiastical term that describes forms of organized mass collective worship in the Christian religion. It is an act of my life that has a specific time and place, and it includes a group of prayers of the sacred secrets in the church, and it is a phenomenon that the congregation lives in its daily reality. It performs it to achieve its goal of achieving the ritual celebration due to internal motives to express collective feelings. Its practice is a way to improve the human condition to give meaning to what he lives. Therefore, it is the experience that is formed by the individual and which he reflects with the experience of the group to carry out a service that benefits everyone.

Therefore, it is an opportunity to communicate and express faith in a way that affirms unity and solidarity among individuals to strengthen social bonds. The theater has tried in many attempts to employ the dramatic data of the liturgy to give the form of the show performance formulas and pictorial and symbolic formats in which the common dramatic elements overlap. Such as costumes, decorations, accessories, and live ritual acts to reach a performance laden with liturgical symbols in form and content. Where the theatrical performances were included on several levels in the employment of the performer and the vocabulary within an integrated performance format in terms of the performance structure and the image to give an atmosphere of spirituality and achieve influence on the participants in the liturgical rite, In light of the foregoing, the two researchers identified the problem of their research in the following question (What are the features of the liturgy for the performance of the actor in a play, Mary?).

### Research Importance and Need

The research reinforces the actor's discourse, develops his tools, and gives them a formal performance and ritual symbols And iconic formations to make him united with his being with the recipient through the liturgical heritage, For this reason, the importance of the research lies in shedding light on the features of the liturgy for the performance of the actor in the performance of the play Ya Mary. As for the need for it, it is represented in the fact that the research is an academic study that benefits researchers and scholars in the field of theater in general. Along with those interested in studying the forms of liturgical dramatic action And how to be present in the performance act of the actor in the theatrical show.

1. **Research objective:** The research aims to (identify the liturgical features of the actor's performance in the performance of the play Ya Mary).

2. **Research limits:** The research is determined through. The **limit of time:** the time period (2017).

**Location:** Iraq/Kurdistan Region / Ankawa.

**Subject Limitation:** Studying the features of the liturgy for the performance of the actor in the performance of the play Oh Mary.

### **Define Terminology**

**Liturgy as a Designation** "is a word of Greek origin compounded from two Greek words: *litos*: people, organ: service, work, prayer 1 Liturgy in its concept, then, is a compound Greek phrase that literally means (the work of the people or the work of the group). It is a (collective work) according to the civil dictionary, and a religious work Or a collective act of (worship), according to the religious dictionary. In other words, It is the people of God in celebration (here is a word for celebration, but in Greek as in the quote) centered on God who always works in the life of his people to save them and miss them 2

### **In Terms of Liturgy**

It is a comprehensive work based on the group, meaning "service from the people and for the people" 3 And in the past, since the formation of the term liturgy among the Greeks, it was "It means performing a service or carrying out a task for the sake of serving the people." 4

The researcher defines it procedurally as: religious and non-religious life and ritual practices performed by a group of individuals as a participatory service.

Thus, it produces a dramatic behavior that accumulated over time and overlapped with the act of the performer and enriched his theatrical presence within the liturgical, ritual direction. It included verbal performance through sacred texts, and physical performance through regulated ceremonial dramatic movements and manifestations

### **Performance Language**

The performance came in Lisan Al-Arab (by Ibn Manzoor): - It was said: Eternity took its performance (from the kit), and the people performed a performance, as they took the equipment that strengthens them for eternity and other things. And every craftsman has a tool: it is the tool that establishes his craft, and the tool of war is its weapon

### **Performance In Terms of**

Performance in its definition "is the work of the actor on stage and includes movement, recitation, facial and body expression, and the effect created by the actor's presence." 5 It is defined as "a part of the theatrical space and place where the actors appear."6

**Performance is defined by the researcher procedurally as :**The action that the actor performs verbally and physically, internally and externally, and includes all elements of the presentation for the purpose of creating a real effect through which the attendees make participants and performers with him in the theatrical process to produce change and renewal in order to achieve purification.

## Second Chapter: Theoretical Foundations

### First, we'll Talk About the Liturgy—What It Is, how it Was Started, Etc

The liturgy is an issue that carries within it the faith that is instilled in the congregation to be ready to carry out the service. And because it belonged to the people, it became accessible to many Greek cities, especially Athens, where it was called (Liturgus), meaning the word. As time coincided, this word did not remain confined to its secular field, as it left to establish its field in divinities. It contained signs, symbols, and connotations, and was distinguished by carrying the ancient cultures of the East represented by ancient civilizations, and gathered in their entirety as rituals to worship the gods. This is clear in the words of Aristotle, "All the expenses prepared for the rituals of worshiping the gods are distributed over all cities and on the surface of the air." <sup>7</sup> For this, it has enriched itself with a great and influential meaning, as it included the branches of philosophy, sociology, anthropology, and culture as a whole

In addition to the manifestations of mythology, manifestations of celebration, practices, customs, traditions and popular beliefs

The foundations of education and correct guidance towards life, nature and beyond, and were finally embodied in religion and included theology and history. So the liturgy in its religious and popular sense is "It is an art that we must master in dealing with it, in order to move to feel the beauty in it and savor it.

Thus, the liturgy brings us to the aesthetic sense based mainly on its artistic value in releasing the creativity of the believer in its sublime human, cultural, civilizational and spiritual dimensions. Because the liturgy is a work of art, it is therefore an object of beauty that we perceive through feeling <sup>8</sup> So it is a university of many elements that form an integrated art On the foundations of beauty from the simplest to the most complex. And since liturgy is a science that conducts joint research with other sciences, it includes all aspects of the subject of man. Where she "leads him to enter into a dialogue with her and in a critical discussion about some of her results, This is not done through an external dialogue in which the interlocutors are satisfied with exchanging the results and using them in the renewal process. Rather, it is necessary for them to reach joint research in which the participants do not give up their methodologies and principles. Rather, each team tries to take into account the other's point of view and methodology, so that they can reach each other within the borders and common areas between them. To achieved and stable results that can be relied upon." Thus is the universe and its process, as it moves forward, and everything in it is subject to change through time, renewal, and change for the better.<sup>9</sup> Just as the theater is a comprehensive science and the father of the arts, so the liturgy carries within it (the sciences and nature) (and the social sciences) (and the formal sciences). It includes applied sciences and pure sciences, which are "divided into two parts: the first explains how rituals and rituals are arranged, and the second reveals their origin, development, causes, justifications, and symbols." The primary goal in worship is the glorification of God, and the rites of allegiance

achieve this purpose by glorifying God with chants, basmat, and prayers. And the appearance of the temple and religious ranks and the decoration of altars and sacred garments 10 This renewal and praise is achieved through the faith of the believer. Here, he must know very well how to implement the theoretical goal in performance, participating with all his being and his inner motives, so that he sees himself as a participant.

Therefore, he remains eager to return to that atmosphere in order to form "a group of expressive forms through which a rich and diverse communication network is established between believers that exceeds knowledge 11 Because it is spiritual and communicates with any person, even if he is illiterate. Prayer is an example of this, as these rituals were formed to serve, discipline and ration those groups, and to confirm the existence of a relationship between the places and the rituals held in them liturgically. Most of the rituals are held liturgically in the church because of their sanctity, so they take the direction of worship in spirit and truth, as they are performed for the benefit of those who perform them. So it is "congregational prayer that together performs verses of glory, thanksgiving and prostration to God through the words of the Holy Books And the prayers of the holy fathers, which have been inherited by generations of believers over many centuries, And it nourished their souls and helped them achieve their path towards God safely ' 12 To achieve harmony and form a strong relationship with the Creator

This relationship is more and more fortified when the believer communicates and deepens in prayer Because of the expressions, perceptions, and symbols it contains, it was developed through studying, toiling, and living faith and self-isolation by those subordinate to the Church. And because man is social by nature, since his existence he existed as groups even before language, and his presence was liturgical. In the caves, with their drawings and symbols, they were religious in all their details. This is what pours into the liturgy that deals today with society. Because his beliefs and teachings are the ones that focus the systems and values on which the rest of the social institutions are based, which direct the behavior of the individual and the group and regulate their relationship. This fact is proven by sociology and the study of its emergence and development, as the great founders of sociology put religion at the center of their theories and social analyzes 13 Because they saw in its original ingredients on which all sciences can be based, and the individual may adopt a cultural behavior that gives his performance a religious character permeated with morals and social order. To interact with each other constantly, this confirms that religion, culture and society are intertwined, and that life as a whole is based on morals and values The individual must have an essential glow in his life that rises to sanctity with the group that is socially established in the basic way.

### **The Second Topic: The Characteristics of the Performance Act of the Liturgical Representative**

The act in the theater converges with the liturgical act in many aspects,

while preserving the different meaning and form in some of it. Where he tends in his presence to the side of the visual and audio elements to achieve the symbolic and semantic formula, the community on which the liturgy is based is also adopted by the theater, The theater starts from the author of the text, the director, the actors, and the technicians. Likewise, the liturgy has its divisions according to categories, places, and work, and it starts from the celebrating priests, which is the first and largest category. And then those close to them, who are the deacons, and then there is the special group that consists of the choir (choir) that repeats songs and prayers. In addition to the altar server (Saour), who prepares the requirements for the ritual ceremony. As for the largest section, they are the audience (believers) and their mission is to participate and communicate in the ritual through chanting and exploring the depths of the celebration. Therefore, the theater audience depends on receiving and participating in order to interact with the theatrical performance. As for the liturgy, its main reliance is on the word As it considers it an essential pillar in the ritual of service, as all of its religious ceremonial rituals have an almost fixed text, and renewal in them is achieved on the internal spiritual level

The theater deals in its performances with the weather in festive and carnival formats, and it may deal with its subject in general or in part. The space is achieved in it according to the requirements of the scenography, which contains signs, connotations, and symbols, so that space becomes open to expression. And the overlap with the data of the religious ritual, and all of these follow the fixed times of the liturgy and the place designated to achieve its forms and formulas. And what it includes of complementary elements of the event, such as costumes, accessories, music and lighting, Each of them has a specificity as it contributes to giving meaning to the ritual in its religious and artistic form. Music is based on the liturgy, as it accompanies it in all its rituals, enters into the role of the choir, and increases its effectiveness during chanting and chanting> As for the lighting, it is employed in symbolism to take on different meanings, dimensions and connotations according to its employment within the theatrical show, and the same is the case with regard to accessories, lighting and the rest of the sizes and blocks in the religious ritual.

As for the abstract, mental, or contemplative symbols of the gods, "they began to grow with the increase in man's mental and spiritual realizations." And the idea of divinity became permanently present in the ancient mind, so the Sumerian thought assumed that in every human being there is a divine spirit or a personal deity who takes care of his affairs. God, according to them, exists within man as a spirit, and he is the mover of him, and it is an ideal state that he feels, and that is why symbols are considered the basis of human language. It expresses what words cannot express, and carries emotions and meanings that written pages cannot reveal. Symbols are a moving language that vocabulary does not freeze. It is a broad-minded language. Therefore, it was natural that the language of the Bible, the rituals and the spiritual life should be because it refers to a world

that no words drawn from the reality of our earthly life can contain and express. However, the symbols, with their connection to the reality of our lives and their openness, are commensurate with the material and spiritual nature of man. This relationship did not arise by chance, but after accumulated experience that includes practices, rituals and rituals that were a fertile field for knowing social symbolism and including it in religion 15 So rituals are the field that makes the sacred a living by groups and a tangible reality. And life, in turn, is the determinant of awareness and the social and cultural identity of society through that imagination. As for the theater, it appears, emerges, and is born in general in response to a social necessity and a human need. Thus, the theatrical actor has to occupy his imagination and unleash it to embody the cases that pertain to the character of the role and present them on the stage. The performance feeds on creativity, while the rituals feed on the sacred. These operations take place in the symbol axis, which in turn deals with "slogans and signs, for education and for presenting religious, intellectual, philosophical and ideological truths." 16 That is, it is considered the general path for everyone unconsciously, and when it is directed to the liturgy, it takes on a religious character, so it is distinguished and becomes a prominent feature. Because it carries the meanings of reverence that it could derive from myths, religious rites and rituals

As for the act of service, it converges with the act of the actor, and rather they meet, because they are based on the act. And this is what we seek in the expression of Bashalar - who gives us the essence of wisdom, and teaches us how to live our true existence. Then the acting act will be - rightly - a sacred rite of passage from one state to another, from ignorance to knowledge, from darkness to light, from childhood to puberty and maturity." 17 And since the act of service is not just an ordinary and spontaneous act, but rather an act that is prepared for before it is initiated, likewise, acting is not movements, giving dialogues, wearing costumes, applying make-up and setting up decorations. Rather, it is a creative process that is concerned with showing what is between the lines of the writer so that the purification process of all kinds takes place. Likewise, the liturgy also when it deals with the ritual, the participant in it reaches the purification from sins and sins. One of the main tasks of the theater is to be renewed always and forever. Likewise, the liturgy and the secrets it carries, we also see it as vital and permanent, which includes actual participation, as it is based on "the secrets it carries, for it is an act or act of faith. During which the congregation performs rituals, prayers, worship and celebration in an atmosphere of reverence, joy and exultation, in order to live in spirit and truth. In the unity of faith and the partnership of love, the community's participation must be conscious and effective, using its entire being, and thus the thinking of the believers can see what is not seen." 18 This is what makes the effect mutual in the reception process, and the act of participation converges with the theater, as it has become the main focus in the theatrical performance. Those interested in innovation, experimentation, and research emerged, and theatrical trends and schools

appeared And she worked with her own different methods, one to come out with visions, frameworks, and methods that focus on the template of participation in theatrical work.

### **Indicators Resulting from the Theoretical Framework**

1. The liturgy included the branches of philosophy, culture, sociology, and anthropology, as well as aspects of mythology, aspects of celebration and its practices, customs, traditions, popular beliefs, foundations of education, and correct guidance.

2. The liturgy reaches the individual to the aesthetic sense based on its artistic value and its human, cultural, civilizational and spiritual dimensions, being the subject of beauty that we perceive through sensation.

3. In the liturgy, places are transformed into images, words, and melodies. It is a system of transforming matter into a living spirit that directs thoughts and feelings towards realization to reach its goal.

4. The act in the theater converges with the liturgical act, and tends in its presence to the side of the visual and audio elements to achieve the symbolic and semantic formula.

5. The theater deals with the liturgy in ceremonial and carnival formats, and the space in it is shaped according to the requirements of the scenography, so it becomes open towards expression and overlap with the data of the religious ritual.

6. The physical expression enters within a communication system that envisions the body as a dynamic unit for a whole set of signs, so as to place the body in an interactive, affective relationship between the sender and the receiver.

7. The performance in the theater depends on linking the intellectual stock with a religious reference to turn it into an integrated mental and moral balance that differs from one social structure to another and takes a dramatic aspect within the levels of the stage.

### **Chapter Three (Research Procedures)**

1. The research community and its sample: The current research community was selected from the theatrical performances presented at the Chaldean Culture Association theater in Ankawa / Kurdistan Region for the year 2017. The researchers resorted to the intentional method in selecting the research sample, which is (a play, Mary), based on the following justifications:

1. The two researchers were able to participate in it.

2. It is available on CD-DVDs, in addition to what has been written about it in newspapers, magazines and newspapers.

● **Research tool:** The researchers relied on the indicators of the theoretical framework in analyzing the research sample.

● **Research Methodology:** The researchers relied on the descriptive (analytical) approach.



### **Sample Analysis**

**First:** A play, *Ya Mary*, written by Ali Abd al-Nabi al-Zaidi, translated into Syriac by Sabah Sukariya

#### **The Story of the Play**

The story of the play revolves around a mother who represents all the women of the universe. She decides to address the Lord God, so she carries with her the burden of the bereaved mothers, their sorrows, and their messages, and heads to a sacred valley in which the Prophet Moses lives, and as soon as she reaches the valley, she begins to review the torments, pains, and sorrows which they tasted as a result of the wars that are still devouring their young children who have not experienced living life, so they are surprised by the presence of the Prophet Musa in this valley, thinking that he might be in heaven. Thus, it turns out that the Lord has sent him to talk to her and urge her to pray and fast, but the determined mother begins to narrate the events that she faced with the mothers. And how their lives turned into hell and their hearts hardened as a result of the wars that kidnapped their children one after the other.

#### **Presentation Analysis**

At the beginning of the *Oh Mary* show, the mother enters, holding the lantern in her hand, for the purpose of illumination and vision on her way into the valley leading to her destination. It is as if it is searching for the right path by which man seeks his salvation leading to the realm of sanctity. The lantern accompanies the actress to the stage, and all the events take place in his presence, in addition to the dialogues that reinforce these connotations and meanings and highlight them more during the physical performance that she performs. The director deliberately moved the sacred from his fixed idea to research, discussion and analysis, as he dealt with the issue of war, death, and the loss of children in its intellectual scope stemming from the fact that man is a victim of conflicts and wagers that a group of war merchants establishes. The conflict explored the nature of the relationship between good and evil in order to re-interpret the true origin of life and human existence, which was embodied in a set of themes that dealt with that conflict. This was revealed by a liturgical reflection from the intellectual and artistic point of view, as it was embodied in a group of performance constructions that represented the patterns in the myth of war, delving into the reality of human existence mixed with a group of direct and symbolic life considerations. Which can be perceived sensually by approaching it from its realistic orientation, but in an artistic style. Since the first scene in which the mother appears, who represents all the mothers of the world, she raises a set of philosophical questions through eternal dialogues in which she addresses the divine worlds. She asks God to stop the bleeding of the war that has kidnapped her children, so her movement came in the introductory scene when she tries to cross the valley to reach her goal with a group of dialogues that included

fundamental dimensions and universal questions in which she searches for solutions and answers. Perhaps it contributes to ending the crisis of war and killing, because all those actions, events and facts that the mother reviewed in the introductory scene were erected in a liturgical template that approaches in its religious form from supplication, supplication and the functional use of vocabulary, which is performed by the group of believers during the ritual. It raised a set of regular and expressive signs as an attempt to support the performance distribution in its kinetic and dialogic form, as the introductory scene witnessed the distribution of bodies with side blocs surrounding the mother. During her trip to meet God and complain to him about what is happening to her son and the children of other mothers, which brought about an awareness of the type of formation And the purpose of it, where the physical movements of the actors (the groups) seemed to determine the type of risk that the mother endured to achieve her goal. The director deliberately used kinetic groups to achieve a group of formations supporting the event, as he employed them in several scenes, as in the introductory scene. The group's performance overlapped with the theatrical space and scenographic data, to highlight a group of social and ritual concepts at the same time, such as cruelty, supplication, pleading, chanting, and groans that filled the show's space. The screams, wailing, and incomprehensible vocal grunts came out to emphasize the blackness of what happened, and to give the theme of the scene an audio-visual indication of the subject of martyrdom. The loss of children and the request of mothers to keep them. The performance of the group in the scene surrounding the mother sent that sense of beauty through movements and poses Even in facial gestures, where the action belongs to the idea of the event And it overlapped with the verbal and physical performance of the mother's personality when she was conversing And she pleaded with the Lord to allow mothers the opportunity to see their children grow up before their eyes, so the act of supplication was It had a clear influence in drawing the form of the performance and highlighting the meaning, and this act converged with the act of invocation and supplication in the liturgy. Especially when the mother approaches the valley and encounters the Prophet Moses, who was sent by God to listen to her and fulfill what she came for. This image revealed a deep spiritual liturgical authenticity, which resulted in the dramatic behavior of the actor, with verbal, motor, and physical formations. She absorbed the content and took turns in the process of presenting it formally within the theatrical scene. The entry of the actress at the beginning of the play turned the performance space into a liturgical space in view Because of the availability of accessory vocabulary, religious hymns, and audible grunts, the overlap between all these elements played an important role in realizing the idea that the place is a desolate land that leads to a sacred valley. The space was furnished audio-visually within a space filled with frightening zigzags and huge rocks that suggest terror and awe. Which gave the place a living spirit that possessed its privacy and meanings, addressed ideas and feelings, and moved the audience to more than one performance space. It was shaped by the

performance of the actors, which came together realistically and scientifically. So the space began to be filled with symbols and deep connotations with real meanings that were poured into the presentation pot to include the actor and the recipient.

And in the next scene The act of serving the word of the Lord was confirmed when Moses the Prophet came to the sacred valley to speak to the mother and listen to her, and what the rest of the mothers agreed on. The actor's performance appeared poised, with both physical and vocal presence, which was characterized by a luxurious bony performance and mastery of every movement

And the formation of my body by taking care of all the details that enhance the presence of the character, so I participated in the character of Musa with her full being With the surrounding characters and vocabulary, the composition expresses the essence of the relationship between the religious and the mundane. Where the performance did not depend on the logic of being on the stage and launching dialogues only, but rather on the logic of the artistic formation of the dimensions of monotony and revealing the beauty and ritual of the event. This prompted the adoption of diversity in the scenic form and the excitement of feelings and emotions that enhance the liturgical presence in the theme of the show. The personality of Moses came on a higher level as a supreme value that guides, saves and sacrifices to carry these religious attributes It redraws the liturgical events with dramatic behavior on the stage and creates communication between the event and the details it includes, and between the recipient and what he stores in his memory about the story of the event and its religious references. Here, the director achieved that religious partnership between the data of the text and the data of the liturgy by strengthening the action of the actors and the vocabulary of the show. To confirm the form of performance belonging to the liturgical act, which made the participants in the event interfere in two worlds, the world of reality and the world of divinity, in which they sensed the greatness of those marvels and miracles. The act of participation as a collective in the liturgy is actually achieved in the performance of O Mary, where the presence of the mother who represents all the bereaved mothers

Which decided to convey their suffering and their tragic experiences due to the loss of their children in the war and the misery that befell them as a result. This was evident through a group of emotions, movements, and postures that suggest misery, sadness, and loss. The group of symbols and connotations sparked a performative language in which it addressed Moses to convey to him a clear picture of those mothers. This liturgical overlap with the dramatic event and behavior established the foundations for a very sensitive stage in which man is When he decides to dispense with all his spiritual and religious principles and values in exchange for a realistic demand that establishes a better worldly life. The liturgy, in its content, is based on celebration, and this is what we touched in the Oh Mary show, especially at the end of the show .Where the Prophet Moses, as well as the mother, revive them in a carnival ritual of real and profound dimensions,

which they broadcast in space to feed it with symbols and signs. Which allows the public to participate and makes the space in front of them open to access within the weather data. The character of Prophet Musa in the play Ya Mary is considered the first celebrant, especially when he performs any ritual. Where he performs the liturgical act when he is organized alongside the mother and becomes a supporter of her cause, as the stick that accompanies him has its own connotations and its liturgical function. From its indications it is clear that it is an icon of miracles And it took the dimension of power and tyranny for those who carry it, as it takes the connotation of protection from evils and sin and bribes for its bearer and for the defending subjects. And the significance of that stick changed when it was in the hands of the group carrying it, as it gives here an indication of murder, crime and cruelty, so it is stripped of its original function and possesses a function according to the event in which it is used. In terms of the function and significance of the pestle (mortar) that the mother actress carries, as she uses it performatively in several uses with different meanings, sometimes she makes it the church bell. Others are the voice of conscience, and others send continuous beats that express their anger and inner resentment, and others represent the oppression and oppression of children. Likewise, the (shawls) worn by the mother actress, as they represent the heritage that was transmitted to her through the ancestors, so her reactions towards those shawls stem from her inner spirit. Because the shawl has a deep impact on the souls of the performers and participants and represents the vibrant spirit within them and the mothers, so the mother makes her case associated with the shawl and presents it with determination and strength. Thus, all actions that revolve around shawls fall under the concept of ritual It is organized to be a discourse and creates a bridge with the spectator participant and the performer participant with their full beings within that communication Especially when the mother evokes the inherited heritage by singing a traditional song (Dallo). To restore the legacy steeped in customs and traditions, to address thought and conscience, and to occupy their inner beings and entities. The personality of the mother and Prophet Moses, their physical performance system is linked to the ritual system over the course of the theatrical performance, so their movements, formations, postures, standing, and sitting lead to incitement of the inner certainty This results from the outward signs and insinuations that they raise, and this is especially evident when Prophet Moses decides to stay With the mother and accepts to live with her painful affliction until a solution is found, where he goes to worship and ask for hope from the Lord through performing the prayer Where the mother also shares that prayer, and the group also engages with them They unite in one clique, its summary is monologues.

#### **Chapter Four (Research Results)**

Based on the above analysis of the sample, the researchers reached a number of results, as follows

1. The performance of the actor in the show (Oh Mary) relied on the spirit

of the liturgical ritual as a starting point for formulating an environment that refers the recipient to find approaches between the human environment and the ritual environment to discuss the recurring human pain in front of the issue of death, the loss of loved ones and the concerns of mothers, and this was achieved through a fantasy vision of reality, the director adopted In establishing it on transferring the sacred from its fixed idea to research, discussion and analysis, it relied on a set of performance transformations for the actor in a manner consistent with the artistic necessity and the essential dimensions of the liturgical religious form to give it a dramatic character that establishes the behavioral act of the actor on the stage.

2. The performance in the show required the actors to rely on the dynamic and dialogic intensity to reach interpretive values of the meaning, and thus draw a creative framework that expresses the climates and forms of the liturgy with visual connotations that open to the meaning and in a way that is in line with the requirements of the Syriac theater. The event contributes to drawing the form of the performance and highlighting the meaning, so the images of the show inspired that deep liturgical originality, which resulted in its drama in performance forms that absorbed the content and alternated to highlight it formally in the scenes of the show.

3. The performance of the actor in Ya Mari show enhanced the presence of the liturgical identity in the acting performance through the rhythm of the act and the ritual event in addition to the influential presence of a group of vocabulary belonging to that identity, as that consistency between the apparent form and the event appeared in a harmonious pattern and framed by a set of liturgical data Whether religious, mythical or heritage, the performance interacts with the hypothesis of existence and its communicative dimensions to send signals subject to interpretation according to the cultural custom that brings the actor together with the recipient.

4. The liturgical presence, and specifically the ritual reference in the performance of the actor, was linked to the scene structure and the psychological sources that embodied the inner feelings and feelings. This relationship involved a tangible reaction triggered by the real response to the internal and external stimuli, which reflected the internal dimension of the unity of the dramatic conflict and the state of the characters in a way In it, the actor was able to present the meaning with its philosophical depth, to present a model based on the sensuality of bodies and their physical influence, and stimulates the principle of participation and overlap between the ritual and the performative behavior of the actor.

5. The celebration in the performance of the Syriac theatrical actor took an artistic dimension through the establishment of a group of carnival rituals that had a wide space in the kinetic extensions and presence with a symbolic density in the space of the show, and referred to an indicative pattern for understanding the behavior on the visual and tangible level, for this the performance opened anthropologically to the experiences and life experiences of the character As an

attempt to employ it in different forms that emphasize the presence of the body within a special culture and experience, the actor's performance gained diversity, pointing the recipient to the subject through personal experience.

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