

Kinetic Condensation in The Performance of The Iraqi Theatrical Actor-The Play Ahriman As a Model

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***Abstract,** The actor's performance in his live presence on the stage has occupied all those working in it, in addition to many academic and critical studies, and it is still the first and last element/axis in supporting the stage, with the pulse of life and the launch of sound and movement in every place and corner in it; and in order for this life to continue in its continuity, it has undergone a lot of deletion, addition, change and reduction as well, to appear with a complete appearance of elegance and beauty, towards an audience that seeks that, so the kinetic and gestural condensation formed an aspect of that beauty, by removing everything that is superfluous and unnecessary in order to create a clear and simple change, far from complexity and ambiguity, so that the theatrical image formed on the stage is extremely beautiful and clear to the recipient.*

***Keywords:** Condensation, Movement, Performance, Acting, Theater.*

1. INTRODUCTION

Man by nature tends to economize and take the shortest path to reach his goal, so he always strives and seeks to intensify his tools in a way that is consistent with securing his livelihood and providing the appropriate place to practice his life, through the use of intense movements, sounds and gestures to devote a human tendency and a primitive instinct that cannot be ignored or deviated from. Since art in general and acting in particular is a purely human activity, it is not an exception to the rule. Accordingly, this human activity (acting) must be subject to a set of standards so that it can be relied upon and reassured that it is on the right track, which led to an acceleration in the pace of performance developments and the emergence of a performance system that relies on signs and gestures, considering them among the most important tools of the actor in achieving his dimensions of the role and conveying coded messages to the recipient. These proposals were not far from the reality of the Iraqi theater, as many of the pioneers of art and its teachers in Iraq sought to establish the scientific principles of the art of acting and establish a distinguished creative effort based on solid scientific rules, by avoiding clichés and leaning towards ease and avoiding exaggeration and finding aesthetic variables based on organization, pruning and intensifying muscular effort to a large extent so that time is not exhausted without reaching unsatisfactory results.

The research problem and the need for it:

Based on the importance of condensation in the actor's movement, it is necessary to identify the ability of the Iraqi actor to develop his motor and gesture skills and condense the surplus of them according to scientific foundations. Accordingly, the title of the current

research came "**Motor condensation in the performance of the Iraqi theatrical actor**" to answer the following question: **Does the Iraqi actor have the ability to condense movement in his acting performance? What is the level of motor condensation in the performance of the theatrical actor?**

Importance of the research:

It highlights the nature of motor condensation and its effectiveness in theatrical performance, and demonstrates the skills of the Iraqi actor in exploiting his performance energies to limit excess movements, in order to create a kind of harmony between the form and content of the performance, which must be employed to serve the embodied role in record time and little effort, which benefits students and researchers in the field of theatrical arts.

Research objectives: The current research aims to

1. Monitor the mechanisms of the motor system and identify the references of movement and its effect on the condensation of theatrical performance according to scientific foundations.
2. Identify the extent of the Iraqi actor's ability to condense his performance movements to achieve creative achievement with less effort and better.

Research limits:

1. Temporal limits: 2014
2. Spatial limits: Iraq - Baghdad - National Theater
3. Objective limits: Studying motor and gesture condensation in the performance of the theatrical actor

Defining terms:

Condensation

Linguistically: Ibn al-Athir defined it as "deleting extra words" (al-Athir, n.d.)

Mohammad defined it as a term borrowed from English, which is "the most important secret of metaphor is not only abbreviation, but it is abbreviation for the sake of depth and elaboration, if the expression is correct, as it comes with the meaning of economy in words, not meaning" (Mohammad, 1983, p. 128)

As for terminology: condensation is "excluding extra forms that, if deleted from the design, the design is not affected functionally, semantically, or aesthetically" (al-Hamid Sh., 1987)

Movement

Linguistically: The word movement was mentioned in the Al-Wajeez Dictionary to mean “the movement of a body from one place to another or the movement of its parts, as in the movement of (the millstone), and it is said that he moved it, meaning he brought it out of its stillness” (Al-Wajeez Dictionary, 1991, p. 146-147)

Technically: Saad defined it as “an integrated group of movements that, in their integration and homogeneity, form a specific system or range of systems that represent the purposeful activities that a person practices in his life” (Saad, 1995, p. 54)

Procedural definition of movement condensation: It is the movement economy in the theatrical performance and the exclusion of everything that is unnecessary and surplus to the need, which by excluding it does not detract from the general form in the event of its remaining or not and achieves the aesthetic semantic function with greater intensity by adopting clarity and simplicity and preserving the content within the image of the theatrical scene

The first section: References of movement between science and theatrical performance:

The science of movement:

Since movement is nothing but the transfer of a body from one place to another in a specific time and place, this means that the reason for the movement is primarily due to the force that generates the body’s resistance. “The factor causing the movement or non-movement of a body is the ratio of the amount of force to the amount of resistance” (Al-Saleh, 2020). Moving the body through time and space also means that there is speed and direction, so a specific point or what is called (the center of movement) must be determined to feel the occurrence of movement. It is also possible to determine the speed and direction of the movement through this point. “If this center or specific point does not exist, there will be no feeling of movement. This specific point or center is used to measure the speed and direction of the movement, and thus we can describe the movement” (Al-Saleh, 2020). This means that in order for movement to be achieved, there must be a body to achieve it through, and there must be a force to generate the body’s resistance and then move at a specific speed and direction. Therefore, Aristotle tried to investigate the relationship between the speed of movement "falling in space with the weight of the body and the necessity of the continuity of force to maintain the continuity of speed" (Al-Rubaie, 2007). Aristotle believes that the movement will not stop as long as the body is exposed to a moving force, and the effect of this force ends and the connection between it and the moving body is cut off until this body stops. He dealt in his research with the center of gravity of man because the latter, since his existence on earth, used "internal force and external force to overcome resistance, so he used great forces

to overcome resistance, until the movement was subjected to its mechanical foundations, so the principle of economy of effort was reduced" (Matalib, 1985). And "these values are based in their nature on the dominant social and environmental factor"(Al-asadi, 2024, p. 390), With the entry of the scientific experimental stage when the natural sciences developed, the physicist Galileo proved "that there are physical results that govern the movement of falling bodies, and if the frictional effects of air are neglected, all bodies fall to the ground in the same way regardless of their weight" (Qasim and Iman, 1998), by dropping two bodies with different weights from a height. This is what linked the moving body and its friction with the air during movement and the relationship between the amount of friction and the moving weight. Then came the famous scientist (Einstein) to establish his theory of relativity, which emphasizes "the relationship between space, time and movement. He formulated his theory of relativity through, that the speed of light in a vacuum has the same value always when measured, regardless of the speed of the light source itself or the movement of the observer. Absolute speed cannot be measured, but only speeds are determined relative to another body" (Mubarak, 1991). This determines the structure of measuring the speed of bodies, since all bodies are subject to movement, as the universe is in continuous movement. In light of the above, it becomes clear to the researcher that the laws of motion were formed through extensive research and extensive scientific observations conducted by senior scientists for periods that are not short, but "the scientific custom and tradition have been to attribute the laws of motion to the English scientist (Newton) who published them in his book called - Mathematical Principles of Natural Philosophy - and in fact, the credit goes without a doubt to (Newton) for compiling these laws" (Gee, 2013, p. 204) as Newton was able to collect the laws of motion with three laws that still retain their importance in explaining many physical phenomena in addition to the law of universal gravitation (the forces of gravity) responsible for "the return of the jumper, the runner, and the bird to the ground through a movement that aims to achieve a flight path for the center of gravity of the body, whether this path is long or short, vertical or horizontal, to the ground again after the flight stage" (Al-Fadhli, The Force of Gravity and Its Relationship to Relative Force, 2005)

Human Movement:

Movement is one of the most important and oldest forms of communication, as it is through it that Many of the human potential and emotional participation with others, and

humans have used it since ancient times as a means of protecting themselves from natural phenomena and animals. It is also undoubtedly a means of feeling pleasure and relaxation, as it works to get rid of tension, anger and anxiety that afflicts humans, whether due to internal or external factors, as movement is one of the basic and effective ways to transfer feelings and sensations between people. Through it, humans were able to acquire a lot of knowledge and achieve many scientific discoveries. Without it, stillness would have prevailed, and stillness means death. The world was populated and achievements were achieved through movement, and through it, life spans will increase, and by relying on it, humans depend on reaching the desired happiness. The movement of humans and animals is subject to two types of forces, and these forces are: 1. Internal forces: This means muscle contraction. Through pulling and pulling, the bones move within the joints depending on the pulling and pulling forces that the muscles cause on one of the bones in the joint, and the other bone remains fixed, such as extending the knee or bending the forearm. 2. External forces: These are represented by friction, water, gravity, air, and human movement occurs when the internal forces overcome the external forces or vice versa. However, if the two forces are equal, movement will not occur. (Al-Saleh, 2020) The human body, by virtue of its anatomical composition, has a motor system consisting of two systems (skeletal - muscular) that is responsible for the movement of its various parts, as each part of the human body has special movements that are compatible with the nature of the joint through which the movement occurs. The basic movements performed by the human body can be summarized as follows:

1. Flexion: Flexion means bringing the two moving bones closer together.
2. Extension: It is the distancing of the moving bones from each other.
3. Adduction: It is the process of moving a body part towards the line representing the middle of the body.
4. Abduction: It is the process of moving a body part in the distant direction.
5. Elevation: It is raising a part of the body upwards.
6. Lowering: It is the opposite of the process of raising, i.e. lowering a body part downwards.
7. Rotation: In this case, the movement takes place around the longitudinal axis of the bone.
8. Pronation: It means rotating the hand or the hand and forearm from the elbow joint inward.
9. Supination: It is the exact opposite of the process of pronation.

10. Rotation: This movement includes a group of movements such as bending, abduction, extension, and approximation (Zgheir, 2018).

Since the theatrical actor is basically a human being, he must be subject to these conditions, types, and factors that affect his movement and acting performance. In order for the actor to be able to carry out the process of condensing his movements, he must find the correct standards and foundations to achieve his artistic goals. 2.1.3: The actor: The theories of biology, their development and integration with the laws of physics and mathematics obliged the actor to understand movements at the level of the small muscle cell or at the level of mechanical functional devices, the study of which depends on "the study of natural phenomena and the effect of internal and external forces on bodies, which constitutes one of the important foundations in evaluating motor performance" (Matalib, 1985, p. 5). This means that the actor can benefit from the principles of (biomechanics) to develop acting performance, since biomechanics provides the correct basis for training in movement skills. This means that the work of the human motor system is done according to a precise biomechanical system, which made the pioneers and early adopters resort to the science of movement and scientific discoveries to develop acting performance. This is (Francois Delsarte), who presented his scientific proposals based on interest in the actor's movement by dividing the body into main and secondary parts "and put our programmed description of how the feet, legs, arms, chest, head and the rest of the body parts work in conveying situations, ideas and emotions" (Al-Hamid S., (Theatrical Innovations, 2006).

The Duke (Saxe-Meiningen) set movement rules for the actor's performance, as he made the members of the group move as one whole as if they were one character. He "believed that the suggestion of the continuity of the event requires a sense of movement and tried to stay away from identical groups and considered straight lines as something bad, and warned against the actor's movement conflicting with an important background based on perspective drawing to maintain harmony and homogeneity" (LS, 1995). As for (Andrea Anton), he attacked the stereotype of movement performance prevailing in France at that time and gave the body and its movement great importance, as he said, "Movement is the most powerful means of expression, the whole body is part of the character that it represents, and the hand, back and foot, and it may sometimes be more eloquent than the long text" (Odette, d.t.) After that, many theorists came who were interested in the actor's movement, but the scientific theory of the art of acting and the actor's movement crystallized at the hands of the Russian director

(Stanislavsky), which was the first spark that ignited many directors in the search for the actor's movement, such as Meyerhold, Brecht, Crotofski, Brock, and many others.

It is not strange to say that the references of movement go back to internal and external motives and stimuli for the purpose of expressing human feelings and thoughts, as it is the external form of the action because it is the visible part embodied in front of the spectator, which ultimately reveals the character's behavior and motives. Movement on stage does not necessarily mean the actor moving from one place to another without a specific goal, but rather it is "a reflection of mental states and is subject to changes according to the change of emotions" (Lynn, 1981), which means that it is subject to conscious and subconscious motives and artistic justifications.

The second section: The works of kinetic and gestural condensation in the theater:

Condensation is one of five processes for transforming matter in nature from one state to another, such as sublimation, evaporation, solidification and melting as a result of exposing the material to heat or cold at certain degrees. Condensation is a chemical process opposite to evaporation, meaning "converting water vapor into liquid water" (Kleih, 2020).

This process has been relied upon in thermal energy conversion stations into kinetic energy or electrical energy, and it has also been used in large electrical factories, where steam condensation becomes an economic process that saves production costs, in addition to its use in heating networks in large transportation and homes. This term (condensation) has been borrowed and used in other fields such as literature and theater, where there are those who rely on deletion and abbreviation to achieve the condensation dimension, but without realizing the importance of preserving the intellectual and aesthetic contents that subsequently lead to the integration of the presentation. Accordingly, kinetic condensation in theatrical performance is linked to the artistic awareness of the actor and the clarity of artistic vision, as (Popov) says, "Brevity and brevity of artistic expression are always linked to the clarity of ideas and the artist's own perception" (Aleks, 1967) Therefore, the actor's performance and the investment of the energy of all those working in the theatrical field occupied them and they worked to develop this performance in a way that keeps pace with modern trends in art and science, seeking to move away from everything that is ready and fixed and working to change the theatrical performance system, as these changes came with concepts of renewal in the form of performance with a rhythm that keeps pace with the era and its requirements. One of the most important concepts, not to stop at it, is the actor's performance and movement intensification, and this is what characterizes most theatrical performances in contemporary theater.

Modern theatre concerns have tended towards employing the actor's body and investing its energies. The physiological dimension of the body and energy is the primary factor in the iron of movement. "The human body has a certain weight that has an effect on movement and that weight can change, just as the body has a certain force that can vary" (Badri Hassoun Farid and Sami Abdel Hamid, 1980). This is what introduced biomechanics as one of the mathematical sciences in the theatrical field (biomechanics) "means the movement of the body as an organic being and an attempt to advance it in terms of the nature of the movement performed, its form and the extent of its ability to accommodate temporal and spatial conditions" (Al-Hashemi, 1999, pp. 71-77). The Russian director (Meyerhold) was the first to introduce biomechanics into the field of theater, who believed that "a number of physiological situations and conditions will generate points of excitement and attract these or those feelings. In light of this approach, the actor always has a solid foundation for the emergence of feeling, and that when the actor memorizes the role, he must begin studying the movement, while thinking and trickery must be parallel to it" (Ibrahim Al-Khatib, Jaafar Al-Saadi, and Awni Karumi, 1981, p. 39).

This means that the actor must give his expressive tools the utmost importance to develop his performance skills in a manner consistent with aesthetic variables by employing the mechanisms of biomechanics, which provides us with complete knowledge of movement, its anatomy and its timing. Through this, the researcher sees that in order for the actor to intensify movement and gesture and subject his performance to a group of mechanisms of brevity and abbreviation, he must be familiar with scientific means, especially biomechanics, in order to achieve this goal. Needless to say, without scientific sobriety, it is unlikely to gain real control over the body, and thus it becomes difficult to control the excess of movements and gestures resulting from the body. Therefore, gesture is part of human behavior and is a body language based on simulation. Man tends to imitate from the moment he begins to perceive the nature surrounding him, as he imitates the sounds and movements of all the creatures he sees, and even imitates inanimate objects in their issuance of sounds such as the sounds of wind, sea waves, and the descent of water from waterfalls.

Man still uses gestures, involuntarily or voluntarily, in all his daily activities. For example, he uses hand movements and facial expressions to increase the power of persuasion with the other party, to clarify and increase the argument. This means that the instinct of imitation in man is part of his tendency to use gestures. "So the instinct of imitation develops, transfers, and revives the gesture" (Ahmed, 2017). This also means that primitive man had the

ability to use gestural language before his linguistic ability. If we delve into the roots of gesture, we will find that it goes back to religious rituals and celebrations, dance rituals and religious celebrations among the peoples of Mesopotamia, the Levant, Egypt, Greece, India, China and others. The reason for this is that dance is an art understood by all individuals regardless of their cultural or educational level. Then these rituals and religious celebrations developed “until they finally reached a form of expression and became the basis for an independent art, which is the art of the silent act” (Ahmed, 2017), which was later called (Pantou Mim), which is an art that relies primarily on gesture. The art of gesture appeared in the Middle Ages through the secret plays adopted by the Church, and gesture continued to accompany theatrical events as part of tragedy and comedy for a long time until the art of gesture crystallized in the modern era into the independent form that we see today.

Gesture is a form of movement and is an integral part of it. Its theatrical importance comes from its high ability to build and consolidate relationships and conflict between characters, in addition to the fact that it gives intellectual and aesthetic value to the images formed in the theatrical performance. It is “one of the tricks that can give the construction of the developing play an effect of cohesion and is centered in two types: one issued by the author and the other issued by the actor according to the director’s visions” (Dean, 1975). Therefore, the researcher sees the necessity of having awareness of the reality of the interconnected relationship between the human physical energy and what happens to this energy when the actor performs a certain role.

At a time when interest in the actor’s body has expanded as a transmitter of signs and producer of gesture, the concept of condensation and reduction has become an indispensable artistic necessity to bring this body to its best productive energies with the least effort and time so that this body does not suffer from the disease of repetition on the one hand and so that the gesture does not lose its astonishment on the other hand. Based on this, many international theorists and theater directors who were preoccupied with the task of standardizing movement and gesture on the stage worked on establishing the foundations and principles in the field of the actor’s movement and how to bring him to produce astonishment and theatrical magic.

Vesvold Meyerhold (1874-1943)

Meyerhold wanted to make his theater a laboratory in which he applied various modern artistic methods, and employed all the scientific techniques of his time, to chart for himself a trend that was against naturalism and realism, contradicting his teacher Stanislavski in his approach (method), criticizing his presentation of theatrical performances, and that his theater

was crowded with details, and always presented plays by Shakespeare, Molière, and Pushkin, and a lover of performance positions, repetitive movements, and a strong voice, so the actor's performance for him depended "on his ability to organize his material, that is, to employ the members of his body in a correct and expressive manner... As long as the actor's job is to carry out specific tasks, he will demand economy in his expressive means, to the extent that guarantees him the accuracy of the movement, and its ability to immediately carry out those tasks" (Meyerhold, 1979, pp. 30-32), so the actor when (Meyerhold) is not as (Stanislavski) is extravagant in vocal and motor performance, but rather requires him to be precise in movement and able to implement, effectively and flexibly in performance. Meyerhold employed (The biomechanical system)* to create a systematic system to train the actors' bodies to move in a practical and productive way. At the beginning of his work, he was interested in various types of movements, silent acting and coordinated rhythms in both the commedia dell'arte, the arcoptic, the circus and others. Then he found an art that suits the proletarian society and makes the actor a worker like other workers, and the theater is the laboratory that organizes the actor's movement, influenced by the (Taylerian) theory**, as (Meyerhold) employed the law of time and movement in this theory by discovering those movements that are implemented during work, which are:

- 1- The absence of false and unproductive movements.
- 2- Rhythm.
- 3- The correct position of the body's center of gravity.
- 4- Stability.

In general, it directs the actor to prune and reduce his movements, in order to employ them in the correct manner while preserving his energy and vitality. He wanted all his actors to possess these technical qualities (Al-Hamid S., *Innovations of Theatre*, 2006, p. 93). The actor is a key element in Meyerhold's theatre, unlike the other performance elements, which have been subject to deletion and condensation. Therefore, "costumes underwent the same change, as Meyerhold's actors wore a blue costume that facilitated the freedom and flexibility of the body, but was not based on reality at all" (Jack, 2005).

These costumes, which suggest simplicity and ease in their material and one colour, give the actor the motivation and vitality to move the body and its flexibility, for a more graceful and fluid performance on the stage, to intensify the concept of physical expression. Meyerhold

applies his concept of theatrical action, which is different from the realistic theatre of his teacher Stanislavski, with the concept of abbreviating the vocabulary of the theatrical performance, so there is no makeup and only one costume instead of multiple and varied costumes for the characters, and the lighting is open and does not express special conditions and situations (color spots) in different areas that isolate the actor in one place from an actor in another place on the stage, and this is what he applied in his directing plan for the play (*The Inspector General*) by (Google), abbreviating the performance of the show in the shortest possible time, and relying on the actor's gestural performance through facial and hand movements, with an objective movement, which is sitting on a sofa inside an oval shape that contains limited space and reduces it, which saves the actor effort and gives him more effectiveness in the performance through this condensation in form and movement, unlike the horizontal movement and shape, which requires greater effort and longer time, as well as distributing the roles in a harmonious manner, which suggests simplicity and humor, in an alternating manner, which also achieved his fat goal *The tall, the thin, the tall and the short*, and Meyerhold demanded raising and reducing sharp dialogues, and moving towards simplified forms (Youssef, 1988, pages 170-172).

Therefore, the concept of the actor's performance intensification according to Meyerhold was applied scientifically and practically (organized deliberate activity), through his theater that contained more than one style and technique expressing his style and vision of the theatrical performance, unlike his teacher Stanislavski.

2.2.2: Antonion Artaud (1895 - 1948)

He is one of the directors who made the actor a basic symbol in his theater through which he expresses all the ideas and sensory and psychological visions that rebel against human and civilizational reality, which made him seek to search for new features and characteristics for his theater that would make it unique. He tried to be like the plague in its effects on the psychological, social, cultural and human pattern. He saw it necessary to work on the sensory side, as the actor no longer memorizes the words of the role to be a communicative system with the spectator. (Vartois) called on his actor to work on dead languages, vocal murmurs, ritual magic incantations, and to search for performance methods that depend on condensation through the use of gesture, sign, and movement and to achieve the metaphysical purpose through a visual language. "The theater must therefore develop a ritual language through the rediscovery of cosmic physical signs or hieroglyphic signs" (Christopher, 1994). In 1931, (Artois) achieved his dream of discovering (the theater of cruelty) through which he tried to

penetrate life. "The theater must be transformed into a burning fire. It must be a plague among people, and a means of expression is the cruel physical images that must reach the point of hypnotizing the sensory system of the spectators to the point that the spectator loses his rational control and makes him live a destructive revolution" (Ardesch, 1979). (Artois) made directness and improvisation a technique for real theater, and in this he wanted to cancel the dramatic text and greatly condense the performance. This came from his attack on language in the theater, and that any emotional state must be translated into a physical physical language. "Artois' exclusion of the dramatic text is only to replace a method by which the performance is recorded as a whole, and hence his desire to find a system for recording gestures, facial expressions, directions, movements, vocal variations, and breathing, as well as searching for methods that make it possible to control these elements and control their accuracy and reproduce them" (Christopher, 1994, p. 121).

Here it must be noted that (Artois) sought in an early stage of work on the actor's body and its referential function in forming the space of the theatrical performance, and he even wanted to record the kinetic and gestural performance system to be adopted and reproduced. If this indicates the influence of (Artois's) theoretical achievement on the field of work according to the strategies of form, then the effects of his achievement on the artistic and aesthetic level are still ongoing among those working in the theatrical field. His influence extended to playwrights (Jean Genet - Peter Weiss) with their different orientations, and his ideas attracted directors from different countries of the world.

Jerzy Crotofski (1933-1999)

The playwright (Crotofski) can be considered one of those who practiced experimentation inside and outside the theaters, considering today's theater (rich theater), which introduced modern technologies of cinema screens, lights and effects to the theatrical performance, has lost that spirit and attraction that the spectator seeks, and it must be returned to the beginnings to that (poor theater), and accordingly "by gradually deleting everything that is unnecessary, we found it possible for the theater to live without makeup, without costumes and independent scenes...etc., but it cannot live without a live, permanent and direct connection between the actor and the audience" (Crotofski, 1982). so the goal of (Crotofski) is the actor first, and then his connection with the audience through emotional participation, and dispensing with everything that is superfluous and distorts the dramatic action, as the actor is the basis of the theatrical performance, and without him it is not possible to achieve the true goals and motives of the theatrical practice that indicate that harmony and cohesion between Monday.

(Crotofski) has a careful look at his division of actors, he differentiates between them and excludes one of them and elevates the status of the other because "the difference between (the prostitute actor) and (the holy actor) is similar to the difference between the prostitute's skill and the tendency to give and take stemming from true love. In other words, self-sacrifice is the essential thing in the second case, the actor's ability to remove every obstructive element in order to be able to overcome every conceivable restriction... The style of (the holy actor) is inductive (i.e. the method of deletion) while (the prostitute actor) is deductive (i.e. the accumulation of skills)" (Crotofski, 1982, p. 33), and this is what (Crotofski) refused for his actor to be like an open box in which everything is placed, but on the contrary, he wanted his actor (the holy actor) to be condensed and work on removing all the trivialities that could make him a consumer actor for rigid acting molds and removing them from the dictionary of the theatrical laboratory. (Crotofski) adopted the art of improvisation to allow the actor to give his imagination room to innovate and discover, which gives him spontaneity in performance, giving him an aesthetic form, arousing the desire of the spectator to interact and participate. To achieve this, "the actor must let his expression flow without rigidity, spontaneously and simply.

But at the same time, he must have the ability to self-monitor and adhere to the internal unity of improvisation and its line of development" (Hussein, 2016).

This spontaneity, simplicity and condensation are what stimulate the actor's imagination, and give him that activity and vital incentive to express himself.

Theoretical Framework Results

- 1- In order for the actor to be able to perform the process of kinetic and gestural condensation, he must not exceed the scientific and correct standards and foundations that have not stopped the process of discovering them through the efforts of scientists who worked to establish the principles that would develop the science of movement throughout the different stages of history.
- 2- The actor can benefit from studying the mechanics of the movement of living bodies that established the principles of biomechanics to form the acting performance and condense the body's movements in a way that does not distort the construction of the role and the performance of the character.
- 3- Movement on the stage does not necessarily mean the actor moving from one place to another without a specific goal, but rather it is a reflection of mental states according to the change of emotions.

4- Gesture is a major part of human behavior and is a body language par excellence. Its theatrical importance lies in its high ability to build and consolidate relationships and conflict between characters.

2. RESEARCH PROCEDURES

Research Community: The research sample model is determined by the presentation of the play (Ahriman), which was chosen intentionally.

Research Methodology: The researcher relied on the descriptive analytical method.

Research Tool: The researcher relied on Direct observation to collect his information

Analysis of the sample model:

Play: Ahriman

Written and directed by: Ali Daeem

Acting: Ali Daeem, Amin Jabbar, Aqeel Saadoun, Mahmoud Ashour, Suhail Najm, Ahmed Asaad, Ansam Karim, Ali Jabbar, Asil Falah, Henry Conway, Ayman Sabah, Ammar Hassoun.

Place of performance: National Theater

Year of performance: 2014

Analysis: The play (Ahriman) belongs to the choreographic theater shows because most of the play's scenes contain expressive dance that relies heavily on strong movements resulting from a sense to express the emotional state, as the body is the center in space and the source of all performance formations. This is what made the show reveal, from the beginning of the first scene, the content of its characters, as this scene made clear that each character has a function and its own identity. This is clearly evident when the characters (the fisherman) and (the shoe polisher) enter the showroom, which the director intends to activate the participatory technique in the performance, i.e. introducing the audience into the performance system sensually, i.e. making the recipient an integral part of the show according to the principle of interactive theater. Therefore, the opening scene came loaded with specific functions and dual characteristics between abstraction and simulation. The scene of the actor entering the showroom among the spectators is one of the scenes in which the actor was distinguished by dealing temporally with the show, considering that the movements and gestures that were accompanied by regular rhythms determined the slowness of movement in the spectators' hall. What are they? Except for the performance methods borrowed from the Eastern theatre that influenced the Iraqi theatre, since the Eastern theatre was built on celebration and ritual that

believes in partnership, the actor moves slowly inside the hall to represent for us the situation of throwing the hook and the fishing process through the suggestions and movements that indicate the fishing process to summarize for us the actual fishing situation and is satisfied with the minimum movements that indicate the fishing process. The play (Ahriman) was based on the principle of duality (life/death) (good/evil) and that these dualities are based on the conflict represented by human existence and supernatural powers represented by the gods and demigods (Ahriman) is the spirit of evil for the religion (Zoroastrianism) that Nietzsche wrote about in his book (Thus Spoke Zarathustra) and explained to us the strength of the conflict between the power of evil (Ahriman) and the power of good (Amuzad) and in the end good wins, this is what prompted the director (Daim) to embody this conflict by re-presenting the myth by extracting the structure on which the myth is based with the help of many means including (the actor, lighting, music, costume) as these means work to produce the minimum in expression and distance from reality and seek to move towards symbolism, abbreviation and economy within the space of the show, therefore the effectiveness of the bodies of the actors, music and lighting effects is present from the beginning of the show, considering that the body overflows with power and energy, towards the formations of the dramatic imagination, so it is not possible in any way to create a scene Free of the body, even the future that believes in the super machine and technology that shapes the world cannot cross the principle of power represented by the energy of the body in moving the dimensions of space and forming space, the body remains the center despite its transformation from the human body to an artistic body that works to form space to achieve its will with unity and totality, so the theater is not a theater without those driving forces and living energy being launched in it by displacing the material accumulation of the vocabulary on the stage towards the magical transformation and displacement from the realistic given of those dead vocabulary, therefore the body is that energy that revives the dead on the stage and breathes life into the space of formation and innovative creation on the stage. The actors enter in the first scene while they are dragging a bed with a feeding tube on it as in hospitals that are used to treat patients, but the kinetic suggestion of the actors that was accompanied by the sound effect indicates that the march is a funeral march. This funeral procession continues to the middle of the stage, then the frame stops, and in quick moments the acting performance turns into a local kinetic performance of irregular absurdity that works in the actor by tearing newspapers into small pieces. These movements and gestures contribute to strengthening the aesthetic distance between the actor and the recipient by moving away from everything that is unrealistic by codifying the act of

pictorial simulation through generating and producing meanings that are open to open readings that move away from traditional readings, as the bed has a fixed iconic meaning that indicates sleep or death, and the newspapers are also a fixed iconic sign that does not change because they indicate history. The hypothesis of the director (Daim) came contrary to the horizon expected by the recipient, but he made it clear, through the acting performance, that the process of tearing the newspapers is a symbolic indication of the rejection of authority and the system that it is a source of marginalizing energies, and heading towards confronting the inevitable fate imposed by God (the authority of evil). After that, the work group is divided into two sections, each group consisting of two actors distributed on the right and left sides of the bed. As a result of this clear psychological tension through the actors' breathing, each of them begins to withdraw from the opposite side.

The most distinctive feature of the show is the psychological incentive, as it is the main source from which aesthetic connotations are issued in different forms and physical positions. Also, the performance distribution carried out by the director on the stage according to the spaces occupied by the actor, as with Kirby in his process of distributing the actors on the stage, contributed effectively to forming the visual image recorded, i.e. numbered, meaning mathematically calculated, as this distribution produced several performance levels, including investing the space of the depth of the stage, especially to represent the shadow character that appeared continuously on the stage. This presence of the shadow throughout the time indicates nothing but the eternity of the human conflict that has existed since the beginning of creation. The director tried to show this conflict with the minimum economical limit that became clear through the process of dividing the character, as it was divided into four actors, as their local movements began on the stairs between walking and sitting, which suggests monitoring and waiting. However, the director tried to break this routine for us with a scene (shadow play), the purpose of which is to enhance and strengthen the current scene, in addition to arousing pleasure and dazzle in the recipient and increasing energy. The positive reception of the show (visual pleasure) came as a result of the technique of implementing the elements that contributed to abbreviating many of the actions that the director wanted to show, in addition to arousing mental debate among the recipient in order to deconstruct the indicative symbols issued from the physical formations in the shadow play painting. The multiplicity of visual images formed in the show through the bodies of the actors has contributed to breaking the horizon of expectation for the recipient through the fragmented action resulting from the overlap of performance methods. This appears clearly in the third scene, which means the

entrance of the actors wearing modern clothes, where each actor performs specific local movements that express himself and reveal his identity. Then the actors quickly form unified movements and work to form two groups within the space of the show, each group consisting of three actors. The first group performs movements that cut through the middle of the stage back and forth, while the second group performs simple movements that are somewhat close to daily life, accompanied by a pause from time to time. These movements are localized with the hands, as is clear from the repetition of these movements. They are ritual movements that the director (Daim) worked on to reduce them to the minimum of movements that indicate this ritual. These movements also indicate the state of distress and torture that a person is exposed to as a result of his work. The theatrical performance was satisfied in embodying this state with intense and abbreviated gestures and suggestions. This is the starting point. Philosophically, I think that (Daim) believed in it, since this philosophical logic of the minimum believes that subjects and images do not appear as they appear, but rather the basic lines are extracted from them. This is what the minimalist movement indicated, which adopts the saying (less is more effective). This is what the director did in his play, where he presented us with a complete, gestural, dancing work, composed by the physical expression that prevailed in the show, which formed a physical musical tone with the other scenographic elements.

3. OUTCOME AND CONCLUSIONS

Results:

1. The value of the body emerged through the application of the minimum approach, using the actors' bodies, as the body is the first vital energy that creates expression within the performance space.
2. The character of the acting performance appeared as a psychological character resulting from the harbingers of the subconscious through the delirium of the body liberated from the restrictions of personality and social and religious restrictions through physical formations based on regular rhythm within the performance space.
3. The actor worked to deconstruct the dimensions of the dramatic character, so he went through transformations in the acting performance that came as a result of interrogating

its interior and extracting its essence with high symbolism, which helped him get rid of fixed molds.

Conclusions

1. Condensation enters into developing the actor's performance and expressive abilities through presenting the intensive performance.
2. Condensation contributes to developing the actor's body language through innovation, experimentation and difference.
3. Movement intensification contributes to breaking the illusion and achieving alienation and estrangement.a

Recommendations

Holding specialized workshops in the field of education on the necessity of performance intensification when practicing theatrical acting.

Suggestions

Conducting a study on: Directorial visions and their relationship to performance intensification among the Iraqi actor.

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