

Behavioral Compatibility For The performance of The Member's Cultural Acter In The Iraqi Theatrical Show

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Abstract

The research is concerned with studying the concept of The Member's Cultural and its adjacent applications in the performance of the actor and the importance he attaches to the acting performance in the theatrical performance and its effects within the theatrical performance first and in society second. The research dealt with four chapters, the first chapter includes the methodological framework for the research, as it contained the research problem and the need for it, and then the importance of the research in that it tries to influence through its intellectual, cultural and political discourse in society, and the aim of the research is to identify the mechanisms or features that create from the actor in To be organic and influential in presentation and reception, and the limits of research represented by the temporal, spatial and objective boundaries, and then defining and defining terms. The performance of The Member's Cultural procedures, and then the previous studies and the conclusion of the theoretical framework indicators that the researcher adopted as a tool in analyzing his sample. As for the third chapter, it included (research procedures). The research and then the researcher reached the proposals and recommendations and the list of sources and the summary in English.

Keywords: Performance, Cultural, Membership.

Introduction

The Methodological Framework

The Research Problem And The Need For It:

Theater always turns to various methods through which it tries to serve the human goal or the intellectual and cultural message that it adopts, and then it defines its artistic style that serves the goal of communicating that message by devising a group of ideas in order to educate the recipient and motivate him to what he wants to express. The formations of life, as it deals with the social, intellectual and cultural

conditions and characteristics in different formulas and forms through which it deals with aspects and parties of reality as sensitive issues that affect negatively and positively the movement of life, man and society in general, and the movement of theater in particular, describing the theater as a tributary of the important tributaries of life. It is an effective and influential revolutionary force and always takes positions Important and prominent intellectual in order to re-imagine the critical variables in human life.

This cannot be achieved without the presence of the actor and his performance as the main messenger between the show and the recipient, in the sense of how the actor can give birth to an influential theatrical personality within the show and influencing the recipient i.e. society, so that the character is the actor's means of his organic cultural presence in order for the theater to be an active organic discourse seeking change, We always see during the theatrical performances that are presented, there are non-acting and influencing theatrical characters within the show, and therefore they are absent or their influence on the recipient is negated, and the effect of the speech of the show is negated as a total unit, and in light of this problem, the researcher formulated the title of his tagged research (Behavioral Compatibility For The performance of The Member's Cultural Acter In The Iraqi Theatrical Show)

Importance of the Research:

Since the theater is a cultural and intellectual discourse, the importance of research lies in the impact it makes within society, and it is not devoid of achieving enjoyment.

Research objective:

The research aims to identify the mechanisms or features that create the actor to be Member's and influential in presentation and reception.

Research limits:

Location: Iraq / Baghdad / National Theatre. and time: 2013,

Objective limit: cartoon dream play.

define terms:

The Performance: Jordan Hayes defines it: "It is the ability to manage the administrative work or project in reality and on the stage.

(Arthur Rieber) defines it as: "It may be equivalent to achievement, meaning that any performance must include a certain amount of competence, mastery and control over the tools, methods, means and skills through which this performance takes place" (Wilson, 2000).

It is also define:

“It is the work of the actor on the stage, and it includes movement, recitation, and expression with the face and the body, and the effect that the actor’s presence creates” (Elias and Katsav, 2006).

Culture: “It is the style or way of life that any society lives with, including the customs, traditions, norms, history, beliefs, values, and mental and emotional trends” (Al-Razi, B.T).

Or it is: “that complex that includes the habits that a person acquires as a member of society” (Al-Nouri, 1983).

Organic: According to (Gramsci): “the thinking and organizing element in a particular basic social class” (Gramsci, The Prison Notebooks, 1994).

The Theoretical Framework

The First Subject: The Concept of The Member's Cultural:

Culture has a great role in bringing about the changes that have taken place and are still taking place in societies, which are trying to change it in one way or another, this results from the close and solid relationship between both culture and society despite the difference in the two concepts from a theoretical point of view, and culture in this sense does not exist in a society other than a society, just as there is no society without culture, and then both culture and society depend in understanding its meaning on understanding and realizing the meaning of the other. And if one of them does not mean the other specifically, and in this sense, it differs from one society to another, then the components of culture in one of them are different from their components in the other. And an integrated pattern for the life of its members. Hence, culture depends on the existence of society, and then it provides society with the tools necessary to prosper life in it" (Authors, 1990). Therefore, culture is what determines the way of life of peoples and shapes the forms of societies, so that practices and beliefs are almost inherited at times or acquired, as well as a group of formed systems, perhaps from symbols, ideologies, language, and so on, in a way that benefits the organization of the lives of those peoples and societies according to the necessities. And it is not limited to that only, as it may go to much farther and wider ranges than all of this, so culture is an important part of societies in general and an important part of human life in particular. Its extent cannot be determined, in addition to the fact that it plays a large, active and prominent role in many types of human sciences such as psychology, sociology, anthropology, and so on. Therefore, (Taylor) defines it as “the whole that includes belief, knowledge, morals, art, customs and traditions, in addition to the capabilities that a person acquires as an individual in society” (Religion, 2020). Thus, a person becomes a main member and an influential and

influential actor in both culture and society, and this does not at all negate the influence of both culture and society on a person, so the role of a person as an individual within society is a prominent role, of course, but if he is an intellectual, then here his role must be more influential and clearer. In depth, he seeks change for the better for the human being within society, and this change necessarily leads to change through the events of conscious revolutions and revolutions of thought and ignition, where (Gramsci) believes that revolution is an organizational act in order to find solutions to problems that arise in societies as a result of circumstances, and these conditions may be social or economic. Or intellectual and other obstacles that constitute a wall blocking the development of societies, so this task is entrusted to the concept of organic culture in general and the organic intellectual in particular. His mission is to create new ideas and relationships that establish another form of society, and this does not distinguish intellectuals from ordinary people, which Gramsci mentioned in his article on intellectuals, where he says, "The perception of (intellectuals) as a distinct social group independent of class is nothing but a myth. All people can be intellectuals." In the sense that they have intelligence and use it, but not all of them are intellectuals in terms of the social function" (Gramsci, *The Prison Notebooks*, 1994, p. 21). The historicity of Gramsci's work is an intellectual and revolutionary renewal of Marxist theory, and through his critical work of the various philosophical and intellectual currents of his time, the course of this renewal is supported by presenting a vivid example of linking theory with practice.

That is why (Gramsci) divided the intellectuals into two groups in terms of their function. There is "first, the professional intellectuals (the traditional ones), such as writers, scholars, and others, who are surrounded by an aura of neutrality between classes, concealing their attachment to the different historical class formations. Secondly, there are the "Member's" intellectuals, that thinking and organized element in a certain basic social class. These Member's intellectuals are not distinguished by their professions. Which may be any function that characterizes the class to which they belong, insofar as they are distinguished by their function in directing the thoughts and aspirations of the class to which they belong Memberly" (Gramsci, *The Prison Notebooks*, 1994, p. 21). He wants Member's intellectuals to bring about changes through the events of knowledge revolutions, so (Gramsci) was obsessed with establishing an epistemological discourse through which he tries to dismantle the concepts that have become a center for the self and make the self a center that moves the concepts produced by circumstances in all its details, (Gramsci) tries through The Member's intellectual is to change the terrain of his mentality so that the person changes permanently with it in order to get rid of the one stereotype by possessing knowledge, awareness and science. The Member's intellectual has a historical responsibility before his society in order to

serve the project of progress and renaissance of the society in which he lives. Thus, the intellectual is the product of society, and he must not give up his role in taking society to a state of progress in consciousness, so (Gramsci) defined his Member's intellectual as "the intellectual who belongs to his class and gives it awareness of its tasks, formulates its theoretical perceptions of the world, and imposes it on other classes of society." during domination, defends its interests, and performs organizational and performance functions to ensure the division of social labor within the class and then its continuation" (Gramsci, *Cases of Historical Materialism*, 2018). So he defines the function of the Member's intellectual as a view of the world or an ideology specific to the class to which he is Memberly linked, and tries to make the point of view conform to the objectiveness of the function of that class.

The Member's intellectual at (Gramsci) can form power and control that is an alternative to the power of capitalism that leads society through force and through consensual at the same time as he describes it. Therefore, he believes that the intellectual has great importance and a prominent role in change and the ability to make miracles if Commit to people's issues through their vitality and membership within the community by defining, analyzing and reading the conditions of his society and working to change it for the better by responding to the needs of the poor and oppressed people in order to take their hand to enlightening areas that move their stagnant and raise the awareness of all segments of society and rid them of frankness for the sake of interests and not this Only, but to rid them of the cultural and intellectual conflict through which most conflicts are produced, so (Gramsci) believes that "every social group organically produces one or more categories of intellectuals, and those organic intellectuals undertake the task of providing the social group with its homogeneity and awareness of its functions, not only in the economic field, but often in the social and political fields" (Gramsci, *The Prison Notebooks*, 1994, p. 277). Therefore, we can say that these intellectuals are linked to the emergence of major social classes, and they are the members of the intellectuals, and their job lies in the formation of intellectual homogeneity for the social class they represent, not in their ability to form a perception of the world specific to that class and in their criticism of all ideologies prior to the emergence of that class.

The difference between a member's and a traditional intellectual:

(Gramsci) sums up the difference between the member's intellectual and the traditional intellectual. The member's has to be an active part in his society through living with and dealing with all the dilemmas or problems that may afflict that society. Therefore, he connects the intellectual with a class in which he is a member of its body, and it is also impossible, according to his vision, to talk about There are no intellectuals, because they do not exist. Every person, whatever the

profession in which he works, practices a kind of cultural activity, that is, "we should not lose sight of the predominant element in their qualitative professional activity. Intellectual creativity or muscular-nervous effort. This means that if we can talk about Intellectuals, because we cannot talk about the non-intellectuals because they do not exist. In fact, the ratio of mental effort to muscular-nervous effort in intellectual creativity is not fixed, as there are varying degrees of intellectual activity, so we cannot separate the industrialist from the human being as a species. Every human being in the end stands out. The scope of his professional activity constitutes a form of intellectual activity" (Gramsci, *The Prison Notebooks*, 1994, p. 22). That is, if he is a philosopher, an artist, a person of taste, he participates in a conception of the world, that is, he creates new ways of thinking, but when he talks about Intellectuals, he confines the concept to specific people who perform a specific function with distinctive characteristics, and defines the organic intellectual elsewhere as "the intellectual who refuses to conceive of intellectual or mental activity as an issue or an inherent characteristic of a particular social class and is not merely one of the elements of the superstructure, but must be searched for in The totality of social relations" (Al-Qasimi, 2021). That is, they search in all the functional frameworks practiced by the classes, and through this research and its development, those classes produce their organic intellectuals who seek to achieve unanimity in accepting other classes through their work in various cultural settings. Its status and its fulcrum and its expressions through the organization they seek.

As for the traditional intellectual, according to the description of (Gramsci), he is the intellectual who believes that he is a person above me and looks at his society from above, in contrast to the organic one who fuses with the concerns of all classes and is linked to all their issues. To the historical classes that precede the birth of new classes, therefore (Gramsci) considered the intellectual and his role a sociological view through which he could identify the function of the intellectual and his role within his social class in the organic intellectual. as it is:

"Identification of intellectuals on the basis of the place they occupy within the historical process. The intellectual associated with layers that are vanishing or on the way to disappearing is called the traditional intellectual" (Gramsci, *The Prison Notebooks*, 1994, p. 23). Here he linked the concept of its intellectuals as the important social institution in the ancient states and that they are like servants and not competitors to the dominant power. At that time, these are the typical representatives of the traditional intellectual.

Based on the foregoing, the researcher believes that the idea of (Gramsci) about the organic intellectual is close in one way or another to the idea of (the organic representative) that the researcher wants to

present in the context of this research, since the representative can be divided according to two concepts or contexts:

1. The Organic Actor: He is the active actor in the show by living with and treating all the actions of the character and then observing them during the performance through his personality, i.e. his mind more precisely, and he must be closely linked to the body of the show and he must be rooted in it so that his presence is not absent, and that He accepts the ideas and hypotheses of the presentation in order to highlight his role, to become a strong focal point.

2. The inorganic actor: He is the actor who looks at the show with a superior look and who does not give up his position, whatever it is, for the sake of his performance function, in the sense that he looks at his history because this leads him to isolation and demise.

The second Subject: representations of Member's performance in the theater:

The acting performance in the theater is the largest system and is considered one of the main elements, as it is not the most important of them, and it is the one that determines the relationships and their dynamics with the rest of the elements within the planned context according to the presentation system. In addition, what distinguishes the performance is that it is based on intentionality in form and content, as it can Through performance, a lot is reduced, such as time and space, to a time that is determined by the essence of the show and its idea in a highly comprehensive manner, meaning that "art reaches that degree of comprehensiveness that goes beyond the framework of written literature. Because the aesthetic thing with it becomes a social action" (Venio, 1976). And because the theater is closely related to the course of public life, and therefore the theater is a social arena from which the actor draws his performance experience for the character monitored for him, meaning he is affected and influenced, and I mean that actor in particular and the theater in general, i. It is necessary to change society through theatrical artistic discourse.

The processes of theatrical performance and the performance of the actor have always been affected by society and its variables, whether they are social, historical, intellectual, cultural, etc. of these variables, and it has always drawn its problems, topics, hypotheses and ideas from reality in order to incite it and treat it for the best, and this is what happened in many Theaters in the world and the first among them were among the Greeks when (Aristotle) defined tragedy as "simulation of a complete and noble act, of a known length, decorated with types of decoration according to the parts, the simulation is done by people who act not through narration, as it arouses pity and fear, which allows by purification from these passions" (Aristotle, 1953). What is meant here is to stir up those emotions in the recipient to reach purification and give

him a message with all the actions that were formulated according to the dramatic plot and led to negative or positive results. If we take, for example, the political theater in Germany, which is a revolutionary and effective force, it has taken from the beginning committed intellectual stances and forms different in the artistic dealings to achieve an important and prominent position that re-depicts the crucial variables in human life, where the political theater turned to direct methods that serve the political goal or the political message that it adopted and then determine the artistic methods that serve the goal of delivering the message by eliciting from that adopted message in order to raise awareness the recipient and motivate him against what is intended to be changed.

Therefore, the researcher believes that it is more appropriate for the researcher to monitor the representations of the Member's performance in the experiments of each of (Meyerhold - Piscator - Brecht).

A- The Member's performance at Meyerhold:

Meyerhold's artistic experience in theater and acting is considered one of the important experiences, as the process of his work on the external action leads to the internal action according to the principle of (biomechanics), which means "an attempt to deal scientifically with the movement of living bodies" (Al-Hamid, B.T., page 93). And through his reliance on the physique of the body and performance capabilities through movement and rhythm as well as circus movements and (the Tylerian theory) and (stylization) which he defines. For an era or an event and reshaping its hidden characteristics with the help of all expressive means. I link to this the idea of custom, generalization and symbol" (Elias and Katsav, 2006, p. 14). The symbol has significant influences in (Meyerhold's) directorial activities, due to his rejection of the idea of illusion, which he considers deceiving the recipient and alienating his mentality and the mentality of the actor. For him, the symbol is located in two places, the first is related to the production of meaning, and the second is related to the economy that he baptized by working on the movement of the actor, and this is what the researcher sees despite Although (Meyerhold) cared about constructivism in the structure of the theatrical performance through the decorations that he designed and the movement of the actor, i.e. its shape and its compatibility with the form of the overall show, but he did not neglect the cultural or social content that he captured from his society and then transformed it into an influential cultural and intellectual discourse.) urges the actor to keep his character and the character represented at the same distance and to be able to distinguish and differentiate between the two characters at the moment of the theatrical performance, meaning that the mind of the actor has the main and active role in achieving this, and not the feelings, and for this reason his

actor was called (the new actor) who depends on movement, which Through which feelings are produced and formed, the researcher believes that the new representative that (Meyerhold) wanted is consistent with what Gramsci's propositions brought about in the concept of the organic intellectual. Thinking outside of what is historical and fleeting.

B- The Member's performance according to Piscator:

German Expressionism tended to address political issues following the bitter military setback in World War I, and the defeat of the revolution. It did not go beyond the fact of denouncing war and declaring its anti-capitalism as two influential and pressing elements on the human self. Expressionism expresses the voice of one self, in an approach closer to emotion and negativity in The treatment, whether in drama or show, is immersed in symbolism and abstraction to reveal the truth about the hero who suffers from an acute spiritual or psychological crisis and suffers isolation and alienation in a crisis environment and suffers dissolution. (Saliha, 1997).

Although German Expressionism contradicts the instigating political theater that tries to provoke and incite the recipient, it requires clarity, directness, and moving away from emotion and negativity in the treatment it seeks for all issues of society. (Piscator) where he used to choose his positions on society. As for its content, it is "distinguished from expressive theater with a clear and specific political content. A subject that deals with past events that carry a contemporary meaning that has significance" (Elias and Katsav, 2006, p. 14). The name (Piscator) was associated with the German political theater after the First World War and focused its attention towards the artistic form of theatrical performance, which was characterized by directness in reviewing historical and social conditions, not just a background for events, but rather makes events on stage a logical reality linked to past historical events and its use of modern technology in Theatre, was a way to expand the scope of the event and link it to the historical conditions, as Piscator started in his political theater from a "tangible formula, which is the proletarian theater, which he founded and made modifications to it at the level of themes and form. He adopted historical topics to discuss political concepts, and he also used the technique of murals, which is an inspired technique from drawing as a framework for the theatrical event, which has become a kind of panoramic historical review. In his performances, he used the method of cutting into independent, successive paintings, and introduced cinematic light slides to the show" (Elias and Katsav, 2006, p. 14). Piscator's theatrical experiences had great influences in the theater and in society alike, as he turned the stage into a meeting hall, so the theater was a parliament for him, and the audience was like a legislative body, and all social problems prevailed before him, so his representative had to perform culturally,

organically, and compatible with the culture of presentation that He wanted by it to urge society to change and also corresponds with the ideas it presents and is compatible with the form in order to provoke and motivate the recipient in order to bring about a change in society.

C- The Member's performance according to Brecht:

The changes that took place in German society in the aftermath of World War I and what had great effects on the political and social awareness and the economic situation experienced by the Germans, which led to the collapse of some values in society at the time, called (Brecht) to think about the theater in a different way in order to serve the community. Contemporary people accept reality if it is presented to them as a changing reality, and all art forms must serve social and political tasks" (Sorina, 1994, p. 53). Through the term (Westernization), Brecht presents the social, political and economic problems that society suffers from, and makes those events on stage as strange and different from what they are in life without prejudice to their essence. He reveals the essence of social relations in reality, that is, it is not a reproduction of reality. Rather, it is a captured reflection in an instigating artistic way. The real problem is outside the stage, not within it. He wanted through his dissertations to create a dialectical relationship between the audience and the theatrical performance, and for the audience to be active and critical at the same time of the event that is presented on the stage. This theory was called the epic theatre. Westernization, according to his theory, "is a process." In it, emphasis is placed on past events so that the spectator can judge them and distinguish past matters compared to current matters, which calls for changing them in the future" (Al-Hamid, B.T., page 93). As for the performance, he adopted the presentation performance and refused to embody, and asked the actor to put a distance between the character he is performing and his personality, i.e. standing outside the character, in addition to his divisions that he set for the performance, which were in three stages. The first stage: getting to know the text and the character, the second stage: coexistence, and he considers it the stage of searching for the truth of the role from a personal point of view, the third stage: looking at the personality from outside it, that is, from a social situation, and he calls this stage (the responsibility of the artist before society) (Sorina, 1994, p. 55). The researcher believes that the performance of the actor in the theater (Brecht) is an organic cultural performance. Through getting to know the character first and experiencing it second, then taking a social stance towards it by breaking integration and standing outside it. The rest of the performance techniques that he formulated in his epic theater all follow the path of influence and desired change in order to rise. Society, overcoming setbacks, and addressing mistakes that harm the individual and society. He considers theater the place that motivates society to realize its human opportunities in a free and fair

space, and achieves physical, psychological, and social balance, just like the organic intellectual.

Previous studies:

After the research and investigation carried out by the researcher on theses, treatises and researches, he did not find a similar study or approach that came close to his research.

The Results of the Theoretical Framework of Indicators:

1. The Member's performance of the actor produces a social variable through the effectiveness of communication between the body of the show and the environment of the recipient.
2. The Member's performance of the actor reveals the intellectual role that is reflected in the behavior and adoptions of the recipient.
3. The Member's performance of the actor achieves the act of confronting the problems and problems of the receiving reality.

Research procedures

Research community: The research community includes the play (Cartoon Dreams) presented by the director (Kazem Al-Nassar) in Baghdad-Iraq- The National Theater in 2014.

Sample selection method: The researcher will choose the intended sample (Cartoon Dreams play).

Research Tools: The researcher used the following tools:

1. The criteria and indicators identified by the researcher in the theoretical framework.
2. Watch the researcher directly for the theatrical presentation.
3. Personal interviews with the director and some of the actors.

Sample Analysis

Based on the previous data and methods, the researcher will analyze his research sample, which is (Cartoon Dreams play), according to the scientific analysis units through which he can reach the most accurate results.

The Play of (Cartoon Dreams):

Written by: Dr. Cream Schedel.

Directed by: Kazem Al-Nassar.

The place of the Theater: The National Theatre.

Release date: 2014.

Starring: Sinan Al-Azzawi, Alaa Najm, Allawi Hussein, Fadel Abbas, Asaad Mashai.

The play's summary:

Cartoon dreams

A review of the clash of cultural patterns.... The departure this time is from the airport and going to the plane, inside which we discover the various sectarian divisions that exist among its passengers as if it were the land of Iraq, and they share the leadership of that plane. a group of personalities meets who dream of traveling outside the country, to search for freedom, hope and work. The characters in the play are: an intellectual, a radical extremist, a cleric, a singer, and a soldier, and there they fight between them as they pass over the situation in Iraq inside the plane they are thinking of hijacking.... but we discover that this It was a dream while they were still in the waiting room.

The Show Analysis:

The first scene begins with the suitcases entering from the sides of the stage, and then the actors also enter one by one, and a struggle begins between them over the bags, each of them looking for his suitcase, and this always happens in most airports, after which they start placing the suitcases horizontally, one next to the other, to start a new struggle They raise the bags over their heads as if they are exchanging beatings with a screaming sound (stop cadre), and here the organic performance of the actor produces a social change through the effectiveness of communication between the body of the show and the environment of the recipient. There is a call to change the behavior that some people practice in airports, although the idea of the scene and its mechanisms Take broader and farther ranges in meaning.

The second scene is the scene of the inspection door, the entrance door to the plane as if it was the door to salvation, and according to the sound of the warning that the door gives, they are loaded with forbidden and unwanted things inside the plane, so they have to get rid of them inside the basket placed next to the door, the soldier throws his beret, and the girl throws her adornment, The intellectual throws his book, the religious throws his (rosary) and his beard. The organic performance of the actor in this scene reveals the intellectual role that is reflected in the behavior and adoptions of the recipient through the actor's attachment to the body of the show, acceptance of his hypotheses and ideas, and rooting in the body of society as a starting point, and this is what makes him bring about a change in the behavior of the recipient and society.

The third scene it's the scene of the call that invites them to go to the plane, and their dream of realizing their dreams in another place far from the place where they live. Here in this scene, we see that most of

the actors had great effectiveness in it, in (the woman) and her dream of singing and (the intellectual) and his dream of entering the cinema With a beautiful woman and (the soldier) and his salvation from death and the (religious) violating all their ideas on the grounds of (haram) and justifying his extremist pragmatic thought, and by addressing and living with all the actions of each character of them and their acceptance of the ideas and hypotheses of those characters that the show turned into discourse, so the organic performance of the actor was revealed. About the intellectual role that is reflected in the behavior and adoptions of the recipient and making the performance also an act to achieve confrontation with the problems and problems of the reality of receiving.

As for the fortune-telling scene performed by the religious person in order to fly, the system for this scene is based on a set of relationships that form with each other to produce mutual relations within a spatial space that allows them to grow in order to form an organic performance, which is reflected in the behavior and adoptions of the recipient and produces a social variable through The effectiveness of communication between the body of the show and the environment of the recipient, and thus it is reflected in the personality of the (soldier) who wants to fly for salvation from inevitable death, so the (religious) tells him it is a bird, and it has many meanings of the culture of war and death that filled society and its militarization, whether he was a soldier or an ordinary person.

As for the scene that begins with the moment the plane takes off, the structure of the performance system for this scene is based on a set of communication relations between the actor and the body of the show on the one hand, and the rest on the other hand. The recipient, through the instability of the believer and his fear of flying, and the rest clinging to their seats, the organic performance of the representative achieves here the act of confronting the problems and problems of the reality of receiving. It creates effectiveness within the show and creates a prominent presence for the actor in performing his job.

And with the moment of entry of the (host) who aids the character of the (religious) who is afraid from the moment of taking off and puts him on the (dam) with which the host entered and left him in the theater and the (woman) approaches to tell them that he may have died so that they meet near him here. The organic performance of the two actors begins to appear through their prominence. For the references of their personalities rooted in society and the presentation and their communication effectiveness between the presentation and the environment of the recipient to reveal to us the intellectual role that is reflected in the behavior and adoptions of the recipient through the operative and forms of personalities. And after the dialogue of the (intellectual) when he tells them that the cause of death was caused by

(an explosive device) so that the character of (the religious) sits on the stamens and the actors, the (religious) insists on rooting in the body of his character and the body of the show to create an effective connection with the recipient to make another intellectual presentation on the culture of extremism with a narration Details of the (package), its prices, and its physical and destructive value.

Soldier: Oh my God, they put an explosive device on the plane.

The scene of (blood) begins, in which they talk about the action of the (package), which took a wide range in the Iraqi reality lived for a long time and caused great material and psychological pain on him. Socially, through the effectiveness of communication between the body of the presentation and the environment of the recipient, so that their assigned function is highlighted, and through them the act of confronting the problems and problems of the reality of receiving is achieved.

After that, the conflict between the characters turns around (the captain) and his leadership of the plane, where the (soldier) sees that the captain and his method of driving is correct because it goes according to laws and calculations. As for the (religious) person, he rejects the captain's way of driving, then he makes a demonstration to satisfy the captain's demands, and then he becomes a spokesman for the demonstrators, and this is what was evident In fact, there are many of these groups and their representatives. Here, the effectiveness of communication between the body of the presentation and the environment of the recipient results from the organic performance of the representative as a social variable through which the intellectual role is achieved, which is reflected in the behavior and adoptions of the recipient. To become more evident when he accuses (the intellectual) of cowardice.

Then the scene turns after the quarrel between the character (the woman) and the character (the religious) as if it were a TV program, after that, and after the (intellectual) convinces the character (the woman) to sing / here also this scene turns into another TV program as if it was a program (The Voice) As soon as she completes her song, the (religious) turns around as if he presses a button, and so on (the soldier) and the (intellectual), accepting the ideas of the presentation by the actors and its hypotheses creates changes that are compatible with society through the critical process dramatically within a communicative act between the body of the presentation and the environment of the recipient to achieve organic performance The actor has the right to confront the problems and problems of the receiving reality.

From this scene, the director turns us into another scene, which is the scene of (the intellectual), and through the (guest table) on the plane, he turns as if he is standing on a platform in order to deliver his speech, so

the meaning is formed through the movement act that the actor performs within the scene and its association with the body of the show creates an effectiveness. His presence in influencing through the intellectual role that he played, which leads to a reflection on the behavior and adoptions of the recipient to achieve the organic performance of the actor, the act of confronting the problems and problems of the reality of reception, thus forming a dialectical relationship between the actor and the space of his existence.

As for the scene of trying to convince the (religious) character of the (woman) character to atone for her sins through the marriage jihad, and after he takes her to the depth of the stage, it shows us that the intellectual reality of such radical personalities is nothing but animals looking for their prey. In societies, working on such ideas is nothing but evidence of the actor's connection as an organic intellectual with society and tries to reveal to his society what is hidden within the corridors and mentalities of this ideology and achieve the intellectual role that is reflected in the behavior and adoptions of the recipient.

As for the other scene, which is the moment of their arrival in (Kandahar), it is an important intellectual capture of a city that has become an icon of extremism in the world. Society's problems the organic performance of the actor achieves the act of confronting the problems and problems of the recipient.

And through the framework that was (Baba) in the first scene, it turns into a TV in the last scene, so that (the woman) plays the role of the news anchor who will transmit the news of the hijacking of the plane, and the other characters turn into viewers, then it turns into another channel, and so on more than once until it turns. The news bulletin is like a song that we watch from inside the TV. The actor is the important and effective part within this system, and he is the one who connects all the remaining elements with his effectiveness, connection, and connection between the recipient and the body of the show, to produce for us the organic performance, acting as a social variable and revealing the intellectual role that is reflected in the behavior of society.

Darkness

Results and discussion:

1. The actor, through his association with the show, can show his performance as an Member's Cultural form, which produces a harmonious change that can affect the audience.
2. The actor, through his embodiment of the various ideas of the show, can achieve an Member's performance that justifies all his actions on stage.

3. One of the most important factors that make an actor effective and effective with the audience and the show is the set of performance mechanisms that he works on and the extent of his knowledge of them.
4. The act of confronting the reality of receiving and its problems can be achieved and activated through Member's performance.

Conclusions:

1. The ability of the actor, through his control over the performance mechanisms of his work, to achieve an effective and influential form in the level of reception and in building the form of presentation
2. The set of harmonic changes is related to the actor, his relationship to the show, and what could be a justification for his actions.

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