

## The Silence between reception and delivery in the performance of the Iraqi actor

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### *Abstract*

*This research studies the effect of silence in communicating the dramatic and expressive dimensions in the actor's performance. The dialogue given by the actor is the bearer of all thoughts, topics and feelings, but there are moments of silence in the dialogue that may be more important than the spoken dialogue sometimes. Therefore, the researcher decided to delve into this study, which she divided into the following: The introduction, which included the problem of the research, its importance, and the aim of the research, after which the researcher defined the research terms procedurally.*

*As for the theoretical framework, it included two sections: the first topic (silence in the theater) in which the researcher dealt with the types of silence in the theatrical performance, while the second topic (functions of silence in Receipt and delivery) in which the researcher separated the functions that can be explained through silence in the performance of the actor.*

*As for the research procedures, the researcher analyzed the performance of the play (Democratic East Disease) After analyzing the sample, the researcher came out with a set of results, including: It is not possible to understand the topics and ideas except through pauses of silence determined by the representative during the dialogue and in the delivery and reception.*

*Then the recommendations, proposals and an English summary of the research.*

*Keywords: Silence, Receipt and delivery, The Iraqi Actor.*

### **Introduction**

Over the decades that the art of theater and acting performance has gone through, the theater relies on the dialogue that the actor gives on stage, and this dialogue, of course, depends on the sound technique in pronunciation and the moments of silence that permeate the dialogue in order for communication between the actors to take place and for ideas to arrive in an understandable and meaningful way. In addition, the silence of the actor is not defined by the text written

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by the author, as it is a double language that occupies and gives a strong impetus to events and action. The drama may be a substitute for the written dialogue, and on this basis, silence is really multi-purpose dramatic and aesthetic in the group of dialogue spoken by the theatrical characters.

Silence has been employed and used in many theatrical trends and methods, each according to the dramatic or aesthetic necessity that attempts to present the dramatic action through dialogue, speeches, and a period of silence between these dialogues.

And because the silence in the dialogue is between two or more actors, in the sense that the silence occurs when what is called deduction and submission in the performance of the actors, and at this moment many problems occur in the nature and type of silence. Silence may lead to conveying the intended meaning or distort the process of conveying the meaning, as well. The main purpose of the period of time permeated by silence, and does it achieve the expressive or aesthetic purpose, or vice versa? Among the actors, so the researcher decided to engage in a systematic scientific study looking at these problems facing the actors, for the purpose of diagnosing and defining them to find out their dramatic and aesthetic nature and the extent of their involvement in the performance of the Iraqi theatrical actor. Receipt and delivery when performing his theatrical role? The research came under the title (The preoccupation of silence between receiving and handing over in the performance of the Iraqi actor).

The importance of this research lies in the fact that it benefits the actors to identify the use of silence in their performance of their theatrical roles, as well as helps the directors in determining the time of stopping in moments of silence, and also benefits the playwrights in creating enough space for the actor when he delivers his dialogue in signs or symbols that can contribute to the understanding of the actor. Due to the nature of his role and the envisaged necessity of silence.

The research aims to identify the functioning of silence between receiving and delivering in the performance of the Iraqi actor

Define terms:

Silence :

language:

And silence, and emboli, and uncommunicative have one meaning, and the verb is silent, shut up, and silence is silent, silence, and silence means silence, and silence and silence: silence, and it was said: its length, and the silence: silence, which is also: silence (perspective, 1414).

And silence is an infinitive, and the noun of silence: silence, and it is said to the non-speaking: silent, and it is not said: silent, and I silence him as silence if I silence him. It is said: Deafness seized him if he was silent and did not speak (Al-Qader, 1989).

idiomatically:

Silence has definitions, including:

Definition of Abbas Mohammad Reda: "We do not understand silence from silence or refraining from speaking, but rather silence is the language of the language and a second language" (Rida, 2010). Silence, then, is every signification or meaning that was without a word, whether it was absolute stillness, movements, signs, or symbols, or was it a word less than the meaning, or other than the word, or with a sign from the word.

Safra Naji al-Samt defined it as "an existential text that creates texts and destroys them, as it eliminates the centers. It is a deconstruction of the deconstruction itself. It shows dichotomies and then swallows them. It is catastrophic, displacing centers of sentences, adding sentences, displacing centers and creating centers. It is a focus of many foci, and we are in the process of a focal point - encryption that deconstructs its levels, the recipient." It is organized into mechanisms that disintegrate" (Naji, 2011).

Procedural definition: It is a period of time for the actor to stop speaking during the dialogue between him and the other actors, and it is the hidden meaning that reveals what the spoken dialogue cannot reveal.

## **Theoretical framework**

The first Subject: silence in The theater

Since its inception, the theater relied on the ability of (pronunciation) to communicate meanings and ideas and to confirm the bonds of communication with the audience, especially if we know that this was taking place in accordance with the data of the society in which it appeared, which confirms the importance of rhetorical work in words and their vital impact on the general public. The use of rhetoric and lavish diction as an appropriate and important method of influencing and persuading.

And the reason for the great importance of such verbal uses since the first appearance of the theater among the Greeks, as it is mentioned that the Greeks relied on verbal expression because of the difficulty of reading and writing and its lack of prevalence in ancient Greece, so

rhetoric played an important role in education in the past (Martin, 2002), after training in reading and writing Arithmetic, music and sports. Boys were sent to the School of Rhetoric at the age of fourteen to learn how to speak publicly and to be practically trained in that.

At the same time, moments of silence permeated the dialogue, whether in the Greek theater or the theaters that came after it, and this silence has its goals and motives that confirm the meanings or convey a specific message.

For the purpose of distinguishing silence, which is the act of silence that represents a continuity and continuation of the non-spoken dialogue that accompanies the spoken dialogue, and this non-spoken that reveals what the spoken dialogue cannot disclose, silence is objectively equivalent to pronunciation as a language adjacent to the spoken language, and in some cases it is more suggestive and indicative than pronunciation. Because it gives space for understanding and is complementary to the language that is formed through dialogue and provides it with more awareness by establishing new relationships of harmony between dialogue and silence. He describes "silence as carrying the spaces of the textual spaces invested by modern writers and imposed by the texts of post-modernism as an intentional writing technique, as they found in it an absent meaning - present - that evokes and provokes multiple readings that create controversy between the text and the reader" (Naji, 2011). Silence is "one of the most important concepts that raises a dialectical problem as a transcendent theme in its philosophical and aesthetic dimensions, especially if it represents an aesthetic counterpart to the creative achievement (the text) with its written and auditory levels" (Hamid, 2013). In addition, it is silence that reconstructs the system of the read and written text together. It is a dual language that occupies the entity of the situation and confuses the events due to the strangeness in the pronunciation, which constitutes dialogue and other elements of movement as a traditional basis in the usual human interaction. Thus, silence here becomes a hero, a symbol or a focal point. In collecting or dispersing situations around or during it (Oda, 2021), silence is able to refer to the personality with some of its sensory and mental characteristics such as (kindness, rudeness, shyness, anger) because it is able to solve a great moral burden, and silence in this concept, even if he did not follow monetary trends, because it is an essential and important part in all human activities in any place and time, but we can classify it as one of the secretions of modernity and what follows it in terms of that "modernity is the formulation of the past with a new composition and extracting it from its past. And because silence dismantles the text and shakes its pillars and raises the value of emptiness, the margin, the hidden, and silence about it, which is a "metaphor that expresses About a language that embodies the

tensions of modern man as reflected on the page of art, culture and consciousness, and this silence includes alienation from action, society and history, and a reduction of all commitment to the world (humans) and an abrogation of collective existence” (Farid, 1992).

Silence is a state of continuous movement, just like dialogue in terms of the process of dramatic construction, and it may be a substitute for it in situations that the novelist and playwright have to do. Drawing a dramatic structure parallel to the speech-dialogue structure, which is uttered by one or more theatrical characters (Salal & russil, 2022), and since silence is an unspoken dialogue, it represents a dialogue that arouses the spectator's attention and requires him to think, interpret, imagine, and immerse himself in paying attention to what happened and will be presented.

From That, we see the difference between the phonetic symbol and the silent symbol, as the phonetic is part of the world of human meaning and is considered a moral (constructive) symbol and suggests more than one meaning, as it is mobile, comprehensive and diverse (Hamdan, 1989). The silent symbol is also considered an independent and vital meaning that represents, in addition to the indicative value, it goes beyond the function of revealing similarity to an independent self-value emanating from within it, and an aesthetic role within the theatrical performance.

Silence in the theater has many meanings that express what is internal and unspoken, and it is a moment of interruption for the external dialogue. Between the characters, so that another action begins, whether between the characters. Silence, although it was a moment of interruption between the dialogue of the characters, it is a moment of real communication within the artwork.

The expression of a group of visions, ideas, thoughts and meanings as a result of the fragmentation of consciousness and its division due to the complexity of human conditions and the development of patterns of civilization and its amazing complex manifestations, where silence is considered symbols, and philosophy is the analysis of symbols, and understanding in the current daily life is based on the symbol, and the traditions and beliefs of society.

Silence is stillness through which the actor can convey whatever he wants without issuing dialogue or sound, to convey many meanings, and in this type of acting the focus is on the connotations of the body, as it is the communication tool between theatrical characters on the one hand and between them and the recipient on the other hand.

The second Subject: the functions of silence in receiving and delivering

Dialogue is often parallel to the events and helps convey the emotions of the characters and provide the necessary information in constructing the events. It is characterized by the intensity of the language. An important feature of the dialogue is its ability to provide information more and faster than movement. The range of movement is limited and compared to the information obtained from the dialogue. And that the theater relies on dialogue between characters, facial expressions and gestures that reduce the space of the word because of the influential power inherent in it to be embodied in the form of oral dialogue. Also, delivering dialogue in the theater is a mixture between sound and silence inside and outside the stage, because what takes place on stage is a narrative construction of events according to the logic of causation. The theater's reliance on dialogue is also confirmed by the suitability of the rules of writing the play, which are based on condensing the time of the event and adhering to the boundaries of the place, as well as introducing the spectator to what was going on before the start of the events.

Reception and delivery in the theater is a linguistic and expressive dialogue mechanism that takes place between one actor and another, or between a group of actors, and it is the moment of the end of a dialogue for one actor and the beginning of a dialogue for another actor. The scenes of what was happening before the start of the events, as well as the use of silence between the actors in receiving and delivering on stage. There is another form of theatrical narration that appeared at the beginning of the nineteenth century, when the so-called documentary play appeared, which deliberately deals with daily life and the problems facing man in society, and documented them in the form of theatrical events. It rises to the material of newspaper pages" (Authors, 2000). For the purpose of tracking the functions of silence in the dialogues of representatives during receiving and handing over, the researcher decided to detail these functions, which came as follows:

First: dramatic

Dialogue and the silence that accompanies it has a great ability to clarify the contents within the scope of the story or theatrical idea. It becomes a major term and is able to unveil what it is of topics and stories, which are characterized by a dramatic dimension. Rather, it is more accurate in expressing the concerns and inner feelings expressed by the character, and the dialogue in the simplest form is a group of words uttered orally, and indicates This meaning may be idiomatic or lexical. Therefore, "we understand the meaning through a private and silent event and we interpret it publicly through the use of verbal signs, that is, we reach important judgments that are private silent and that translate themselves into texts" (McLean, 2004).

In fact, the word is a constituent factor of the image, and it is certainly a distinct factor with the importance of its signifying role. Cutting, because dialogues on this basis are subject to cutting, like other voices, and dialogue can be one of the expressive artistic methods, a starting point for moving between events smoothly that the recipient does not feel, even if he is aware of it, and there is a kind of symmetry between the dialogue received, but the dialogue is understood only in light of the data that the recipient discovers through his follow-up to the course of events.

#### Second: Aesthetic

The distinguished employment of silence indicates that there is no response in the (instantaneous) dialogue that can equal the greatness of the voice emitted by the actor at that moment, so the implicit came to express a greater value of the event, just as silence showed us the implicit moment.

The aesthetic of silence here is represented by movement, standing, and silence. Therefore, the proverb, and in order to confirm a specific dramatic situation to give its allusion, it resorts to silence as it is a language that carries meanings and intellectual contents capable of clarifying the main idea of the event. Therefore, the symbolism of silence comes to confirm the sense of the dramatic event and deepen the idea with it, and for this we say, "When a person is silent, we do not mean that he has nothing to say. On the contrary, silence is, in fact, a kind of speech" (Hans, 1997).

So, the observer of this dialectic between movement and stillness, fixed and variable, achieves the aesthetic effectiveness of the dramatic act, and the appearance of the active silence rises from this drama, as the sounds of movement do not achieve their effectiveness and impact by arousing the emotion of the recipient except with silence that precedes it and silence that follows it, and here the aesthetic of silence occurs within the artwork, so if silence disappears, then it is not. The voice has a subjective effect, and this active influencer is silence, not the voice, because when the voice comes after silence, it is more effective, but if the sound comes after another, it is not effective, because the dramatic presence of the active voice is only through silence. "Silence in this case constitutes the space of voids – the linens – the gaps, and thus its aesthetic that is created by the reception mechanisms is formed by filling this aesthetic space (silence) and interpreting it, whether on what appeared to be the intention of the author or the recipient's interpretation of the text as an actor-interpreter in it" (Naji, 2011).

Third: expressiveness

Dialogue is of great importance in encoding meaning, as it is a semiotic system based on codes (and language is the most encrypted means of information), i.e. it depends on evoking intellectual and interacting semantics with the semantics of the image. When it is present alongside the image, it performs one of the following two functions:

The function of consolidation: the image is characterized by semantic multiplicity. The dialogue here works to direct the perception of the recipient and leads to his reading of the image.

The reinforcement function: which works to add new connotations to the visible, so that their connotations are integrated and fused within the framework of a larger unit (the story). Dialogue in general is "the sound uttered by man" (Anees, 1982), and it is embodied in the form of words (signs), and each word has lexical significance and contextual significance when it enters a sentence. ) For example, the significance of the dialogue emanating from a character in a tone of threat and intimidation differs from the significance of the same dialogue emanating in a normal tone, as the first case suggests hostility, while the second suggests dominance and control. Silence does not stop the action in, but rather adds to it a live face, so silence appears to us at that time as a latent force that harbors more meaning for us.

What resulted from the theoretical framework

1. The time of the actor's silence in handing and receiving has the ability to strengthen the dramatic, expressive and aesthetic act.
2. Silence expresses the totality of different human feelings within the characters through the performance of the actor.
3. The silence of the representative has the ability to clarify the contents, topics and ideas.

(Research procedure)

Research sample: The research sample was chosen in a (intentional) way, as the research sample included the acting performance in the play (Democratic East Disease)( Marad Alsharq Aldiymuqratii ) \*

The idea of the show:

The hypothesis of the show (Democratic East Disease) is established About what is happening in the East of authoritarian traditions centered on clinging to power, the chair is the prominent sign in this show, which represents the seat of power. in the open space

### The Analysis:

The show begins with the actors entering, naked except for their underwear, and they are carrying cards allowing them to enter this area (noting that the space is open and the audience surrounds the show area). Each of them takes a chair and puts signs inside the chairs, each one of which is distinct from the other, so that this becomes the chair on which a mark was placed For What is the authoritative position its aspires to.

The time of the actor's silence in handing and receiving has the ability to strengthen the dramatic, expressive and aesthetic act.

Although the show relies on the idea of moving bodies, dialogue and silence had the most prominent effect in expressing the conflicting ideas within the show. In the scene of the conflict in the chairs between the actors, the following dialogue took place:

Actors: - Let's celebrate the victorious... Let's celebrate the victorious...  
Let's celebrate the victorious

All those who holding chairs are victorious, but after he made sure that everyone had a chair to carry with him, there was a period of silence that followed the dialogue, and it confirms the extent of chaos they are in in the process of celebrating the victor, as there is no victor in fact as long as everyone tries to impose his chair on the rest of the group. This change in emotions is a human nature that cannot appear in the dialogue only, but in the time period of silence that cuts the dialogue from one meaning to another that achieves aesthetic values that reduce expression and the establishment of a scene and another transition.

The method of performing silence communicates the totality of the different human feelings within the characters through the performance of the actor

As long as power is the focus of this show, the different ideas and topics will certainly be present and strongly within the dialogue and silence in the delivery and reception of the group of actors participating in this show.

There is a lot of art for the scenes, including the scene of the actors wearing clothes while they are dancing. After the wearing process was completed, they returned to attempts to cling to their chairs, so they carried them and put them within one pattern, then they began to change the pattern several times, and each time they failed to reach a pattern that satisfies all parties. The dialogue turns into a period of playing the drum, then silence and invocation of expression by another actor. Thus, the scene of playing the oriental drums is a kind of contrast

in the presentation to compare the imported western democratic traditions and eastern customs and traditions to become an intrusive democratic equivalent to every type of tapping on the drum that is a reaction (my silence ) is calculated and gives expression to the human feelings that explain the nature of this personality, and since everyone demands power, there are sad, unhappy, angry, discontented and elated. They are a heterogeneous mixture of human feelings, but the only idea that brings them together is the lust and desire to obtain the seat of power, here The simple silence that leaves no opportunity for the other to complete his dialogue plays a role in raising great ideas and issues.

The actor's silence has the ability to clarify the contents, topics and ideas.

Themes and ideas were not clarified through the silence of the actor except in limited scenes in this show. Among these scenes, the scene of the girl entering the arena of struggle over chairs while carrying blood-stained clothes, a dialogue takes place between her and one of those holding the chair, followed by an expressive silence.

The Girl: - This flag of yours cannot bring back the man who was wearing these clothes.

Followed by a period of silence that expresses what the struggles for positions and power leave in terms of victims in society who kill and die for nothing but the purpose of obtaining influence.

The Man: - This is a lesson for all who join the pools of my enemy

Here it turns out that each individual looks at the other as his enemy and not his partner in the homeland. Therefore, the periods of silence that exist within the dialogues of the actors have a dramatic, aesthetic and expressive impact in communicating the thoughts of the characters and their topics. In a dramatic aesthetic format expressing the state in which they are.

### **The Results:**

1. Silence appeared as a dramatic expressive activity in the research sample.
2. Silence is a mechanism for the actor's digression and rectification of the dramatic act.
3. It is not possible to understand topics and ideas except through pauses of silence determined by the representative during the dialogue and in handing over and receiving

4. Silence can sometimes spoil communication between actors if the dialogue is not given at the appropriate time.

### **The Conclusions:**

1. It is not possible to control the reception and delivery in the dialogues of the actors unless the moments of silence are carefully studied for their impact.
2. Silence is often more eloquent than dialogue, as it is dramatic, aesthetic and expressive
3. It is possible to distinguish and differentiate between silence in dialogue and silence in visual scenes by establishing the scenes objectively and not confusing them.
4. The surplus moments of silence can fail the presentation, as the dialogue is building harmony with silence.
5. Silence is established when the actor understands the idea and the purpose of the pause in dialogue and in receiving and acknowledging.

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