CINEMATIC PERFORMANCE IN THEATRICAL SHOW

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ABSTRACT

The study of the relations between the arts can lead to the causes of the spread of a particular culture at a certain time in which it constitutes a technical development. The actor did not start appearing through the screen in a theatrical performance without accepting a year to collect the art of cinema with the art of the theater. The audience understands the language of the picture and belongs to its contemporary culture. The performance of the actor is cinematic in his performance in the cinematic theater, but this performance is different from the art of cinematography, the representative scene is not presented within the scenes of a film, and this performance is different from the art of theatrical representation, the representative scene is not presented on stage. The performance of the actor through the cinematic screen in the play is no less important in the play than the actor on the stage in the contemporary theater. The use of cinematic scenes in the play establishes a representative performance that is centered between the stage and the screen. In the combination of theatrical and cinematic performances, a frame of special artistic character characterizes the representation of features that combine the performance of theater and cinema.

Keywords: Technical Show, Cinematic Performance, Theatrical, Acting

Cite this Article: Dr. Sarmad Saleem Abbas, Cinematic Performance in Theatrical Show, International Journal of Mechanical Engineering and Technology, 10(01), 2019, pp.1660–1671

http://www.iaeme.com/IJMET/issues.asp?JType=IJMET&VType=10&IType=01

1. INTRODUCTION

The most striking feature of the 20th century is the shift to 'image culture', Image culture is an important space in cultural discourse, and the image is almost superior to the culture of the word in many places of political and social discourse. Perhaps the visual stimuli and the semantic connotations available in the picture discourse are more influential and exciting than the semantic stimuli contained in the spoken or audible discourse. It is clear that transparency and the absence of a semantic mask in the culture of the image provide a wide range of recipients of different ideological backgrounds and class affiliations. Due to a new approach to language. The creators and theorists no longer analyze it as mere structures, but rather listen to the discourse that permeates all its audio and visual media (1). It is difficult to distinguish between these media.

http://www.iaeme.com/IJMET/index.asp 1660  editor@iaeme.com
because of the dialogue between the visual and written, manifested by the spread of the phenomenon of the artist-writer, and the movement between the visual and written language does not come arbitrarily but uses the artist visual language to undermine the written language. The use of written language to expose the falsity of the image, and the movement between the diverse media of the language generates new mechanisms to resist all forms of authoritarianism permeated within the folds of society and individuals, that is, if the written language embodies a monologue in his cultural vision represents a threat to human peace, Language of nation, people, gender and type. Toward this humanitarian discourse, which the image forms in its formality at the very least, the theater returns to primitive performance such as dance, which is "the oldest means by which people breathe their emotions. The actor merely performs his body as a crossroad, as the common denominator between the actor and the global receiver, an example is what he calls theatrical (Grotowski). Jerzy Grotowski: polish theater born in 1933. Founded theatrical laboratory in 1959, which became in 1969 a research center on the performance of the actor (2). Grotowski formulated his theatrical style theoretically in his book The Poor Theater, published in 1968. On the other hand, the most prominent technical features in this era are the multiplicity of (media), Is a pattern of solography that contradicts what is traditional in terms of form, a description of what is new at one time, the new one that is as far as the technical experience, the limit that becomes obsolete for the next step (3).

The most prominent technical features in this age are the multiplicity of (communication media) audience, has developed the culture of the image to the image industry, cultural development usually comes to mind when there is a dialectic between what constitutes truth and illusion, and this is done after a historic event such as wars, natural disasters, and even technological breakthroughs, which turns the attention to the need to provide a different creativity that reflects the change of cultural knowledge, instead of the academic effort to characterize the cultural output according to artistic movements divided technically according to the qualitative classification of artistic expression, ignoring the overlap between them at the technical level, which extends its implications technically and culturally (4). The arts are all involved in the fact that their goal is the recipient, "and perhaps thanks to the cinematic mechanics of modern theater, which was recognized by many playwrights in the world (5).

2. CINEMA

After the invention of cinema one of the most important (means of communication) by the brothers (Lumière) in 1895 in France, the barriers of time and space and language to the public to declare this art reflected the culture of the image of the twentieth century. In 1895, the brothers (Louis and Auguste Lumière) filmed scenes from real life in France, its realism, train to the station, workers at the time of departure, and a naughty boy standing on a gardener's hose, throwing water on the face of the gardener (6). The French film pioneer (George Miliz) introduced the film "Journey to the Moon" in 1902, according to the phrase described by a series of scenes arranged artificial arrangement, and those scenes are very play followed each other in order, so that the film had a beginning, a middle and an end. It is a step towards the artistic distinction of cinema from the theater (7).

The first entry into cinema in the play was performed in France in 1904 and used regularly in Germany in the 1920s. There has been a lot of controversy about the relationship between theater and cinema, and the look of those working in theater to the field of film and television since their appearance and the defeat of the theater technically (8). The existence of cinema in general and its entry into the play in particular, has revealed a difference in its acceptance when reviewing the views of the various theater artists on the subject, and in terms of representation and based on the original nature of the emergence of the representative act, in all its manifestations and forms in time and space originates instinctive tendency to transformation and paradox Self. Film scenes
push the story towards a building that develops in front of the public, from explaining the personalities to the conflict between them, to solving the node that ends the show (9).

George Mehlis was the first to open the door to the use of cinema in the theater, from the stage of Robert Houdin in 1904. The first use of the scenes of the film was specially produced for a theatrical performance, by one of the filmmaker's directors and actor (George Miliz) after he was commissioned to produce a film for a concert, the ten-minute film was screened at the theaters, Le Reed Paris Mont-Carlo-on-Dozier. In this film, a team of actors (Folez Berger) was the story of the film about the idea of driving from Paris to Monte Carlo in two hours. The passion of the owner of the car is shown quickly, and the rapid rhythm of the cinema was confirmed when it was compressed in ten minutes, as well as the integration of two of the latest technologies on time a car and cinema has helped a lot on the success of the experiment at the grassroots level (10). Because the film is a story about the voice and image it was necessary for the cinematographers in this play to adhere to narrative technology (11).

Film Scenario is a screenplay designed for the screen, where images can carry a load of the equivalent of words. The cinematic scenes are divided according to the rules of scene mode in the film, in terms of the level of output, performance, cinematography, and sound and light techniques used specifically in the art of cinema to these three sections:

First: Dialogue without an event
Second: Dialogue with an event
Thirdly: Event without dialogue.

3. THE THEATER
The works of the playwrights, which included cinematic scenes according to these three divisions of the cinematic scene, can be classified. However, most playwrights have used the three types together in their theater experiments, this coincided with the beginning of "Silent Films", which has yet to be available, a sound technique that explains the actor's dialogue, in which the viewer can see his lips moving as evidence that he is following his dialogue. The theater needed to move away from the bare-block shows because the youth of the masses do not like the silence that they live in for two or three hours, because the younger masses love the visible dynamics and action (12). Despite the fact that the theater has the corner of dialogue and eloquence possessed by professional actors in the art of dumping, and although the theater is close to the recipient, who is not yet time to watch movies in theaters to replace the proximity between him and the live actor standing in front of him on Stage, animated filmmakers, but cinematographers sensed the need for a combination of professionals, between theater and the modernity of the film industry on the technical, this trend was reflected in a play staged in 1905 by the director (Meliz) from the theater (Chathlle) French, including a scene in which the actors appear as they fall from the sky, then the scene ends and the show moves onlooker to the stage to watch the actor sit down to dinner with the other actor, who appeared in the scene, and the duration of the film scene was fifteen minutes. It was the first step to perform a representative in a film scene from on theater (13).

The researcher believes that the performance of the cinematic representation in the scenes of the play is fully linked to the development of the techniques of the film industry as it is the link between the cinematic representation, to the extent that the evolution of these scenes can be pursued at the level of cinematic techniques in conjunction with the development of the film industry itself, this may be one of the important factors that have evolved from the level of performance in the representation of cinematic scenes in theatrical performance (14). The most important impact of this performance of the effects of cinema technology in its early is to emphasize the representation of the lack of animation technique to add the sound to the film (15).

4. THE ACTING
When Stanisławski’s work at the Moscow Art Theater turned the emphasis on external technique to the concentration of the theater of art in the interior technique. Konstantin Stanislavski: Born in 1863 and died in 1938. Russian playwright and a playwright in the art of acting. His life began as an authoritarian way and ended with recognition of the unique status of the actor on stage. He concluded that the training of the actor was possible only in a theater. Part of a theater group, denounced any attempt to codify his method, in an interview with the representatives of the directors of the band (theater in Moscow in 1938, two years before his death), there is no place to ask about your methodology and methodology, but there is only one approach: we must remember that this so-called method, does not continue to be stable, but Not every day). Stanislavski endeavored to find ways in which the actor could gain some control over what seemed to be moments of inspiration in his acting, the moments in which the actor touches my emotions are not authentic in the depths of himself, or on the spectator. As his work evolves, Stanslavski discovered that by choosing and executing the right action in a certain circumstance, the correct emotion will evoke in the psycho-physical representation, the beginning of technology (16).

Stanislavsky explains his theater position from the cinema because our art at Moscow Theater is based on a long-term preparation of our actors, and despite the assistance the government provided us, it was not enough to cover the most basic expenses (17). From the search for another income became and livelihood a legitimate and recognized and cannot be defeated in the theater and so some actors in our theater has joined this phenomenon and became part of it and spoiled everything theater play, rehearsal, order, and discipline, they got a cheap success, but the kind that affects art and its technique is at the core. (Stanislavski) describes it. The other danger, the other enemy was cinema. Its companies poured money on actors, taking advantage of their comfortable financial situation, where they played in the theater. The power of this position may be illustrated by the concentration the actor at Stanislavski has been treated as a dictator with the actor in imposing his views. The most important thing he has is to experience the reality of the situation that will be presented on the stage, the exercises of physical movement and the concentration of the power of ideas in the voice, with the need to feel deep in dealing with the partner or to highlight the ethics of the artistic family With the need to pay attention to the importance of the role of the actor at the transfer to the recipient. He proceeded in his bias to the theater purely from the privacy of the performance of the playwright (18).

(Mayrhold) was a contemporary (Stanislavsky) a different opinion in his view of the existence of cinema. Meyerhold's attempt to break down the traditional theater has led to the search for a variety of unusual means of expression and to the introduction of moving mechanisms, cinema and radio into a play (19). This position may be based on his view of the performance of the representation in the theater has given the representative of the actor Meyerhold significant importance and make it a key element on the board, taking advantage of the actor's body and the need to possess a sense of music and knowledge and acrobatics (20).

This view may be consistent with his belief that the director in the theater focuses on the actor's body as an element of the presentation, and that the representation from the board to the audience approaches the representation in front of the camera where the camera equally records everything that is hidden and also records the mood of the team as well as mood Good for this team, the actor who is sincere, but does not like his role, can mysteriously spoil the work of the film, for the time being, because the director is the supreme lord of the film is the one who pulls the smallest details together and gives the incentive that allows the film industry to grow without stopping (21). On the other hand, Jacques Coupons attempt to explain his artistic attitude to the theater has revealed a hard-liner trend toward cinema. Jack Cobo has come into the theater with a desperate defense of the bare stage in France during the 1920s. His opinion on the existence of cinema as a competitor of the theater shows his great hope of theatrical art to overcome the public's temporary passion for cinema art, according to his opinion I think we can say that the
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Theater will rise from a long slump that was drowned by the shock of the film industry. As it turns out he did not find a great risk in having a cinema on stage (22).

Jean Cocteau reinforces these views by explaining the depth of the theater as a profession and its difference from cinema as an industry. The truth is that both the theater and the screen are incompatible, the theater profession cannot serve the filmmaker or vice versa. He explains that cinema is more dependent on the industry than art and confirmed his opinion in more than one place (23). "Cocteau" hated cinema, preferring to use an already outdated term (the film industry) the film industry is the name that the Lumiere brothers launched on their cameras and became the owner of the label in the alternative sense when it shows that the film industry is an art and will free itself from the bondage of the industry. Cocteau is a supporter of the idea of theater independence from the cinema (24).

The contribution of (Piscator) actors in this area was the most important reasons that the desire to portray everything that is contemporary through the screen of cinema in the play was one of the most important motives in use by the director (Piscator) Moreover, the (Piscator) in the book Political) that in 1924, he presented the first epic play in order to take out the banners and films, and the name of the play (red show noisy) (25). His theater used several cinematic screens, where most of the footage was made public because "in the public shot the camera is far enough to include a large group or a small crowd of people, a way in which the camera mode clearly depicts a wide range of people to move in. Which served the nature of his dealings with the performance of the actor, which did not differ in the cinematic scenes used by the lost "Enter the crowds and large groups on the tree and interested in the collective representation and performance is closer to the robot of human action (26). In addition, the performance of the actor based on physical expression serves the nature of his performances. The scenes of the film's "Piscator" in the play are divided into two types: a tutorial that completes the film in which the drama is presented on the board by presenting facts and objective documents that expand the time and place of the subject. The second type is a drama in which the film plays theatrical event ahead and is an alternative to the theatrical scene so as not to waste the scenes in the theater explanations and dialogue and the event illuminates the film with a few quick shots (27). The third type is a choral film scene in which the film accompanies the event in a choral style, addressing the audience directly, and the choir was also employed in the Greek triad. Representation was the most important role in these cinematic scenes based on his choice of the public camera, which is the widest shot in the scene, in terms of the scale of the scenes from year to medium to large determined by the director of the film based on his vision to choose the best angle of photography for the camera at the scene, Decor serves his artistic vision, which is usually a snapshot of the general scene, and in this snapshot shows the scene and most parts of the place of photography any decoration and all are visible in the frame of the image any staff (28). One of the reasons why the public shot was chosen was due to the technical possibilities available. The film was born without a break in the film. The director only combined the scenes. The curtain falls between the seasons in a theatrical work. When the montage was used it was a revolution in his time, the play, which was just put the camera in a general shot in front of the scene and filmed the event. The public snapshot was the main feature at the beginning of the widespread use of cinematic scenes in the play.

Although these theater experiences confirm the actual integration of cinema into the elements of the theatrical play, opinions have remained divergent about the theater's relationship with cinema. These views were reflected in the use of cinema in the play. The theater was completely unconscious, for survival. On the level of production between the theater as an independent art and cinema as an independent art as well, which led some uses and even the distance between the theater in the traditional concept of the public, and the cinema as it began to sweep the box office, (Voodville) in mixed programs that included comedy movements, magic games, songs, and
dances. In a way that competes with cinemas that show only films. "Critics" have tried to draw a dividing line between theater and cinema, and the emergence of a special medium has not been recognized. However, this critical position did not stop the process of theatrical experiments in the use of cinematic scenes that include representative performance (29).

The researcher believes that the representative performance in these scenes was governed by the theatrical performance plays because the actor in the play is the same actor in the film scene in the theatrical performance and that the representative of cinema in the early twentieth century was brought with a history of work in the theater, these representational abilities are often used to make use of their expressive instruments in films, making the performance seems so dramatic that the camera rarely moves from a cinematic scene, and the cadre remains constant throughout the scene, as a frame for the space in which the actor moves (30).

4. PRODUCTION

The playwright Berthold Brecht has a welcome, positive and detailed position in his discussion of cinema's relationship with the theater. Modern means are not anomalies in themselves, although the non-scientific eye describes anything strange in the anomaly. "What inspired Brecht's interest was the rapprochement between theater and film through the bold experience of young film art. Brecht wrote about Piscator's experiences in which he contributed to the creation of an organic relationship between cinema and theatrical event. He recognized the importance of cinema as an industry based on conveying the image of the reality to be achieved. "The director of the Haytang Erfacht Theater at the Piscator Theater in Berlin used a background of animated flags with inscriptions reflecting changes in the political situation, time. This position of cinema has been in harmony with his Marxist theories, all of which come under the motto of Marx's need for philosophy to change the world, not just by interpreting it. "I wanted to use on the stage the sentence that it is not important to interpret the world but to change it. The audience has the opportunity to see and evaluate certain events of value and influence in the behavior of the heroes of the drama without these mobile heroes being able to watch these incidents," he said. "The film creates possibilities that give the word in drama great weight. This road expands the epic element of the event and sings the theater through epic events. Before the Russian proletariat adopted its heavy industry after the revolution, it built its own film industry. "Beckett confirmed that he used the background in several performances of the play Brave Mother. At the end of the play, he wanted to show documentary footage of the October Revolution, but German censorship prevented the screening of these films. His views are focused on the performance of the actor's body, since the actor is important and free and he has to highlight certain characters, without paying attention to the heat or coldness of the embodiment, while noting the isolation of theatrical character from the act of theater to push the viewer to think. Brecht stressed that the film should be used gradually in the theater event, a scene after a scene so that the spectator can be inspired by the cinematic picture associated with the theatrical event, in which case the film will become a participant in the installation event or a choir Visual. "The experience of Piscator provoked the enthusiasm of Brecht and prompted him to use cinematography in directing his plays (31). In addition, he has influenced (Brecht) and his (epic) drama (Sergei Eisenstein) through his cinematic contributions, in which he saw an artistic form commensurate with the materialistic scientific concept espoused by dialectical aesthetics. The image is directly related to the actual reality and control of this image by Editing. Brecht stresses the independence of the art of cinematography in his portrayal of the performance of Charlie Chaplin by saying that the representational performance is the virtue of the silent film, that certain elements are quoted in the art of acting the former clown Chaplin did not use theatrical traditions but kept them away from expressing human behavior. Brecht's view contains an accurate description of the representation in cinematic scenes in the play.
5. SCENOGRAPHY
The play turned to the use of cinematic scenes at the cinematic level for theater and Joseph Safoboda was the author of "the first play in which the cinematic scene was used in 1950 with the eleventh commandment. It is clear that the human body is a standard reference. The middle class is the one that reaches the waist. It is closed enough to capture the faces of the actors. It is also sufficient to assess their physical expressions, especially the hands. A large part of the performance of actors. In spite of these experiments, the debate was not about the entry of cinema into the theatrical play at the level of theater criticism to study the existence of such kind of offers actually mixed, but "in 1966 the first critical study was discussed to enter the screens of the cinema to theatrical play under the title of the stage Movies. As for the relationship between the cinema and the theater, many studies have been published, most notably the special issue, which was published by the drama magazine Tulane Drama Review, and has been written by senior filmmakers and playwrights. After the public began to be familiar with this type of theater, both at the level of the cinematic scene or "the cinematic use of the cinema screen in the famous play" (Joseph Svoboda) (32). Despite the time required by critics and theatrical artists, to discuss the use of Maherhold, Piscator and Brecht for the cinematic scenes in the play, in which the actor performed in the general shot for technical reasons for the possibilities of the film industry, Until 1903 did not use the close shot. The actor was able to perform all movements accompanied by his full physical expressions. The general shot of the actor gives a wider space for the use of the physical language, and the general shots release the movement within the frame from the strict rules imposed by the actor. Close and medium shots. Therefore, the general images in the classical cinema used to portray transitions, especially in the entry and exit of characters in a decor, used the general shot not only in a purely functional form, ie a description of the decor, for physical expression, because the general shots are not descriptive but rather narrative. Photographing nature as a deduction surrounds the heroes. Because public snapshots capture the scene without losing the reference of the human body. And how the qualities of this shot served the goals of the use of the playwrights in her portrayal of cinematic theater scenes in which representation performance can be described as dependent on the body as the representative actor (33).

The use of Joseph Svoboda for the cinematic scenes in the theatrical performance was accompanied by representative performance, so that the cinematic possibilities provided by the theater scene in the theater were witnessed even by the film director. "In front of us, for example, when a man and woman speak in a more innocent way, suddenly, the conversation takes a serious and serious turn, and the color change changes in a second. If we have previously had a light green or pink color, Red materials the materials necessary for the event provide an altar, carpets, etc. Red spots and black patches immediately erupt, and this suggests more terror and terror than thunder and storms. The innovation here add the representative performance of the scenography and not the reverse, and the designs (Svoboda) for theatrical presentation has taken into account this attribute of the performance of the representation as a component of the Scenography and examples of this homogeneity design for contemporary theater (Macbeth) in addition, the innovation in Scenography for the purpose of developing the capacity of expressive theater at the visual level is presented at the stage where "the beginnings of innovation in the space of theatrical play that uses the cinema screen before the invention of cinema dates back to the first attempts to develop the techniques used in the scenography of theatrical play, Innovations are what Robert Becker presented in 1787. This innovation is a revolutionary innovation when he presented a series of sketched backgrounds that achieved a range of theatrical performances using the comprehensiveness of the horizontal space to contain and surround the spectator. However, theatrical experiences in using the cinematic screen to represent a representative scene have gone beyond mere being a feature of the technical development in the way the scene is developed (34). "Every staff on the screen shows a certain period of time. The viewer, in turn, does not see these
cadres as an expert looking at plastic paintings and photographs. It looks at the screen and all its attention is focused on the performance of actors, and only a few viewers pay particular attention to the visual solution in the scene, and may be determined in general rules Grate on photography beautiful or good color. Since Alcinogravea accompanies the scenes representative, on stage was "used (Svoboda) screens in the promotion of the play story. One of the first experiments to suggest the possibility of this use of the cinematography is "Diorama" is a sophisticated style of advertising that displays images and scenes drawn with all the details with the spotlight to get beautiful effects through the use of shade and light, such as theatrical scenes are placed at the end of the formation of screens where The scenes sit in a dim light until the curtain is raised, and the painting appears to be lit from the front and the back (35). The diorama is made of thin flax cloth. It had a striking effect and a realistic appearance. In 1823, a moving hall and three theater ensembles moved from one panel to another. What a technique Fast Film Sequence Shift from One Moment to another. Sopoboda's concept of cinematography developed in his use of cinematic scenes. He used the film for dramatic narration and used the film to reveal the subjective experience of the characters and to develop the interaction between the actor on stage and the characters in the film scene by using more than one cinematic screen in the play. The basis of the play is no longer the dramatic text, but rather the witness scenario of fusion between directing and cinematography," he says. These experiments were preceded by the fact that "Svoboda used the technique of displaying images through the screen and employed them in the cinematography of the play. He also shows how to deal with cinematic scenes in the play. When you introduce cinematic scenes into the play, we must be able to create the focus and mix between actor, movement and sound. "The rapid changes in the techniques of cinematic art have resulted in theatrical performances of the limitations of the Renaissance scenes drawn behind the actor. He has benefited from these techniques (Svoboda) who has made attempts to develop advanced screen techniques Reception, in addition to the multiplicity of these surfaces within the display space, which allows the work of cinematic creations, thanks to Svoboda in the development of this multimedia on the stage (Czech theater), after doing many of the demonstrations using low-voltage light rays and drop on Aerial spray to replace screens. The cinematic screen has continued to be used in contemporary cinematic theatrical cinematography because "cinemas are the latest methods used in the formation of cinematic theatrical scenography, used by designers such as Ralph Olswang, who turned the live screen as a better medium for dropping images onto the acting platform. The continuation of this use of cinematic scenes shows the public's acceptance of the relationship between cinema and theater. The audience in the cinema theater deals with a two-dimensional image of the movement. The screen is a flat surface. The cinematic use of the screens has been shown to representational scenes (36).

The researcher believes that the actor in the scenes of the cinematic play has been invested in the architecture of his body to intervene in building the image of the cinematic presentation in a way that makes the disease compatible with the ability of elements of this image to confirm the story of the play. The emphasis on the object's expressive body's ability to evolve meets the requirements of the visual composition, which has become one of its most important elements. This leads to the performance presented to a technical level in which the actor in these scenes is equal to the actor in the film. Assume that the actor takes into consideration the theatrical performance.

The cinematic scenes, which include acting performance in director Robert Lebag’s play. The footage was varied between the public and the medium, and because it was a cinematic representation, the focus was on "taking the human body as a standard reference, the middle point is the one that reaches the waist, it is close enough to capture the expressions of the actors' faces, and it is related to what is descriptive and continuously, if we want to see a person, for example, he takes his gun out of his coat, at the same time, we want to capture the expression of his gaze. The appropriate shot is the intermediate shot, which is always more contextual than the close
shot, not only the expression of the actors' faces, but also the ocean in which they are represented. In some cases, the ocean may have the same importance as the actors themselves. Cinema was first used in the drama of the Dragon Trio in 1986 at the Canadian Theater (Debir). This type of use allows me to be a filmmaker on stage because the theater created interaction between actors, technology and the public. The plays that hold the tradition of the fourth wall often look like today," he says. If it were suitable for television and not for theater. There is not much hope in the theater as it is today and in cinema, as it is now though there is a place in the middle, with a form of art I do not know what it is, and I cannot predict what will happen, but I am sure that something will happen. In his play the Long Side of the Moon" (2001), Robert Liebag proposed a scene capable of imitating the narrative composition and the imitation of the screen. In this play, Liebag plays a continuous transformation To the scene, the tools and decorations that define the scene appear in the definition and the movement of the constant and always appear different from what it was, until completely disappear, and only remains of what we derive from the interaction of the actor, and moves the actor in the scene as if in reality, until the actor pretends to suggest that he swims in space (37). This example reflects his emphasis on the presence of the actor as the essence of theatrical art.

"We must resist thinking about theater as a collection of several artistic disciplines," Grothowski says. "We aim to determine the nature of the theater that distinguishes it from the rest of the arts. In 1968, Grotowski condemned the hybrid scenes of the so-called" rich theater ", a theater that tried to escape the stalemate caused by the emergence of cinema through the use of cinema and to justify the need for a" mass theater" (Grotovsky) screens the cinema above the stage as nonsense.

The rich theater depends on art theft, it derives its presence from other arts, it offers hybrid performances or a mix of arts without a spine or a character, yet it is presented as a work of organic unity," Grotovsky says. Therefore, the rejection of any metaphor from the rest of the arts can be used at the technical level in the theater "(Grotovsky) when he focuses on the essence and believes that it is possible to cancel some elements of the play stands the position of those who oppose the so-called comprehensive theater and there are some scholars believe that he rejected all theaters except his theater He called it the "poor theater". Whatever the theater tried to develop automatically using mechanical capabilities, the theater technology will remain less effective and lower than film technology, so I called for poverty in the theater (38). We stopped using the board and hall system, and our motto for every show was the right place," says Grotowski. For both representatives and the public, and thus it is possible to create unlimited variations of the actor's relationship with the audience. The text is presented or performed not in the traditional form of performance but neglects or eliminates text from the text as if it were a piece of text. "Grotowski called his theater” poor theater "because the technology that exists in the theater has expanded, In the hearts of the masses that the theater must find another way to document the relationship with the organic masses and return to the primitive theater situations to the poor theater and this brings us back to the origins theater and human assets and establish the basic relationships in the play: actor and spectator, text and director The For, theater goals, ethics theater, actor techniques etc, so he prefers to work on classical texts, especially the Polish romantic in the nineteenth century. His position stems from his saying: The essence of the theater is the actor. Which forms the core of his position of cinema (39).

6. RESULTS

The representation in the cinematic scenes contained in the play does not come out of the fact that the actor presents an event without dialogue or dialogue without an event and a dialogue. These sections in the simplest description, the actor may not move when he speaks, but the vehicle he is riding may be moving, the camera may also be in motion, and when the actors move during the exchange of dialogue, the camera may be stationary, or be animated with them. In the third
case, the sound of the hanger or the sound of inner thoughts may accompany a pure movement on the screen. In addition to this, the three methods together in one scene, however, this division is the basis for Build a movie scene. In addition, these divisions were adopted by the director of theater and cinema, where most of the theater directors who entered the cinematic scenes to their theater performances experiences in the filmmaking accompanied their experiences in theatrical direction, despite the privacy of cinematography, but the preparation of the theatrical scene through the screen Cinema does not depend on "the actor because the aesthetics of cinema are based on photography. Anything that can be photographed can be a material for the subject of the film. Their dealings with theater actors were based on the fact that they were represented in a film when the film scene was placed in the play, and on the basis that they were actors when the theater scene was put in the play, because the performance of the actor in these scenes is cinematic because the mediator conveying this performance to the viewer are the techniques of the art of filmmaking, but the frame in which the performance of the actor in these scenes is staged, since these scenes are used to be scenes of theatrical performances.

7. CONCLUSIONS
First: Scenography indicator: The promotion of the stage on the visual level, which has emerged for cinematography in the designs of Joseph Svoboda plays, and plays Robert Liebage.

1. The actor's movement is used in Scenography performance.
2. Representative performance combines in a stylistic unit with all design elements.
3. The body of the actor is one of the elements of the composition of the Scenography.

Second: Output Indicator: Developing the ability of the presentation to express the story of the play. This use was made for the cinematic scenes in the theater of Erwin Piscator, Bertold Brecht.

1. The body of the actor is equal to the visual elements.
2. The actor's movement is represented by the visual composition.

Third: Representative Performance Indicator:

1. The actor is determined by the director's scenario. There is no room for improvisation.
2. The actor embodies the personal movement of the scarcity of the opportunity to act on the inner act.
3. The actor focuses on his facial features mainly in his personal performance.
4. The actor cools his voice when recording separately for his installation with the scene of the film scene.
5. The performance of the actor is determined by the frame of medium and general shots in the scenes of the cinematic play.

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