Fragmentation of the Representation of the Actor's Dramatic Dance in Iraqi Theater

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Abstract

Theater is one of the most important aesthetic arts that works to create active properties in creating different formations. Since its inception, it has searched for a specificity that takes on the structure of the relationships and discourses that the actor performs according to centralized aesthetic components that soon fell under the necessities of modernization through the development of performance and the requirements of keeping pace with taste. The performance of the actor has moved towards more liberated essences from the centralizations and traditional constants, especially those requirements imposed by modernity, which formed starting points for a new vision of the performative given on the theatrical level. In light of the above, the research problem was embodied in the following question: How does fragmentation and its mechanisms of operation manifest themselves in the performance of the dramatic dancer in the Iraqi theatrical performance?

Keywords: *Fragmentation, theater, performance, dramatic dance.*

Research Problem

Theater is one of the most important aesthetic arts that works to create active properties in creating different formations. Since its inception, it has searched for a specificity that takes on the structure of the relationships and discourses that the actor performs according to centralized aesthetic components that soon fell under the necessities of modernization through the development of performance and the requirements of keeping pace with taste. The performance of the actor has moved towards more liberated essences from the centralizations and traditional constants, especially those requirements imposed by modernity and beyond, which formed starting points for a new vision of the performative given on the theatrical level. Therefore, the theatrical art witnessed a change in thought and practice towards the old and prevailing concepts, so it celebrated its new formations that clung to fragmentation by destroying constants and negating the centrality of the performative discourse with all its visual and auditory means, achieving interaction between cultures, interpenetration between social customs, traditions, and heritage, and rejecting breaks and units. In light of the above, the research problem was embodied in the following question: How does fragmentation and its mechanisms of operation manifest themselves in the performance of the dramatic dancer in the Iraqi theatrical performance?

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Importance of the Research

The importance of the research lies in reinforcing the aesthetic approach to the essence of fragmentation and its role in shaping the performance of the theatrical actor, the requirements of the technical side of the fragmented performance, its consolidation of knowledge, and ways of representing it theatrically in the performance of the dramatic dancer.

Objective of the Research

To define fragmentation and its representations in the performance of the dramatic dancer in Iraqi theater.

Limits of the Research

* Temporal limits : 2010-2020
* Spatial limits : Iraq (Baghdad)
* Thematic limits : A study of fragmentation and its representations in the performance of the dramatic dancer in Iraqi theatrical performances.

Definition of Terms

Fragmentation: it means (fragmented) the thing when it flies into fragments, (Al-Razi, 2005, p. 171).

Fragmentation in terminology: Fragmentation in the positive sense of the word includes a shift from a world of the fragmentation of the center and (the spread of value) to a world that can give the self infinite freedom, not limited by the limits of (the form) or limited by the requirements of (the composition) (Al-Saeed, 1997, p. 15).

Representations:The word "representation" is mentioned in Quran: "So He took a veil from them, and We sent to her Our soul, and it appeared to her in the form of a perfect man" (Surah Maryam, verse 17).The researcher defines the representations of fragmentation operationally: as (shaking the boundaries, bypassing the centralization and rationality in the performance of the actor himself and the circle of his objective relationships from other actors and elements of the theatrical image to create a new vision and reproduce it according to connotations that are compatible with its concepts that reject transcendence and aim to doubt and disintegration through the use of the language of difference (contradiction).

Performance in Arabic: It comes in the dictionary as a name taken from the verb "did" meaning to deliver the thing or fulfill it. Performance means (judgment) or (delivery) (Tawth, 1956, p. 6).

Performance in terminology:Hayes Gordon defined performance as the ability to organize the administrative work or project in reality, and on the theater, theatrical performance means the art of creating illusions with the living elements arranged chronologically (Hayes, 1999, p. 21). The researcher defines performance in a procedural way: as (liberal physical and vocal energy taking technical forms and formulas to present an image that dazzles the recipient through expressive and gestural movements).

The First Topic: The Philosophical Concept of Fragmentation

The fragmentation through the overlapping of images and their application, as Nietzsche sought to overturn artistic values by adopting a special trend represented by the destruction

and collapse of standards through many stimuli that create matter and unfamiliar forms in the workplace, which Descartes noted. The concept of "fragmentation" deepened and included all means and trends. Literary and theatrical works through the idea of innovation became numerous and the paths of fragmentation varied through intellectual and artistic oppositions and began to appear in plastic works within elements that have a clear relationship between plastic art and theatrical art. Therefore, Nietzsche wanted man to reach the level of abandoning previous traditions and forms and search for new, different forms that differ from the familiar form according to a new method that destroyed all traditional foundations and demonstrated all forms of expression in order to reach the highest levels of sublimity, which takes as its goal research, deconstruction, fragmentation, and revelation of various phenomena. He wanted to "resuscitate the soul into the emptiness of man, to create the meaning of his existence and to bear his responsibility in managing his destiny and setting his future in a way that does not trap him in a prior identity or final, decisive definition" (Harb, 2001).

If a person is exposed to a state of inadequacy in meeting his external capabilities and internal needs at the same time, he becomes incapable of conveying innovative ideas and events and conveying meaning, for those capabilities that carry within them psychological impurities and have an impact on the course of motor actions in which the system that is bound by its ideas and perceptions through contemplations goes beyond the intellectual analyzes that gains human and artistic beauty and achieves the features of interpretation, and the human being begins to express his existence within the features of difference, dispersion, and fragmentation, whether " subject is external to the world of things or internal with regard to the sensations that originate from the work of the body's systems, and this type of perception is called internal introspective awareness" (Al-Youssef, 2020, p. 43). In the sense of continuous transitions and transformations within the dynamism of thought and movement, they are linked and bound to continuous change, so the duty of interpretation becomes important to know the subject expressed through matter, as it is the rich subject of (Nietzsche) in terms of its existence, representations, and motor and perceptual expressions that he seeks to crystallize and transform into a system within the framework of the approved external form. Nietzsche's ideas are also compatible with contemporary and modern topics that are diverse in their methods and forms. Most artistic and creative practices constitute processions of transitions, changes, and permanent movements of the process in the formative expression of the show and its multiple readings through subjective excavations that exceed the known and lived boundaries of our real world and adopt a special world based on fragmentation, Motivation and interpretation as a performative and cognitive system without end to become a liberating system, and in the words of (Umberto Eco) "Interpretation is unlimited in the attempt to reach a final and impenetrable meaning, which leads to the opening of countless labyrinths and semantic slippages" (Al-Youssef, 2020, p. 47).

We understand from this that adventure and involvement enable a person to build an individual cognitive system and an effective method of expression on the open, structural level, which is embodied by dismantling the sequential concepts of events through expressive scenic performance that suggests lack of coherence and heterogeneity within the mechanisms of a single presentation. Homogeneity is also determined within the mechanisms of displaying random, fragmented clips to the viewer, making it a precise and profound mental intervention to seize them, shape them virtually, and link them within the formulation of the compositional work. Which leads to the lack of self-affirmation, fragmentation and disintegration.

Thus, we find (Heidegger), the German philosopher, who departed from interconnectionism in thinking in light of pluralism and aimed to fragment meaning, lack of understanding, and

define consciousness without being associated with a specific characteristic that places it within the lived social existence within the system transformed in its intellectual use, which is embodied through the collection of dissimilarities to form a set of fragmented performative differences in time, place, and different and diverse directions that reflect the intellectual and aesthetic creativity that appears in contemporary arts, especially in expressive dance art, due to intellectual and cultural openness. Therefore, we notice differences and contrasts that contribute to the interpretation of the creative artistic achievement through the production of multiple and heterogeneous connotations. Postmodernism was characterized by dispersion and deconstruction, "followed by deconstruction to an infinite limit or stopping there. Derrida also attacked Heidegger and considered him a metaphysicist because he believes in the authority of reason, which is a stability that cannot be taken away" (Al-Youssef, 2020, p. 156). We understand from this that the artistic work adopts the idea of fragmentation and pluralism in shaping the external world within the process of dismantling it as an attempt to reformulate the external form of the lived environment to show the artistic form with new and contemporary hypotheses based on subversion and demolition according to a creative theatrical discourse transformed from a central structure to a fragmented structure based on development and change. And the growth that relied on the artist's collective stock and derived from the increasing and renewed experiences and needs according to the data of the era, being the cognitive and intellectual product of the creative process. According to Derrida, artistic works in their construction "no matter the limits of their concepts, were a necessary stage on the path to deconstruction" (Christopher, 1996, p. 37). Meaning that these concepts do not rely on old references, but rather resulted in continuous transformations and changes that differed from them and were in opposition to societal values, and contributed to the formation of new aesthetic and intellectual concepts during World War II, which created a group of aesthetic forms and techniques according to certain perceptions, leading to the era of "diversity, difference, and fragmentation" (Al-Tairi, 1996, p. 11). Which emerged in the post-modern era with continuous inclusion in theatrical discourse to represent multiple aspects in its literary and theatrical connotations, trying to reject all formulations that achieve identity and relying on hypotheses that transcend borders and multiple interpretational shifts in reading, difference, and destruction. That is, "Derrida cannot be good at implementing anything other than demolition and destruction." At the level of language structure only" (Al-Youssef, 2020, p. 156).

This total unity of performance, the unity of the actor with the group, is performative and subject to sudden transformations, benefiting from them by forming a fragmented dimension and forming a renewed visual discourse borrowed from the surrounding world according to a comprehensive, brief cognitive system for multiple places, times, and disparate eras, as the idea and the essential subject of the structure of interconnected relationships through which the social system was formed.

The Second Topic: Representations of Dramatic Dance Between Modernity and Post Modernity

Dance is a form of fine arts that conveys new experiences, sensations, and feelings through its influence on social life as it is the basis of all arts. In addition, dance constitutes the sign that carries multiple expressions of understanding for the recipient through the performance that exists between social relations and the human psyche, represented by the hidden emotions that dance theater seeks to crystallize it and transform it into art to reach the primary external form of expression, so dance theater is represented by its reliance on the most prominent artistic

types and innovative values that are embodied as an expressive tool that distinguishes it from traditional drama as a material that reviews the physical and suggestive history in its dance expression. Therefore, the nineteenth century witnessed many changes and rapid developments. Many sought to change the previous artistic achievement and bring it back in accordance with the change taking place in human societies. Thus, dance played a major role in developing the contradictory human personality, which became a source of the spirit of the age and its prevailing ideas. Dramatic dance is a cultural phenomenon that formed a wide space in European societies and began at the beginning of the twentieth century, where " The form and purpose of the arts changed in general, and many different artistic doctrines emerged that took a liberal form than before, such as Cubism, Fauvism, and Expressionism, whose effects appeared clearly in the performing arts in the art of classical ballet" (Al-Kilani, 2013, p. 12).

These schools contributed to their influence on the art of modern dance, whether in its movement and design level or in its plastic level of decoration and costumes. It is noted that the rapid developments and multiple transformations were evident in breaking away from everything that was old and moving towards new and multiple ideas for modern creativity. In the field of sculpture and photography. - A reading that established a critical model that critic Sally Baines later used in developing pioneering description of the forms of modern and post-modern dance" (Kay, B.T., p. 6). Therefore, her writings and artistic opinions had a great and clear impact on many critics in the field of plastic and theatrical art and dance, which combines formation and good performance as an artistic act and a movement style that seeks to achieve a stand-alone and independent work characterized by self-disclosure in employing the plastic nature of the body. And it may seem clear In the articles of Sally Baines, a theoretical researcher whose name was associated with the use of this term, Baines defined the term post-modern dance in the sixties, which was centered on the Judson Church in New York. It then spread to other art galleries who paved the way for the movement. Postmodernism in Dance (Merce Cunningham) and (James Runge), all of whom have students among the pioneers of postmodernism. Baines also confirms that during the fifties, traditional aesthetic dance had the upper hand, even in Cunningham's work, which is the aesthetic art that looks at dance in terms of it having a specific expressive function that is performed through specific styles, and there was a departure from these expressive traditions and the emergence of post-modern dance as defined by (Baines) at the Judson Dance Theater between the years 1962-1964" (Abdel Salam, 2017, p. 35). Where Nick Kay disagreed with critic Sally Baines in his postmodernist propositions, he emphasized that postmodern dance is "a phenomenon too diverse and complex to be defined in this way, whether it belongs to modernism or postmodernism. We can never achieve the form of modernity, so the direction taken by (Baines) in the early eighties harms the presentation of both modern dance and post-modern dance because it creates a contradiction between the interest of each of them. Post-modern dance depends on recognizing the content of the performance and revealing the basic movement properties of dance as an art form and class. Formal factors and formal abstraction are not compatible with modernist projects in other arts, according to Baines. Thus, the painter and theater director (Michael Kirby) defined postmodern dance as stopping thinking about movements in terms of music, and it is not linked to things such as meaning and drawing characters. The mood and general atmosphere, as lighting displays clothing only in formal, functional ways, just as post-modern dance is characterized by repetition, change in speed, and dynamism of movement, as there is pure movement in everything" (Abdel Salam, 2017, p. 36). Thus, we can call post-modern dance in any other place that differs from the analytical place of the artistic specifications of the dancer. Thus, the trends varied and the artistic methods in modern theater

differed in their dealings with the body. Therefore, some focused on the internal aspects of the human soul and highlighting it in its expressive form from the inside out. Others focused on the physical capabilities of the performer and highlighting them from the outside to the inside. "Experimental dance in the early sixties stemmed from an atmosphere characterized by pluralism and democracy, starting with metal art, which is concerned with the essence and basic lines without the details" (Marvin, B.T., p. 231).

In order to give the kinetic interpretation of the dance through the contradictory formations of all parts of the body that differ over the course of dramatic expression, the emergence of modern artistic movements and multiple trends that contributed to changing reality to achieve the multiple functions of the arts, whether in the art of ballet or in the dance performance in modern, classical or contemporary dance, and in this way Modern dance began "by rejecting the laws of classical ballet in terms of affectation in movement performance and other basic elements of the show, such as clothing and décor, which were, from the point of view of the pioneers of modern dance, irrelevant to reality" (Al-Kilani, 2013, p. 27). Later, new movements appeared that contributed to changing the dance performance to go beyond the content of the show and the problem of the fixed, to give multiple shapes and configurations through which the body moves according to different desires and multiple symbols in describing the creative form, as the ideas, visions, and artistic and movement methods of the designers of dance art developed, and each one of them began searching for his new vision. It is different in conveying its ideas and its philosophical and dramatic dimensions through artistic dance work. Perhaps the most prominent pioneers of modern dance are (Isadora Duncan), (Martha Graham), (Mary Wegman), (Mars Cunningham), (Haina Holm), and (Womrice Béjard), whose works are summarized by adopting the experimental method of modern dance and going beyond the limits of fixed theatrical presentation, their topics were distinguished by boldness and dance diversity in depicting events, which show us types of levels and modern dance formations that differ in time and place to be part of reality.

These exercises that Suzuki took from the ancient Western classics and mixed their methods and style with Eastern acting to emphasize tactics and high skill in the performer's motor performance, and this is what we notice in the dramatic themes of the dancers of Douwes Humphrey, which she adopted with diversity in her use of body parts and its motor extension. Its curvatures, bends, twists, and contractions, in addition to the clicking movements and rapid rotations that appear "far from balance," but in reality, this is nothing more than a deception of the eye, as the rotation in itself requires placing or determining the center of balance between two equal positions of propulsion, and the most important points that must be taken into account in rotation, it is intense concentration by taking a specific view to focus on with the eye, and also an internal focus on everything inside the soul" (Mahmoud, 2001, p. 51).

The dancer's skill is embodied through his soul, which dissolves in the world of the character. He must think of a means or situation that gives his movement motives natural connotations. The great variations, rotations, and falls are a style full of activity, vitality, and high technique to create a new path and richness of movement that presents conflicting intellectual connotations that rely on overlapping and multiple compositions for various physical energies, the goal is to achieve the aesthetic form that Suzuki established, through which he was able to create new environments and conflicting and different behavior through his distinctive style that is not subject to logic, but rather achieves vision and perception. In his performances, movements are united with simple decor, front-end shows, rhythmic dance, music. Percussion, which is usually deafening due to the intensity of its noise, and a large amount of verbal

narration transformed into long monologues that use a wide range of expressions to their maximum, and dance theater sought the influences of culture in forming visual images that relied on new ideas embodied in the material through rhythm to reach meaning through a body flexible to formulate ideas was able to deconstruct and transcend reality in intertwined and multiple moments containing old images and searches for new ways from which to proceed through ideas centered around movement and exploiting the theatrical space to create a different and new simulation in the theater that explains everything that is "imaginary. It has become more important than what is possible and what is." the vision has become more convinced than what is rational" (Kershaw, 2001, p. 155), and this is what distinguished the theater (postmodernism) and what Bausch was keen to show in her performances. She was unique in conveying meaning through dance and her rejection of ancient traditions and dramatic and literary plots. By using multiple methods and many paths, such as the art of photography and Westernization, which derived its forms from the lived social reality, in addition to "Bausch's principle of montage - which she did not borrow from verbal theater or literature, but rather created from lesser traditions in her environment such as vaudeville, musichall, and revue - It gains its realism from individual events and situations, ignoring in the process any dramatic imitation of the plot" (Jochen, 1995, p. 32). So that the performance and its details have multiple dimensions, fragmented and complex in producing meaning instead of producing and interpreting it clearly at the moment of presentation. The dance movement clip does not represent a beginning, middle and end, but rather a representation of the event in its time, which the body occupies in place and space and varies from time to time depending on the movement pattern and the development of the psychological state of the movement, the dancer and the kinetic principle of the dancer to produce dramatic passages individually and freely. Bausch also emphasized the element of emotional memory as the kinetic reserve that enhances technique and skill by restoring the feeling to get closer to the kinetic significance of the performer through touch, hearing, or meaning, which brings the performer's emotion and makes the recipient opens his perceptions by repeating images, reading them multiple times, and integrating them with his virtual world in time and space to produce meaning in the field. Because "time is a wonderful filter for the feelings our memory is aware of, and this is in addition to being a great artist. It not only denies our memories, but it transforms the memories of a painfully realistic nature themselves and turns them into poetry" (Stanislavsky, 1987, p. 190).

Theoretical Framework Indicators

1. The performing body is the mediator, subject, and active presence at the level of cultural conflict.
2. The conscious and intentional expression discovered between the rhythmic dance movement and the fragmented performance in the composition of the dramatic character performed vocally and kinetically.
3. The flow of time in the dramatic and dancing event that sometimes attracted events that were very distant, close, or direct .

Research Procedures

Research community: The researcher paid attention during the census of her research community, which consisted of contemporary theatrical performances from the year (2010) to the year (2020).

Research Methodology: The researcher adopted the descriptive analytical method in her research procedures to reach results and conclusions that are consistent with the research objectives.

Research Sample: The researcher chose the research sample, as it was chosen intentionally, as the researcher found that this model agreed with the goal of her research.

Sample Analysis

Analytical model: Presentation of a play (Remember, O Body)

Directed by-Mohamed Moayed

Year of presentation – 2012

Show location - Baghdad / National Theater

Presentation Idea

The idea of the play (Remember, O Body) was based on the dominance of the body and its presence through the director's use of (32) actors and actresses (performers) who explained the reality of poverty, murder, and suffering accumulated over long periods. The play revealed what is hidden in the Iraqi personality by showing a body in half an hour through a group of actors and actresses, they tell the aspects of the overall Iraqi situation for no reason. Therefore, this show embodies the daily suffering and problems experienced by the Iraqi citizen, which are shaped by the motor and aesthetic action that resembles the actor (performer) and his harmony with the influencer, to indicate to us an important theme from our history that emphasizes the dynamism of time. Its connotations are multiple across the body and its transformations to form for us an aesthetic space that is the basis for creating the image and coloring it through embodied kinetic action.

Analysis

The display is formed through artistic and expressive paintings intertwined in drawing the basics of physical movement, its anthropological references, and realizing the intent of the unfamiliar and different characteristic. The first painting is formed when a woman appears sitting in the middle of a red spot of light and wearing red clothes with sound effects that form a harmonious system that adds to the general atmosphere the color of those sentenced to death and the shape of a child like a doll that perhaps to express to us its emptiness and that it will not be able to do anything while others gather around it, and everyone is filled with panic, fear, and astonishment when they look at that doll in the woman's arms, so the sounds overlap among themselves, so the expressive movements of the actors' bodies express the state of confusion, anxiety, and anticipation about the reality of the contradictory society and the scattered and intellectually fragmented personalities. The sound ends in preparation for a new and important speech for the birth of another stage, while the woman with the doll in her arms clings to her doll to express the mother's state of defending her son. The sound ends to create a new state and move to another state and another scene. Music and light contributed to the composition on the one hand, and the physical dancing movement of the performers on the other hand, to express the state of supplication, spiritual interpenetration, and kinetic repetition that was embodied with the creation of a state of anticipation that is translated through the new rhythm that created the old, so the focus appears on broadcasting the capacity to deal with

the symbols broadcast by the universal discourse, the features of which were not determined by during the visual formations through the conscious and intentional overlapping and intense expression between the rhythmic dance movement and the fragmented and overlapping performance and the composition of the characters performed vocally and kinetically, so that everyone rises up with overlapping objective and emotional movements and between the active and previous body within the unity of the rhythmic scene, so the woman manipulates the doll and moves it in a dancing manner as the bodies are formed (The performers) perform movements of spiritual belonging around the woman to form a cradle or a womb that gives reassurance to the newborn through the child's laughter that he broadcasts to express the state of hope that everyone is waiting for until the image fades and ends with the poignant sound of the sound of an airplane that brought panic, terror, and fear into everyone's souls and broke the state of calm that had prevailed in the place. Devastation, chaos, fragmentation, and disintegration spread through physical movements that were formed and gave multiple connotations and inductive meanings through the establishment of the event that referred us to a state of occupation through the sound of the plane and the English language, and the chaos that prevailed and was formed through gestural movement formations that were embodied by the performers in a balanced and clear manner that translated actions and transmitted codes to the recipient conveys the image of what conflicts and wars left behind, such as the outbreak of internal conflict in a body that claimed the lives of the general Iraqi society, and the fragmentation, disintegration, and diaspora emerged as a general concept that reflected the negatives of that society, as a group of actors appeared in different and diverse positions, wearing red suits, performing objective and active physical movements that sometimes overlap or sometimes fragmented, twisted, and sometimes fast and sometimes slow movements, to reveal to us the state of misery, loss, and fatigue that befell them. Then they all rush to the doll, carry it, throw it, and hasten to escape. This scene shows us the conflicts of interest, the processes of selection and direction in an inappropriate manner, and actions that suggest the scale of the tragedy being experienced, which indicates that personal interests send the two parties to scramble and then reconcile as a natural factor between two negative sides of the picture of the situation that the citizen is experiencing, as a reading of what the director wanted to clarify the concept of disagreement through connotations. It came through the actors (performers) to reveal the insides of the human being and the psychological complexities he carries. Then the doll carries the actress who is in a squatting state in the middle of the spotlight and begins wiping the doll with her hands and placing it on her chest several times with sound effects and movement gestures with groans and grunts that appeal to the pain to reveal internal conflicts in Its influence and physical movements on the stage through a ritual chant to give the actual presence of this event and its confirmation through the idea of ancient ritual theater and its combination with the idea of reduction and repetition between the dance movements of post-modern theatre, which sought to reformulate the production of ancient art according to the system of formal and kinetic construction through the body, which gave a special concept through the rhythm that embodied a clear atmosphere through the material that was translated in a modern style, the rhythm establishes for us the aesthetics of the scene and embodies the recipient, attracts his attention and pushes him to immerse himself in the world of the event, while another world consists of a body created by a dancer hysterically and with impulsive movements to send an intense symbolic significance through the dance that she dances as if it were a personal and psychological devastation in her inner world to lose the aesthetic world. A face appears in a historical costume as if he is the one who controls the game, so the scene goes on and comes back again and again with an impressive sound in which the screams and groans intersect and mix, so that the scene ends with cries as if it were a birth,

then a banner appears and a writhing human face appears from it, so that everyone moves along with the movements of the body and the power of the inevitable. Therefore, the theatrical scene contributed to revealing some meanings and interpreting them, in addition to the fact that the wreckage of doors and windows also contributed to activating the sign system that the director worked to employ, as is the case with the white piece of cloth that accompanied the naked bodies to express the demands of the naked body. In this show, the director tried to portray a youth revolution in a country with many wars, but they only express that revolution within themselves, so their joys and dreams fly away and go away without return. The researcher indicates, by watching the show (Remember, O Body), that some movements overlapped with others, and the meaning of the image he presents was dispersed. (The performer) with speed and repetition, in addition to the fast rhythm of the performers' movement in which a lot of meaning and time is divided. What distinguishes this show is the brevity of the topic and the focus on communicating it clearly.

Results

1. Theatrical performance is a technical style based on physical movements, expressive dance, and silent gestures, which are not performed directly, but rather are achieved through the context of the general form.
2. Changing the familiar form according to a new form that destroyed the traditional foundations and revealed all forms of expression to reach the highest levels of sublimity, which takes as its goal research, deconstruction, and revelation of various phenomena.
3. The symbol gave a cognitive significance to the representations and embodiments that reveal meaning and skill with all their components.
4. The form of fragmentation is a sign of his crystallized representational and performative artistic proposals as a basic concept of post-modern art.

Conclusions

1. The distinctive and essential feature of theatrical performance provides control over the overlapping and fragmented aspects in defining the identity of dramatic dance.
2. Giving the body the true and essential expressiveness in creating the motor form and achieving direct communication.
3. Repetition in the overlapping, fragmented and unconscious motor expression of dance through the physical instrument and its fusion to form an integrated unit owned by dance.

Recommendations

The researcher recommends: the necessity of involving actors in a theatrical workshop that involves establishing and applying some experiments to activate acting performance techniques.

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