

The performance of the actor between theater and cinema (Romeo and Juliet as a model)

¹DR.SAAD MOHAMMED RADHI

Abstract:

The relationship between theater and cinema is an old one. When the cinema was invented, especially the camera, the films were based on the theater. There was no editing; the film was shot in one play. When the montage was invented, it changed and the film came out of theaters to public places and became a screenwriter, until it evolved to where we are now.

Where Shakespeare, Ibsen, Cocteau, Tennessee Williams, Arthur Miller and others have been presented in the cinema, as director Paz Luhrmann did when he introduced the play Romeo and Juliet with a new vision and a reversal of the original play time. Shakespeare and dropped it on a certain reality and a specific time and spatial environment was the country in which he lives on the grounds that love stories are repeated every time and place, and here we will look for the nature of the performance of the actor between theater and cinema and what is the similarity and difference in his performance in both cases and the relationship and variables that occur in the play when The night is to film. And looking for how to process the play and turn it into a movie? And how cinema techniques affect the performance of the actor? To what extent does the film preserve the original theater?

Keywords: theater, cinema, montage

I. Methodological framework

The problem of research and its need

More than a century ago, theater was the master of other arts, and it stems from being the only one that can transform text into dramatic audio and visual images in front of the public and thus was able to turn daily reality into dramatic scenes. And the ability of the theater to include other arts such as plastic arts of all kinds. After a period of time a strong rival drama appeared, namely the art of cinema. In his appearance, the art of theater began to lose a large part of its sovereignty, considering that cinema is also one of the dramatic arts that transformed the literary script. Into visible text It also introduced other arts in its production as well as elements of the construction of the dramatic scene of the theater and the most important actor are the same used in the movie scene. Therefore, several attempts emerged from the theater directors to employ cinema art and techniques in their performances. The theater director Pscator and theater director Brecht on the introduction of some scenes Cinematography in their shows to achieve protest and break the illusion of the public and motivate

¹ Mustansiriya University, Student Activities Section

them to demand their rights. Some filmmakers have also used international theatrical texts in their films. In the Iraqi theater, many directors have worked to expedite theatrical texts and drop them on the Iraqi reality. Therefore, this research seeks to identify the elements of construction in the theater scene and the cinema scene.

So the problem lies in the research to reveal the differences in the performance of the actor between the scene and the movie scene?

The Importance of Research:

The importance of the research is shown to be useful to learners and researchers in institutes and colleges of fine arts in the field of cinema and theater, as well as actors, directors and technicians alike.

Research Objective: -

The research aims to identify the mechanism of performance of the actor in the theater and cinema.

Research Limits: -

1 - temporal limits: combine the date of production of samples temporarily (theater shows - movies) (1999-2012).

2 - spatial boundaries: extends the production of theatrical performances on the theaters of the capital Baghdad (National Theater), and the production of films Hollywood American.

3 - Objective boundaries: identify the differences between the elements of the construction of the theater scene and the movie scene, the most important actor.

Defining terms:

-the performance

Wilson goes on to define performance

(It is a behavior with a certain skill in a particular area, which requires appropriate training, readiness and preparation in order to reach the stage of mastery and competence) 1

Elizabeth Goodman looks at us. By saying it.

(There is a performance in cultural, social activities and diversity in the performance of art, drama, theater and dancer, and the practices of modern performing art have a close relationship with sociology, psychology, linguistics and anthropology.

Hayes Jordan knows him.

Theatrical performance means inventing illusions with temporal living elements

The performance researcher knows procedurally:

((A convincing act organized by the actor consciously inverted mind on the body of audio and visual to be convincing logically as a human activity involving innovation, control and skill according to the representative tools.

II. Theoretical framework

Theatrical and film (the relationship between theatrical and film)

The film is a complete artistic product based on the preconceived scenario, which consists of an idea, processing it, and then placed it in a dramatic structure where the plot that organizes events geometrically as Aristotle sees. Then build characters and write dialogue. In this, the film is no different from the theater, both belong to the drama, just as they share a television drama with serials or evenings or movies. Only the difference in the way the drama is presented in the theater drama is presented live in the audience, while in film and television are filmed away from the public. Rather, the viewer is not filmed in sequence because of the montage, hence the call to treat the film as text (the text) produces the material together in an orderly and coherent manner. The film is also text. But it is a special text, an audiovisual text, as John Howard Lawson, an American critic and scriptwriter, describes it.

Hence, the film can be treated as text, but it is not a literary text because of the characteristics and characteristics of the film and techniques as it (in the film itself can tell part of the story) 5. In general, there are features of the film that make it different from the written novel, or the play as text. It makes the film based on a theatrical script. Already different as a film producer about the play, whether it is a show or a text. The nature of the theater itself imposes on the theater limited views. This is to preserve at least the rhythm of the show, hence what was known as the classical theater of the rule of the three unit (subject, place, time), which continued until the Renaissance. Shakespeare began to destroy those units. However, the theatrical landscape remains limited. While in the cinema, especially after the use of the montage it became possible to multiply the place and change quickly according to the action shots and scene. There are even scenes that cannot be rendered on stage such as swimming, rain, etc. - even under modern technology. This is what cinema and television can offer. In addition to the tricks that are used more professionally in film and television.

There are many sources of film, as is the case in the study in general: reality, history, legends and literary works. Of course, the theatrical works. However, the question arises: what is the relationship of the film as a producer to the written scenario and thus to the original source?

Here we stop at one source is the play. To see that relationship between artistic producers, although the source is included by some in the literature as the theater text before the show can be literature. This is a controversial issue that is not the subject of research - but it is necessary to emphasize that (the process of converting one art form to another art form.) Leads to the creation of a completely new work of art, the process of converting novels to cinema .. Generated by reading the original novel)

It is not necessary for the film to be literally identical to the source, be it a novel or a play, as it is said (any story, play, or film can tell the same story in general. But each of them is a distinct work that represents a different field. All three are involved, and each area has its own techniques, traditions, awareness and perspectives.

The three arts - novel, drama and film - share the element of drama and the dramatic structure of communication, but for each area of its techniques, for example, there is narration is a key element in the novel while diminishing its role in theater and cinema. The nature of each broker promotes new technologies. This is

what we can realize when a play is turned into a movie, which is what we see in the movie *Romeo and Juliet* taken from the play of Shakespeare.

The performance of the actor in the theater

No artistic experience can be excluded from the circumstances surrounding it. There is always a reciprocal influence between the artist's own experience and the circumstances that come from the ocean, that any artistic work cannot be isolated from his surroundings, and that large works of art are the product of the experiences and experiences of the human society from its inception until The emergence of those works. Also, any work of art is really a composite of the characteristics and qualities of the elements that created it and put the performance closely related to the actor's art and his own abilities and artistic experience, but the style of some international directors undermined part of this experience, because the actor is part of a great work of art, and the policy of director style More often than not, the actor's work covers, and many senior directors undermine the actor's performance. This is what happened with many directors. "He credits the origins of Lee Strasbourg to the actor's art in his so-called curriculum as a performance style or acting style that has had the greatest impact on performance. Theatrical as well as Ada Therefore, it is not possible to ignore the fact that the performance of the actor was also influenced by directing methods. On the other hand, the researcher believes that the introduction and development of technology is also contributed to the evolution and diversity of the performance of the actor through successive time periods. Each theater stems from a particular experience derived from his daily reality, as well as from an intellectual background he wants to express. Stinslavsky, one of the greatest demobilized directors in his study of theater art, focused on the importance of the actor who invests his body in determining the actual semantics in full, and is required to be around the frame. The performance of each actor is characterized by his actions and movements that bring more audiences, and convince his thoughts more. This is shown through the actor on stage, often non-verbal speech, where the information is transmitted by means of accompanying speech or without it, it may embody it Mediated by gestures and body positions and tortured The face, strokes, moves and other iconic signs represented in the audio-visual messages are being transmitted through multiple channels and means the body of the actor.

The body of the actor remains the main channel through which the audience is communicated, where each actor focuses on a part of its parts and is often stronger in expression and significance than spoken speech, gesture, eye contact, voice, silence. Theater with the body of the actor as a means of communication to her language, the paradox of the reality of life.

Although the movement on the stage is very similar to the movement in everyday life, the difficulty is that the theater turns nature into art, instinct into consciousness, function into meaning, and spontaneity into a deliberate aesthetic form. All these transformations require study, teaching, assimilation, psychological and physical fitness, These normal physical activities, such as walking, standing, sitting, running, climbing or landing, are transformed into multiple meanings, which come out of the physical space visible to lead their human significance and dramatic meaning, all embodying the speech of the body called KeynesiaKinexis is classified as an attitudinal markers that are related to the intent of the speaker, as confirmed by scholars and the truth is not related to the intent of the speaker as much as attention to the status of the body, since the receiver explains all the movements of the actor, intent or not, and on this basis You can give an example of this in the prayer performed by each actor according to his belief, for example, the Muslim expresses his joy in the one

prostration outside the real time of prayer, and the Japanese prostrate twelve rak'ahs in expression. It is different for the Christian, and the actor cannot disassociate himself from these movements and gestures, which are usually close to him, presenting them from time to time in a subconscious or unconscious manner according to the positions imposed by the narrative material of his play.

The actor's gestures play an active role in attracting the attention of the spectator, says Suzy Sutton: "Gestures can hint or include, suggest or confirm, reduce or exaggerate, reflecting positive or negative images." 12 Gestures convey important messages, nodding head is a sign of approval, while Clicking with the finger gives an indication that the person addressing you does not give importance, and yawning is intended to alert the companion of the need to change the subject or lack of interest, all these signs have an impact on the addressee, and most studies believe that they are used in theater at a high rate by the performance of the actor. Dispens a lot of times 13 and then lose the actor's body movement within the stage performance to become a symbol of great significance, controlled by the public to interpret and understand so make up his utilitarian function, and the actor can He dispenses with the language of his movements ..

The performance of the actor in the cinema

The actor is considered the most important element in the construction of the film scene and is an effective influence of the dramatic event to reach the peak and attribution of the rest of the elements, which gives life to the written scenario by turning it into a visual auditory actions pulsing the rhythm of life on the screen He can convey the desired meaning and create a dramatic atmosphere and arouse the sensation of the viewer and the actor "is the one who plays a role, or play the role of a character, from the first round to the silent role, which is not always a professional representation, unlike the comedian who is acting representation for him" 4 This means that a movie actor can be any person who has outside the artistic community but has some specifications that suit the character to be represented. Here it is worth mentioning the role of a creative director who transforms the character into another character with the ability to deal with the camera and with the work environment and cinematic characters. Director Federico Fellini, who dealt extensively with such actors in his films, "often find them more professional than professionals. Sometimes professionals are so rigid that they don't fit my goals." 15 Janetiaadds, "Eisenstein once asked, why is the actor used to take on the character of a peasant at a time when we can go out and film the real peasant." 16 This is not what we see in the theater representative, whose training should be intense for his body and voice so that he can get the message to the last seat in the theater.

Acting in cinema is categorized into four types of acting, and the actor can master acting in two or more categories. These classifications are modeled on the style of gravitational force that exerts their influence on the psyche of viewers.

1- The representative of the characters: Is the actor who is wearing or wearing the personal dress to be Taddha with all the details of the subjective self-detail and sometimes the exact external and external. The actor's true personality is so representative that the viewer forgets the actor's true character and merges

2 - self-representative: is the actor who possesses charisma and a strong presence and attraction, have the impact on the psyche of the viewer. They have pens, and the characters are detailed for themselves and their

qualities, because most of the self-actors do not try to play only their own cinematic, and many failed to perform others. That the representative Comedian has to learn how to make use of this vital energy.

3 - Physical actor: is the actor who has a certain physical character, unusual distinctive. They are selected for films according to their physical characteristics, and actors of this style reflects the example of Argylia and emotional view of beauty, sex, femininity, evil, innocence and sensuality. The activists) fit Marilyn Monroe's qualities as a child with a lustful body.

4 - natural actor: A person picked by the exit from the street, although his personality as an individual is not magnetic to form an independent identity, it is an identity manifested through physical characteristics reflect a tremendous amount of what is inherent between the lines of the text of emotions under the body.

5 - There are other types of actors who have certain skills combat or sports or representatives of talented children or some animals that take the roles of heroism sometimes .. Etc. should be a film actor must be aware of his aesthetic weight and vitality, and identify himself to any category belongs, and actor In the cinema should be aware of how to deal with the camera and with the staff and the environment of events and with the director, and be aware of the strenuous efforts made by the film actor and according to the nature of work "The film actor working in the heat and in the cold standing with water up to his neck or overlooking the abyss Onlookers are zombies In the desert "19, he should have the talent, ability and skill to show the true sense of action." The actor must do everything: if he does not thirst, he will instinctively hide it, he will fight against his thirst no matter how real he wants to drink - and you will not see thirst on the screen. 20 It requires the film actor to be able to restore the dramatic emotional flow of furniture because it does not sequentially depict the viewer of a particular event, and the event takes place at different shots and at different time intervals as well. This requires concentration and imagination of her acces Dora instant creation of personal positions.

The actor in the cinema can be achieved by the external body into several parts and according to the footage and sizes can be shown only the head of the actor in the screen or leg or hands or any part of the parts and can be collected sequentially in the montage.

The actor in the cinema determines the freedom of movement in the shooting environment according to the size of the shot and the movement of the camera and the decoration area is restricted by this and is also limited by the instructions of the director, unlike the representative of the theater, which has sovereignty on the stage after lifting the curtain and start the show.

The actor in the cinema should not exaggerate the movement of his body and gesture, and his performance in general because the camera inflates every action on the screen for its precise ability to shoot things. As in the movie (Run away jury) directed by (Cree Vader), where the signs and simple gestures to express great meaning.

The actor should also not exaggerate his voice because the microphones have the ability to capture any level of the actor's voice in addition to the ability of the montage to manipulate by raising, saving, deleting, replacing, presenting, delaying, speeding up and slowing down the sound according to dramatic necessity.

There is a wealth of cinematic tricks, advanced techniques and creative skills that contribute and support the work of the film actor and show the film wonderfully according to the vision of a professional

director who takes care of the idea of the film and the expression of the actions and beauty of the shot and editing the final article.

Theoretical framework indicators:

1 - In the theater the viewer can not see the exact details and see gestures and signals that reflect the psychological state of the actor because of the distance between the actor and the audience opposite the cinema, through the camera can see the finer details and different angles.

2 - the development of the place affects the performance of the actor in the theater is gaining the movement of the actor and his voice is more important than the cinema, the presence of microphones and cameras change the character of the movement of the actor and requires a less audio and dynamic effort of the theater.

3 - In the theater is equal to the movement of the body with facial expressions on the contrary to the cinema, facial expressions and sound are more important than cinema.

4 - holds the actor alone responsibility for performance in the theater either in the cinema re-shoot scenes, which leads to the lack of sequential performance of the ideals and prevents the integration of the actor in his role.

5 - The performance of the actor in the theater is exaggerated and has the freedom to act acoustically or dynamically. In the cinema, the performance of the actor is convincing and rectified, natural and not exaggerated because the camera lens has the ability to monitor the least details and amplify.

III. Search procedures

research community:-

The research community consists of plays that have been transformed into movies as well as films that emerged from those plays. The research deals with Iraqi theater shows and American Hollywood movies.

Research Samples: -

The researcher chose intentional samples consisting of a theatrical performance (Romeo and Juliet in Baghdad) and a movie (Romeo and Juliet).

Search Tool: -

The researcher used in analyzing his samples based on the theoretical framework indicators.

Research Methodology:"-

The research used the descriptive analytical method in analyzing its samples.

Analysis

The researcher depends on the double analysis of the samples according to what the research requires to achieve its objectives.

A play (Romeo and Juliet in Baghdad)

Written by William Shakespeare

Prepared and directed by: The activist of David

Starring: Ahmad Monica as Romeo

Sarwa Malik as Juliet

Venue: - Baghdad - National Theater

Release Date: 2012

B - Film: Romeo and Juliet

Edited by: - William Shakespeare

Directed by: Paz Luhrmann

Starring: Leonardo DiCaprio as Romeo

Claire Dennis as Juliet

Story summary (Romeo and Juliet): -

The story of Romeo and Juliet revolves around the idea of "love-hate." The events revolve between two wealthy families supervised by the Italian city of Verona between them strong and old feud. They established a raging love relationship between Romeo, who belongs to the Montagu family and Juliet, who belongs to the Capulet family. The two lovers decide to marry secretly with the help of the priest, who thought that their marriage would put the two families before the status quo and make peace between them and renewed problems between them, which leads to the exile of Romeo outside the city. A priest sends an answer to Romeo to tell him what happened, but the news of Juliet's death arrived in Rome before the letter arrived. When he decides to commit suicide near his lover, when he wakes up he finds his breath. The last and then take the poison and die near.

Analysis: -

The researcher analyzed one scene from the play and analyzed the same scene from the film as it contains part of the actor's performance.

The scene takes place inside the Church of Our Lady of Deliverance, when Juliet comes to meet with Romeo, who is fleeing from the authorities and hiding inside the basement of the church. The actor in this play had an important role in the formation of the presentation space through his tools (his voice, body and meeting) has been able to sing the presentation with many messages and signals broadcast during the presentation, in the play varied performance between the actors and the reason In it v In addition to the presence of actors who are on stage for the first time, all of this led to the diversity of the performance of the actors. The performance of the actor Ahmed Monica (Romeo) was characterized by calm and slow pace, in harmony. With the nature of the event when he saw his beloved Kalmiteh music, which gave him a sense of sadness, on the contrary we see that his rhythm has increased when he addresses his beloved Tara and to the audience at other times. And what Here, the rhythm of the performance begins to escalate gradually after Juliet wakes up with a slow, expressive movement with facial expressions, although not clear to the recipient, but gained significance when accompanied by the words of the yarn worn by the scarf. Green and Tnajih word I love you and then exchanged love and worn by the green scarf and continue this action until sitting on their knees and objective movements contributed to the atmosphere of the growing scene towards the great peak of the show The recipient realized then a state of integration in the role until the moment comes to enter the terrorist blowing himself up and killed The two lovers.

The film scene in the film Romeo and Juliet begins when the news of the death of Juliet to Romeo, go to meet her in the church, which holds her body with a deadly poison in order to commit suicide near her body inside the church to express his great love to enter quietly and sadness and anger, and the scene begins with a close shot showing the eye Romeo, who looks from the opening of the door to Juliet's body lying on a bed inside the church temple and here begins to open the door carrying a gun with him and here his performance is focused on his face, when the camera approached his face and shows the effects of shock and surprise when he looks at the statue of Jesus and he says .. Why this happens Cinema test It goes without a lot of dialogues used by the theater to express hints and interpretations and compensate them only in the picture. Juliet's performance at the moment of her awakening was normal and not exaggerated. The camera is credited with showing the finer aromas. Cameras and microphones have reduced the actor's movement and required less effort to highlight his inner feelings as opposed to the stage. In the theater, the nature of the place and the large showroom, the actor had to exert more effort and energy than the cinema. This scene has moved away from the long dialogues and contented itself with gestures and signals that highlight the act of performing through the camera with suggestive shots of personal emotions and emotions. The theater that was based on dialogue.

IV. Results :-

1- The actor has gained more importance in the theater than in cinema. Romeo) has an acoustic and dynamic effort due to the presence of cameras and microphones.

2 - because the actor is represented by his body on stage has the importance of being the main channel with the audience in this is achieved in the scene caught Juliet for Romeo and put a green scarf around his neck either in the cinema Vtarat face and voice of the actors had the greatest impact on the viewers, as in the scene awakening Juliet and her boyfriend to Its side.

3-The camera gives the viewer in the cinema to see the finer details that show the emotions on the face of the actor and this appeared on the face of actor Leonardo Dicaprio (Romeo) the moment he told his beloved Juliet is dead. Between them.

4 - Theater imposes the merger property on the actor in order to deliver a session convincingly throughout the show and this is what happened with the actor Ahmed Monica (Romeo), who appeared to have coexisted with the role before and during the show. This requires the viewer to be re-shot more than once.

5 - The actor in the cinema does not exaggerate effort to highlight his vocal and motor abilities because the camera lens has the ability to bring out and amplify the details and this is what appeared in the performance of actress Claire Dennis (Juliet) when holding the pistol at the moment of suicide. The performance was exaggerated by the movements through which it tries to affect the recipient.

References

- 1- Jilin Wilson, The Psychology of Performing Arts, TR, Abdulhameed Shaker, Knowledge Scientist Kuwait, National Council for Culture, Arts and Literature, 2000, p. 8.
- 2 - Elizabeth Goodman and Jean de Mann, Rationality in Politics and Performance, T. Lotfi and Secretary of Rabat, Center for Languages and Translation, Cairo: Cairo Festival of Experimental Theater, Academy of Arts, 2001, p 163.
- 3 - Hayes Jordan, acting and theater performance, see: Mohammed Sayed, Sharjah Center for Intellectual Creativity, Sharjah, United Arab Emirates, p. 21.
- 4 - K. Bernard F. Dick: Anatomy of the film, translation: Mohammed Munir Al-Asbahi. General Organization for Cinema, Damascus.2013, p. 13.
- 5 - Bernard K., ibid., P. 17.
- 6- Paul Warren: Cinemabines Illusion and Truth, Translated by Ali El-Shobashy, The Egyptian General Book Organization, Cairo, 1972, p. 12.
- 7- Joseph M. Boggs, The Art of Watching Films, Translation: Wedad Abdallah, The Egyptian General Book Organization, Cairo 1995, p. 239.
8. Console. Collin, Theatrical Performance Signs - An Introduction to Twentieth Century Theater, Tr.: Amin Hussein Rabat, Cairo International Festival for Experimental Theater, 1998, p.
- 9- Mohamed Bouchahit (on the theatrical presentation), the magazine of culture, a magazine issued by the Ministry of Communication and Culture - the twenty-second year, number 114, Algeria in 1997, p.
- 10- Alnakrashi, Farid, The Sacred Body, Reflections on the Body of the Modernist Actor, Link Press, 2016
- 11- Look: Abdullah Al-Ghadami: Anatomy of the text - anatomical approaches to contemporary poetic texts - House Vanguard for Printing and Publishing, i 1, Beirut, 1987, p. 344.
12. Eugene Raudin (the power of non-verbal communication) The language of our body cannot contradict or reinforce what we say in words, c. Hassan Bahri, Journal of Contemporary Arab Thought, an independent

intellectual journal published by the National Development Center, Beirut Paris, Court Magazine 2000, p. 240.

13 See Abdullah al-Ghadami, a previous source, p. 240.

14- Marie-Thérèse Journo, Dictionary of Cinematic Terms, Tr: Fayez Bashour, General Organization for Cinema, Damascus: 2007, p. 58.

15- Mary Ellen O'Brien: Cinematographic Representation, Tr: RiadEsmat, General Organization for Cinema, Damascus: 2001, p. 49.

16- Louis de Janeti: *ibid.*, P. 390.

17- Morel Regard: Methods of Representation, Tr .: Sami Abdul Hamid, House of Books for Printing and Publishing, Baghdad: 2001, p. 3.

18- Mary O'Brien, *op. Cit.*, Pp. 41--53.

19- Michael Rum, Hadith on Cinematography, 1st ed., TR: Adnan Madanat, Dar Al-Farabi, Beirut: 1981, p. 203.

20- Michael Rom, *ibid.*, P. 204.

21- Consider: Thaer Abdul Ali. The directing vision of the theater scene between theater and cinema, unpublished master thesis, University of Baghdad, College of Fine Arts, Department of Performing Arts. 2014, pp. 103-111.