

PalArch's Journal of Archaeology
of Egypt / Egyptology

AESTHETIC COMPOSITION OF KINETIC FORMATIONS IN AHMED
MOHAMED ABDEL-AMIR'S PANTOMIME

Nawas Rasheed Jassim¹, Hameed Abdullah Alwan²

Nawas Rasheed Jassim, Hameed Abdullah Alwan, Aesthetic Composition of Kinetic Formations in Ahmed Mohamed Abdel-Amir's Pantomime -- Palarch's Journal of Archaeology of Egypt/Egyptology 18(08), 2732-2742. ISSN 1567-214x

Keywords: Aesthetic Composition; Kinetic Formations; Pantomime.

ABSTRACT:

This study dealt with the aesthetic composition of the kinetic formations in the performances of Ahmed Mohamed Abdel Amir, which includes the problem that developed the hypothesis that the aesthetic composition of the kinetic formations in the performances of Ahmed Mohamed Abdel Amir reveals creativity and plastic, compositional and technical skills, as it involves in its production on formal controls through overlap between function and beauty, and the products of different experiences and artistic ideas, which all contribute to revealing structures and kinetic formations. The study also includes the importance of the research, which is reflected in the study of the aesthetic structure as it is a topic of discussion that took place in philosophical and intellectual transformations, and the importance of these compositions is to show them through the formation of bodies in the mimetic theatrical performance, ensuring its acceptance and approval by the taste of the recipient. It reveals the philosophical aesthetic structure and some of the technical elements of the mimetic theater by presenting the ideas of some directors who submitted their bids for the silent mimic theatre. The research dealt with the research procedures that included the research community, its samples, tools and methodology, then the samples that were (3) were analyzed for silent pantomime performances of Doubt, Crystal, and Sinbad which are analyzed according to a descriptive research method. It comes with the result that most notably that the actors' movement contributed to finding a complete and coordinated functional and semantic match according to an elaborate artistic director plan subject to the director's vision and artistic creativity.

INTRODUCTION:

The Problem:

Theatrical art has undergone several transformations and changes that contributed to the creation of new ideas, methods and innovations. The theater began with a spoken language similar to storytelling with some simple movements where one person performed and then entered with him the musical

group or the so-called (choir) to break the boredom of the recipient and to create an aesthetic form. Different and various compositions contribute to giving a distinctive and aesthetic character and different from the previous stereotypical individual performance, and then entered the field of theatrical representation, the second actor and the third actor, and the theater changed little by little through what the structures and formations contained in the theatrical performance, not only through the actors, but also contribute including the rest of the elements above the stage such as decoration, costumes, lighting, music, sound effects, makeup, and even the mask. All of those elements contributed to the change and development of the stage. In light of the foregoing, the research problem lies in the following question: What is the aesthetic structure of kinetic formations in Ahmed Mohamed Abdel-Amir's pantomime?

Research Importance:

Revealing the aesthetic structure of the kinetic formations in the gestural performances, and how they were addressed in the performances of Ahmed Muhammad Abd al-Amir, as well as shedding light on the most important pillars adopted by the gestural presentation to be the main artistic tool for the presentation.

Research Aim:

The current research aims to recognize the aesthetic structure of the kinetic formations in the gestural performances presented by Ahmed Mohamed Abdel Amir.

Research Limits:

Spatially: Iraq, UAE, Egypt

Chronologically: 2005-2019

Objectively: A study of the aesthetic structure of the kinetic formations in the mimetic performances of Ahmed Muhammad Abdul Amir in terms of acting performance, costumes, lighting, makeup, decoration, music and sound effects.

THEORETICAL BACKGROUND:

Elements of Aesthetic Composition in Pantomime:

Theatrical art has become following the pace of growth and development through what the person draws for him to suit the taste of the recipient, who began to install some kinetic elements that were used in different forms in the past, as they carried ritual and ceremonial forms. Where these movements were repeated over and over again in front of the human being, he began to search for its aesthetic touches, moving away from what is familiar. What is meant by the familiar here is the daily movements used by the primitive man, as he sought to form dramatic acts whose motives spread in several peoples, so dancing, singing, and drumming were mixed with them until the drama began to mimic man. Through this, the term aesthetic composition became widely present

among the rest of the technical terms, so that this element began to be taken sometimes as a description of what was new at a certain time [1].

This newness might represent the farthest extent that artistic experience can reach. To go further in probing this term and knowing what the composition is and its relationship to beauty in the artwork, it is necessary to read some of the ideas of the philosophers who were interested in this field [2]. The aesthetic composition is a composition consisting of several formations and images released by the silent mummer actor with the rest of the elements on the stage, which consist of decoration, costumes, lighting, makeup, music, musical effects, where these forms are separate parts that lack arrangement as they are arranged and linked with each other while performing pantomime theatrical work to obtain an integrated partial unity. It must now be clear that the study of artistic composition involves an analysis of art. We must dismantle the artwork as a whole in order to distinguish its elements. At this particular point, the voice of protest may raise saying that this method is completely invalid in the case of art. Artwork is a unit, and it cannot be understood theoretically that it can taste aesthetically except on this basis, and when we enjoy a work, we are not aware of image, matter and expression as independent entities [3].

Arts in all its forms affected the human soul because of the senses it provided and different aesthetic pleasures. It also changed the traditional way of life lived, as in the beginning and in the primitive tribal society, it was mixed with the periodic rituals established by the tribe in order to increase cultivation and offspring or when it was preparing for a hunting battle or raid the enemy. He was also mixed with magic, which man took as a way to influence reality, directing him towards what he desired, and was subject to religion in order to appease the gods. Philosophers also have a prominent role in clarifying art and aesthetic composition, each according to his fantasies and intellectual propositions, as Plato said in his talk about the goddesses of poetry and their role in inspiring poets to present the new and put aside all the traditional formulas based on artistic skill [4].

In the world of intelligible, the world of parables, and it is that paradoxical world that Plato made the focal point of confidence and certainty and the home of all truths that if the soul contacted and knew it after it descended into its earthly life, it would remain attached to its divine origin, so it would be easy for it to receive inspiration from the goddesses of inspiration in all arts [5]. Where Plato went with his philosophy by emphasizing the vision of truth or sight by example, and this is what he achieved in all his dialogues, as he made some attribute him to the mystical tendency. That is why sight was the most precious of the senses, as it is higher than hearing, and the visual arts are higher than the auditory, and the first thing that was created from the sense organs was sight, because it is the most important of them. He talks about it in the Phaedrus dialogue, considering that it is the highest and one of the senses, by which people see beauty, so they fall in love with it and become lovers. Beautiful things are the first thing from which one learns to see beauty, as he transcends the dimension of shapes and the changing image to insight with a unique beauty that is the ideal of beauty in particular. After that, Plato's metaphysical theory headed an idealistic direction in art as he rejected realistic trends and sensual tendencies, so he ends with all these metaphysical reflections on the definition

of beauty by saying that the beauty I mean does not mean what the general people mean by depicting living beings, but rather straight lines, circles, flats and volumes. It consists of rulers and angles. That is because the pleasure derived from this beauty does not depend on human desires and needs, it is a mental pleasure [6].

The Concept of Movement and Its Requirements in Pantomime:

At the beginning of the twentieth century, man became the owner of modern and different ideas and visions, so he returned to discovering himself and knowing his hidden creative capabilities, both intellectual and physical, as directors and actors were able to know what image and movement can have a significant impact on the psyche of the recipient in order to emphasize realism in the theater. The theatrical performance consists of several structural patterns, such as the verbal pattern, the kinetic pattern, the structural pattern, the color pattern, and so on. In the mimetic theatrical performance, which excludes the verbal system and focuses on the kinetic system primarily and the rest of the formats secondary, the discussion began about theatrical performance as sign systems, since the text of the show was a major sign, or a group of different and different single sign formats, where the theatrical performance began to be read differently according to Semiological analysis. As for the actor, he was able, through movement, to achieve the visual language [7].

To employ the actor's kinetic energy, as a behavior and as a regular activity to the theatrical work, to create a visual image of this living body pulsating with all kinetic creativity on the stage, and the stage is the place in which the actor practices on the other hand, theatrical performances are formulated in a beautiful artistic style, characterized by the splendor of directing, diagnosis and theatrical elements. Stanislavsky emphasized the principle of reality, desire, and the motive, and linked all these things with the higher goal and the seed, and sometimes with the idea of the play. When the actor reached that, according to Stanislavsky reached physical goals, and if he reached those goals, he reached honesty and faith [8].

In addition, Stanislavsky emphasized the process of reincarnation and how to reach the character performed by the actor and possess the main motive according to which the movement works, as the line of movement, as Stanislavsky says, in our art is subject to technical formulation, where the action can be reduced in one place and strengthened in another in a third position, the speed can be increased, decreased, braked, stopped or emphasized rhythmically. The rhythm is inseparable from the sense of movement in the work of the actor, external and internal. The gestural movement and color in the theatrical performance have become arousing the imagination, mind, emotions and feelings of the recipient, just as the performance of the actor in the Romantic Movement was a very wide movement with a lot of gesture. In the view of some theater directors, the movement may become a rhythmic, dancing movement, even if it comes from factory workers, and this is what the actor needs on stage. Meyer hold believes in the value of physical expression, and sets mechanical rules for the actor's movement, based on mathematical concepts, and aims

behind his theory to liberate the actor's body, and to subject his movement to scientific concepts.

In order to verify the mimetic theatrical performance and to emphasize its direct contact with the audience, theatrical effects must be transmitted by movement in order for that contact to be achieved. The movement in the theater, then, is what creates the image and expresses the existents, affects them and embodies them, and transmits this effect to the viewer. So, these movements and gestures turn the nothing into something meaningful and meaningful and the mime silent theater may depend on the kinetic structure, and this installation depends on diversification, as it uses different means from the elements of the kinetic theater. The kinetic structure must express a story, and this means that the spectator can understand the expression of the movement without accompanying it.

The kinetic structure expresses the personality, action, presentation, language, point of view or vision of the play. Adolf Appiah emphasized movement in the field of his directing ideas, as he considered movement to be what creates space and determines time through bodily formations. And Abiy preferred (movement) over (word) in terms of importance in the scale of the stage, for him movement is like life, because he sees that the viewer's eye is more sensitive in being affected than his ear. The movement came to him to occupy the first place in the show. Appia also adds to his directing idea the element of imagination and its importance in reading the movement launched by the actor through the effectiveness of the senses [9]. The director draws the movement and explains it, and puts his hand on all the means and elements, in order for all the musical instruments to work, in order to produce a melody that does not contain discord. Appia also created media that affect the rhythmic effect on the visual composition. Appiah is the first to work on an integrated theory of the use of lighting effects through motion. The designs are uncomplicated and characterized by simplicity, which are stereoscopic and not drawn. As Edward Gordon Craig explained, the movement works in the mimetic silent theatrical performance and rejects the structure of language in itself, where he says only movement can achieve visions. Craig wanted in this to transform actions into an aesthetic image conveyed through movement and gesture made by the body. The art of theater is neither acting nor theatrical, nor scenery nor dance, but it contains all the elements constituted by the act which is the spirit of acting, the words which are the body of the play, the line and color which are the heart of the scene, and the rhythm which is the spirit of acting. So, Gordon Craig's theater was in contradiction to the theory of direct simulation. He does not depend on the theatrical text except to the extent of his ability to suggest a general meaning [10].

METHODOLOGY:

Research Community:

The research community consists of all theatrical performances directed by Ahmed Mohamed Abdel Amir, as shown in Table No. (1):

Table No. (1)

No.	Play Name	Author Name	Director Name	Year	Show Place
1	Waiting for Kuzan	Ahmed Mohamed Abdel Amir	Ahmed Mohamed Abdel Amir and Ali Reda	1999	Theater Forum Hall, Baghdad
2	The Legend of the Return of the Dragon	Ahmed Mohamed Abdel Amir	Ahmed Mohamed Abdel Amir	2001	The second Gulf Loyalty Festival - Basra
3	Witness and Witness	Abdul Ali Hassan	Ahmed Mohamed Abdel Amir	2001	The second Gulf Loyalty Festival - Basra
4	Doubt	Ahmed Mohamed Abdel Amir	Ahmed Mohamed Abdel Amir	2005	College of Fine Arts, University of Babylon

Research Sample:

The research sample consisted of three theatrical performances that were chosen intentionally, and they are as follows in Table (2):

No.	Play Name	Author Name	Director Name	Year	Show Place
1	Doubt	Ahmed Mohamed Abdel Amir	Ahmed Mohamed Abdel Amir	2005	College of Fine Arts, University of Babylon
2	Crystal	Ali Shanawa	Ahmed Mohamed Abdel Amir	2007	College of Fine Arts, University of Babylon
3	Sinbad	Ahmed Mohamed Abdel Amir	Ahmed Mohamed Abdel Amir	2018	Cairo International Festival for Experimental Contemporary Theater

Research Methodology:

The researchers adopt the descriptive (analytical) approach in order to find an answer to the question of the research problem, to achieve its goal and to reach scientific results.

Research Tool:

The researcher adopted the indicators of the theoretical framework in analyzing the samples and took them as a research tool.

Sample Analysis:***Sample (1)***

Play: Doubt (2005)

Written by: Ahmed Mohamed Abdel Amir

Directed by: Ahmed Mohamed Abdel Amir

The idea of the play came on the subject of doubt that man has throughout his life and who searches for answers to questions that lie within him. The show is between cinematic technique and dramatic dance. This show is the second of the workshop (a puppet workshop for mime and shadow fiction). This work was shown on the World Theater Day at the College of Fine Arts, University of Babylon in 2005. The theatrical show (Doubt) relied mainly on the three elements that were formed and installed on the stage, where they appeared through the display screen (Data Show). With words that only echo in strange signs of the bitterness of the experience he lived in doubt, as shown in Figure (1).



Figure (1): Fire and Man's Cries

This experience cannot be described in words, and after the viewer's eye was focused on the flame of fire, he turns to the actor's body, to realize that the fire has become a background and ground for him, and with this mechanism the visual dialogue takes a rounded path in an exploratory reading of the aesthetic and structural relationship that connects the shapes displayed on the screen where the body of the actor lying on the ground as shown in Figure (2).



Figure (2): Fire Flame and The Black Column on The Display Screen

With these two structures, as well as the body of the actor lying on the ground, as the body of the lying actor represents a horizontal contrast with the image of the actor on the projector, and this was an evocation of the similar feeling of the bitterness of the tragedy through the inaudible dialogue that emphasized its semantic dimension, or in other words, this evocation enabled the delivery of an idea working by operating the forces of perception on the depth of psychological conflict through that idea, then the second scene begins where the shape of the fire turns into a dreamy scene almost similar to the depths of the sea, as the dreamer begins with dancing bodily movements similar to ritual movements or sports movements that correspond to the rhythm of the music that accompanied that scene which suggests the significance of the discovery of evil for its presence in the human self and its direct action and kinetic influence as shown in Figure (3).

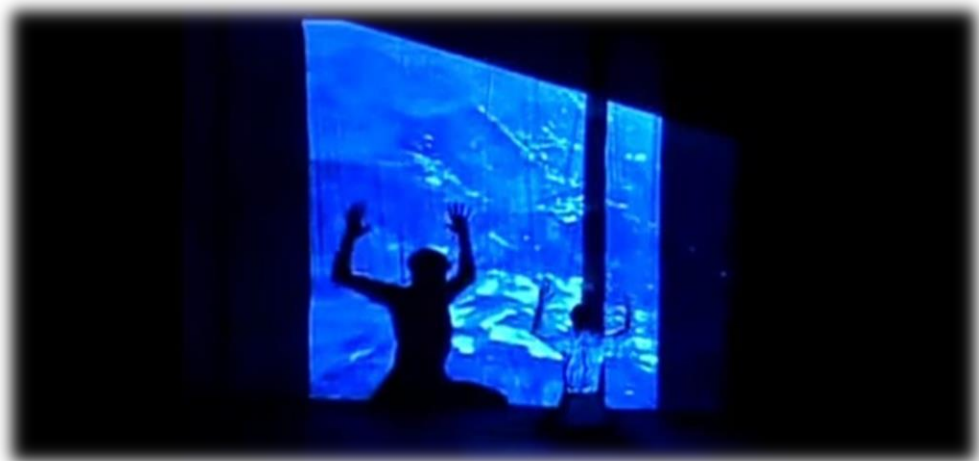


Figure (3): Movement of The Body Within the Depths of The Sea

This veil revealed the darkness of doubt. At the beginning of the show, the person was conversing with the sky and reviewing his fantasies with it. It ends

with a demonic celebration of the new dream, as he leaves the heavenly light and falls in the company of his strange demons that take him on a journey towards the underworld. After that, this scene ends to start another scene. The third scene to the beat of music Imaginary with two characters lying on the stage where one of the two characters suggests that it is the real, dreamy sleeping character, while the second character is his other half or the other character inside him, where he begins to imitate his movements, which he releases through the hand by raising it to the top and then falling down repeatedly. That is, the second character gets up and gets out of his body to make some movements to suggest that she is the dominant character over that dreamy character during her sleep, and then the dreamy character rises to get rid of this nightmare, but she is forced into an internal struggle to the rhythm of a dramatic dancer, so that the dreamy character remains trying to get rid of this nightmare. That nightmare but in vain until she was surprised that three characters had entered her imagination with the first nightmare to become the dreamy character in a whirlpool of nightmares, she could not get rid of them, not even run away. The elements of the theatrical show that consisted of lighting and costumes with the rest of the kinetic formations carried an aesthetic composition that suggested to the recipient that he was seeing a dream through that theatrical show, which inspired to give direct and indirect ideas that contributed to moving the recipient's imagination to interpret the signs and movements to give their appropriate meanings. The director also worked on moving the actors and exploiting their capabilities in depicting different expressions through physical movement, as the display screen helped her, which gave some coded signals.

These physical signals and movements presented multiple ideas with direct and indirect meanings, and these movements were not spontaneous by the actors or improvised, but subjected to a pre-programmed and studied system by the director. Theatrical decoration had no role in this silent show, as it was limited to the creation of theatrical performance space, relying on the display screen, lighting, costumes and the movements of the actors. The costumes of the characters carried the character of the internal and external conflict, which emerged in two distinct colors, black and white, which were worn by the dreamy character, and the rest of the three characters who entered with the dreamy character in that conflict, and another character appeared in a different outfit from the costumes that appeared previously, the white color was the prominent color of that character was the character of the angel who Allah sent to that dreamy character to tell him the date of his transition to the other world.

In the third scene, one of the characters launches some dancing or ritual movements, and the rest of the characters imitate these movements and put additional movements, making them form a circular ring that wraps around the dreamy character who was forced to surrender herself to the reality of those nightmares that appeared in her sleep, where the dreamy character imitated some movements formed by those characters or the nightmares that revolve around them, and among those movements that were performed by the characters who come out one after the other to perform their movement or release their nightmare in the dream of that dreamy character, where the first character appears to form in his dancing movement some structures that suggest that he is A large scorpion moves through the movement of the feet and the

position of the body that suggested that that person is really a scorpion, and the character returns to its place, after which comes the second character who launched his movements quickly and suddenly, unlike the first character who showed his movements slowly, as that character moved her body fully and expressed through its movements as a snake writhing at high speed through the gestures made by the movement of the hand, after which it returns to its stairs to show the character the third character performs some movements that suggest that it is a bird of prey that is hovering in the sky in search of its prey, and then the fourth character comes to perform some vague, unclear and incomprehensible movements and then returns to the circle formed by that group.

CONCLUSIONS:

Results:

1. The movement of the actors contributed to finding a complete and coordinated functional and semantic match according to an elaborate artistic directing plan subject to the director's vision and artistic creativity.
2. Intellectual and aesthetic consistency and harmony between the visual image of the display and the digital image presented in (Data Show) led to finding a harmonious and interactive dialectic with the actor's instantaneous movement and personal dimensions according to sample No. (1, 2).
3. The kinetic formations consisting of the image of interlacing with hands and semantic and logically justified signs in agreement with the idea of the presentation and the nature of events contributed to revealing the technical skill of the directing mechanism of the director through his dealings with the actor as a moving material that he worked on in kinetic and gestural designs that led to the creation of multiple worlds of plastic formations Symbolism has wide possibilities of imagination and transforming physical images into a world of imagination that is reformulated and installed in the form of a visual painting. This came in sample No. (1, 2).
4. The physical movements and gestures of the actor as visual formations that led to the creation of a readable language by the recipient contributed to increasing the process of interaction and a sense of aesthetic pleasure for the presentation.
5. Digital technology and its sudden presence led to an increase in artistic creativity, interaction and harmony between the work of techniques and their reading connotations and between the movement of the actor and his gestures.

Recommendations:

1. The researcher recommends archiving theatrical performances by photographing them and establishing and preserving a library specialized in performances.
2. The necessity of openness and acquaintance with new theatrical experiences in order to be able to create and invent directorial visions those contribute to the development of Iraqi theater.

Suggestions:

1. The aesthetic composition of the kinetic formations in the Iraqi theatrical performance.
2. The aesthetic composition of the kinetic formations in the monodramatic theatrical performance.
3. The aesthetic structure of the gestural movement in the theater performances of the absurd.

REFERENCES:

- [Georgi Gachev, 1990. Awareness and Art. NofalNayouf. The World of Knowledge. Kuwait. The National Council for Culture, Arts and Letters, p. 28.
- [Jerome Stolitz. 2007. Art Criticism: An Aesthetic Study. Fouad Zakaria, 1st Edition. Alexandria. Dar Al-Wafaa for Donia Printing and Publishing, p. 320.
- Amira Helmy Matar. 2003. The Philosophy of Beauty: Its Flags and Doctrines. Cairo: The Reading Festival for All, p. 18.
- Mustafa Al-Nashar. 2015. Philosophers Awaken the World, 1st Edition. Cairo: The General Authority for Cultural Palaces, p. 135.
- James Rons. 1979. Experimental theater from Stanislavsky to today. Farouk Abdel Qassem. Beirut: House of Contemporary Thought, p. 43.
- Ahmed Fouad Al-Ahwany, Plato, 1st Edition, Cairo: Dar Al-Maaref, B. C, p. 75.
- Amira Helmy Matar. The Philosophy of Beauty, Cairo: Dar Al-Maaref, p. T., p. 33-34.
- Ahmed Sharji, Semiology of the Actor, previous source, p. 62-63.
- Jawad Al-Hasab. Actor and Scenography in the Theatrical Show, previous source, p. 21.
- Ahmed Salman Attia, Modern Direction Trends and Their Relationship to Theatrical View, previous source, p. 42-43.
- Saba Alyasiri, Ahmed J. Obaid, 2018. A New Approach for Object Detection, Recognition and Retrieving in Painting Images, Journal of Advanced Research in Dynamical and Control Systems, Vol. 10, No. 2: 2345-2359.