

The privacy of the actor in the movie

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Abstract

The problem of the research is represented in the following question: What are the possibilities that support the privacy of the actor in the movie? While the importance of the research lies in the fact that it addresses the study of the privacy of the actor in the cinematic film, as well as providing interest to scholars, researchers and specialists in following up and developing the art of acting and film actor. The aim of the research was to reveal the structural components of the actor and the specificity of his performance in the cinematic film. The limits of the research included:

- Objective limit: the performance of the actor in the movie.
- Spatial limit: French cinema.
- Time limit: The time period in which the film was produced is represented by the period 2011.

Keywords:Privacy , actor and movie.

they are images cut from reality and life, even if their actual starting point is from the imagination. They are images and feelings in which life is reborn, colored by the performance of the actor through his tools and subject to insensitivity and taste according to what he sees of how¹. If there is a distance between his tools and their flexibility and what he wants from sensory and psychological expression, a distance between the artist's imagination and his ingenuity in mastering his tools and means of expression, there will be a gap on which the actor falls in an area of failure that becomes clear more the greater the distance between the flexibility and flexibility of the actor's tools. And his imagination and his vision of the life that he is simulating, that the actor has his own human presence and every human being is characterized by subtle details that distinguish him from the other, no two people are identical even at the level of twins, in addition to the fact that the actor has another dimension, represented in an aura of talent, experience and culture surrounding his human person, Therefore,

Introduction

Theoretical framework

The first topic: the structural capabilities of the film actor

The actor is the one who possesses privacy, distinction, sense and taste, and the ability to express thoughts and feelings through his body, mind and feelings. He adopts human issues that he presents with his style and ingenuity, to produce creativity that stops others around him, because he has expressed their inner feelings and desires, and he has reached the moment of creation and creativity by concerted harmonious efforts to others at various levels. Whether the community surrounding it with its rich heritage and social customs, or those who preceded it distinguished by this creativity and benefiting from their experiences and being affected by them and thus walking in their footsteps by learning and training and gaining mental and physical flexibility, to acquire an identity and creative distinction, and embody the emotional state with his own taste, sense and vision in the best way of simulation from his point of view Look,

this emotion. . All arts, its creators rely on means that represent means of expression, except for representation, as it represents the means and the goal ((the actor... intervenes... with all his personality, whether with his image, features or voice... he must be formed and appear in all the characteristics of the character he represents)), the actor is the mediator of simulation and is the artistic means of expressing the visual arts in painting, theatre, cinema, television and even radio.

Representative entity:

First: the actor... the physical movement and the mental movement.

The mind

The most important part in the entity of the actor, and it is one of the most important sources of creativity, and it contributes to creating the characteristics and actions of the character. And he understood, with his mental faculties, that the mind has its own powers, as ((the mind, in its attempt to find something... regarding topics and to expand knowledge beyond the limits of possible experience)), with its capabilities that stimulate innovation and creativity beyond experience. Subjectivity and prior knowledge, this feature emerges in the actor compared to the general public, which helps the actor to create what is new, from the behavior and innovative performance of the character he presents, with a new experience that the actor tries to give it its place and influence in life, acquiring what enhances this ability and experience from the mind that generates Imagination represented in new ideas, clearly formed in the actor's mind³. This meaning was confirmed by the fact that the new experience and the first attempt add knowledge to knowledge and are linked to experience, knowledge accumulates through experiences ((no knowledge we have over time over experience, but with it all begins)). Why The mind of the actor was hoarded from ideas and facts that constitute the entirety of the movement of thought, and what the actor knew of knowledge and experiences through the senses, which he interacted with, represented by the tangible material things

he adds to the character that he embodies many of his personal qualities, and if he reaches the moment when he is forgotten in his person, to the ingenuity of performance and the recipient feels the character that is being simulated, touches him from the inside and seizes his feelings, emotions and intellectual agreement with it ((until the actor is forgotten by the recipient and merging with the character Cinematography)), and this is due to the actor's skill and the level of his performance. The distinction and personal difference are evident and that the performance matches as in the two versions of the movie (The Message), Arabic and English directed by Mustafa Al-Akkad, with the attribution of Al-Hamza's character to Anthony Quinn and Abdullah Ghaith, although the director determined the same angle, the size of the shot and the number of shots in each scene, but the character of Al-Hamza resulted in two characters, each with its advantages, and the difference between each of them in sense and influence, and that he excelled in performance, adding to the difference in Anthony Quinn's performance, his approach to the eastern Arab atmosphere and integration It is a reinforcement of his previous experience in Lawrence of Arabia, because the actor is "above all, himself, an actor, and his feeling is sensitive to his first human existence and its content². The actor is not a copy and in it, nor is he a reproduction of roles he decided to play)), the actor proceeds from himself with his creative treasure and technical experience approaching the cinematic character, whether by studying the character described in the scenario (the script), its dialogue, or the actions that it must be You do it, by reading the text, analyzing it, the character's line and its motives, or searching for it in his social or cultural memory, then training on it and discovering pivotal transformations in the personality, then working to integrate into it in harmony and homogeneity, to launch a new vibrant personality and interact with it around it, and the movie viewer shares

and it is responsible for processing feelings and emotions leading to attitudes and actions)) This explains functions and capabilities that are related to the mind and differ from one person to another⁶.

These forces are evident in human behavior, and do not refer to the physical movement actions that can be performed by a mad person, being an exception to the general rule. By it, as the brain performs bodily functions through its connection with the human nervous system, and accordingly, the bodily functions and needs are fulfilled by a human will. The outlets of acquired human knowledge add effects to the human path in life, the actor employs these axes to enrich his talent, from the axes that are related to the mind.

Imagination

The imagination is one of the sources from which creativity derives its existence. It stems from the mind that leads and organizes it. Its expression is embodied in the dreams and aspirations that the creator imagines and forms for them, through the stages of growth of the subject that is integrated in the imagination and defines all its details⁷. His creative medium and embodies it with the details of his technique, the imagination is characterized by seeing unrealized elements when it is correct to use the elements characterized by uniqueness in terms of breaking the rule for many of the basics of the achievement. What distinguishes the creator is his mastery of achieving the shape of the element that was born in the imagination to appear among the elements of traditional life and the senses of the recipient deal with it ((as the aim of activating the imagination is not to create dazzle and attract no matter how different the cinematic personality and took multiple and exotic forms according to the diversity of the form of the cinematic film, but to dazzle the accuracy of A performance that creates a logical, realistic feeling))⁸, not in the sense of limiting imagination and limiting it to a realistic performance, but rather granting exotic cinematic characters the ability of logical persuasion Acceptable for the recipient,

that he first sensed, or the unseen associated with metaphysics, whether it is spiritual related to heaven and God, or to the world of jinn and strangeness i.e. mentality and what the universe contains of the worlds that are promised to the senses and are comprehended by the mind, even those which the mind comprehends in an innate way, without evidence and logical material proof, and the person is convinced of it, from others who see it or interact with it and referred to them by the Creator, Glory be to Him ((those who believe in the unseen)), belief in unseen truths⁴. Visible, but it finds a place for it in belief, its means of proof is logical persuasion, argument and proof, and what generations have agreed upon and considered as firm facts, i.e. what we can call heartfelt faith, especially the doctrinal aspect, or confidence in what he knew and touched during his existence in the material reality, and he discovered it in the stages of his life The first, and he was acquainted with the names and attributes that were agreed upon by his community according to his language and understood by the thing, whether it was an animal or a plant or a smell or sounds, any tangible thing related to human experience ((that our empirical knowledge It is a composite of what we receive from sensory impressions, and what about our cognitive ability)) All human experience is connected to the senses, even the intangible and invisible heard what creates their worlds for him, imagined and knew. . The mind in the entity of the actor leads the human body and distinguishes the behavior of one person from another, an attempt to understand and define a precise and clear concept of the mind, its functions and its place in the human entity, the implementation of the actions of the body, and the reactions it performs to external stimuli, that the mind in fact is)) a group of forces Perception, which includes awareness, knowledge, thinking, judgment, language and memory⁵. He is often known as a person's intellectual and perceptual faculty. The mind has the ability to imagine, discern, and appreciate,

producer, when defining the roles and the nature of the characters, the actor uses the body with actions and movements that resurrect the character and give it life in the drawn form, and the most prominent parts of the body (the face) that express feelings and emotions, the hand or the foot can express anger, fear and anticipation, but the face is more defined and precise, especially (the eyes), which have a major and essential role in cinema, unlike other arts. Approaching the camera to the eye, while it observes or expresses feelings, or discovers facts that contribute to the development of the event, and it is not possible to make a feature film without an effective space for the actions and feelings of the eye that have decisive expressive power. To express an emotional state or a quiet act that represents certain feelings, achieves self-sufficiency in the image, and is in harmony with the world of cinema, which is based mostly on the image and represents (sound) as a secondary and auxiliary means and not as essential as it is in the radio and as long as the silent films were effective and influential, through the body achieves the actor's creativity, the expression of intellectual construction and aesthetic pleasure¹¹.

The senses

The outlets for influence and knowledge acquisition are determined through the senses, the storage of human memory accumulates with its continuous experiences and discoveries, and awareness is achieved and organized within the functions that the body is affected by, through the interactions that are produced based on the sensations created by the senses and distinguish them among them. . It is possible to work on developing abilities by focusing, the reaction created by the senses, but also by focusing on the whole body so that the performance is distinct. It examines the most prominent characteristics that draw attention and fine hearing to memorize the tone of voice and the manner of pronunciation so that it can then be repeated. The person interacts with what

and creates faith in the feelings and sincerity of the actor in the performance, to the extent that the actor is convincing in unfamiliar cinematic films such as science fiction or metaphysics, where the actor's imagination is distinct and surrounds these worlds and perceives them to give realism and logic to the unflattering characters. And simulating it to accurately and accurately represent others, and building from the imagination to achieve a certain image that he sees in the embodiment and simulation of the character whose revival is working. An example in the movie (Alaryificialinyelligence of artificial intelligence) combines emotion and imagination, the film's imaginary worlds overflow with emotion⁹, through the actor who embodied the character of the robot with an outpouring of emotion that transcends human emotions, as the robot is programmed to include human emotions and relate to the mother of the child who is acquired from And he wants to get her attention and feelings, and after 2000 years his wish is fulfilled by aliens visiting Earth, cinema created these feelings through acting and actor, which is the medium of cinema¹⁰.

Second: a physical entity

The body

The actor's body is his tool and means of expression under the leadership of the mind. Together, they represent a cooperating and interconnected world where the mind leads the body and the body implements what the mind wants, with its characteristics, external features and distinctive signs accompanied by the vocal tone of each human being, and it is considered one of his distinguishing signs, the body and its dimensions play a role Essential in the performance of a film actor who is well aware that under a camera that monitors him from the beginning of events to their end, as is the case in the film (Doug Phil) directed by Lars von Trier, and that performance is a decisive measure of selection, where features and physical dimensions are close to the imagined image, in the mind of the film director The cinematographer, or the

represented by identity and privacy, such as color and features, where black, blond, and yellow color express a certain nationalism, and a different human element, as Hollywood used the black color of black Americans (formerly Africans), and they represented characters with Arab names, and Tarzan appeared in the movie (Tarzan). The blond in Africa is an illustration of his western origin, or the form of Lieutenant Lawrence in the movie (Lawrence of Arabia) in its western form among the Arabs. The shape and color express identity and nationalism. and vocal and contributes mainly to creative creation¹³.

psychological structure. The psychological structure represents a basis for the structure of the human personality, growing in combination with experiences, ideas, dreams, fears and desires, its basis begins with childhood, the tenderness of the child's personality, its lack of cohesion after a state of weakness, fear and lack of complete understanding of life, depends on his inner sense and his sense of images and actions that surround him, experiences are stored In the child's subconscious, whether negative or positive, surrounded by a lack of awareness and discrimination, and therefore the subconscious in the human mind, turns into a storehouse of rich human experiences, which accumulate through the life of the human being and his interaction with the community of the environment, near family and relatives and far represented by strangers, upon maturity and the integration of personality building , man proceeds in his dealings with others based on his psychological foundation, which contributes to building his thoughts, behavior and opinions, producing different personalities, normal and abnormal, whose behavior is reflected on society in the form of ideas expressing personal visions stemming from the subconscious, because man revolves in the orbit of himself and his own experiences that He judges the world through it, and the human subconscious is the center of experiences that color his conscious external behavior. It is the location of the roots of the past in

stimulates his senses and is influenced by them to create for him a new experience that adds to what the mind has stored and returns to him when needed for a similar situation. This is embodied in films based on The basis of the act of the senses, where characters were linked, events developed, and the action construction escalated in the cinematic sequence of events, such as the movie (Perfume) in which the construction of cinematic scenes around the distinguished sense of smell possessed by a person born among the dirt in the fish market¹², his passion for discovering ways to make perfumes and precision in Inhaling it to the point that it develops into madness and crime, as well as the movie (The Hundred Feet Journey), which summarizes the relations of two continents and societies in tasting and feeling the taste of Indian spices (masala), its events are based around an immigrant Indian family To France, it was decided to buy an abandoned restaurant and they were working to revive it. A fierce competition was taking place between them and the original French population. They dealt with the harshest treatment and burned their restaurant. The senses are the information outlet for the form of life, the cinema simulates this life by exploiting the outlets of the senses.

The gesture

The body is entrusted with a social function of expression, especially in society represented in (gesture and pointing). Embrico expressed the gesture as ((a minimal unit indicating that the gesture is of great importance in our daily life and is used as an alternative to private speech)), representing an integrated silent and understandable language Within its society, it is essential in the case of a person who lacks the ability to speak, and in the case of the cinematic character, this case contributes to the escalation of the dramatic structure if the mute character knows facts and has seen secrets that only the viewer knows, contributes to pushing events forward, escalation in construction and rhythm, and is linked with key events. The external form of the body is

psychological state to another, which appears in physical movements)), When the actor crosses to embody psychological emotion and does not neglect the change that is commensurate with the form that is consistent with the psychological state in cooperation with other artistic disciplines, for example, the movie (House of Wax)*, the personality of the killer shows his psychological imbalance clearly, in cooperation with the sister of the one who suffers from imbalance in another way, they work To kill people, then cover them with a layer of wax, to turn them into wax statues, and in the end the mask falls off the face of the killer. A distorted face appears that reflects on his psychological deviation, which makes him cover the faces of his victims with a layer of wax that matches the mask in which he hides his hideous features to reflect his psychological state in his apparent behavior with others¹⁵. The actor's psychological emotion gives him a space, as it transcends his privacy and his physical composition and extends to another human condition, as UNESCO expressed by saying ((When I express my deepest psychological depths, I actually express the deepest depths of my humanity, and thus I become like others participating in them... bypassing the barriers of place and individual)), the actor's feeling of the psychological state and simulating its emotions, by eliciting feelings from the depths of himself, and understanding what is happening in his depths, assuming a sense of psychological imbalance, merging with the personality. Psychological characters have a clear creative space and distinguish the actor's ability and create an unconscious creative state by organizing and transforming it into art.

The second topic

The formal elements supporting the film actor

1- Fashion since

Thespians started in the public squares of Rome, first accompanied by the needs of the characters he represents in terms of costumes, masks and accessories that help

the human present. It represents the starting point for stories and stories Death that leaves an impact in society, creativity is often based on what is generated by psychological states, and by simulating the psychological state of the character, the artist enters the depth of his conscious mind, to reach the subconscious to achieve a psychological sense of the situation, so that he can simulate the character that he is working on enjoying life, using the tools of the actor and work Voluntarily on deducing the subconscious mind and the feeling that surrounds it) (mind, will and emotions are the three forces responsible for our psychological life and the actor depends on them when creating a human being¹⁴. Or his thoughts that indicate a defect in the psychological structure, he uses his physical and vocal tools, to form a new form of psychological personality building, starting from the dimensions of his personal body and controlling his body voluntarily, to create the new state in action and feelings, whenever the actor follows the correct way to reach the state through his body Obedient, reaching a conclusion in expressing a convincing psychological emotion, that is, entering into the character through a physiological action, leading to a psychological effect, which the actor feels in his feelings and The emotions of his body, this depends on the artist's ingenuity, experience and rich knowledge of the situation in which he performs, and prepares for it with training, the emergence of psychological construction through a continuous series of actions that the actor excels in showing, according to the sequence of cinematic narration and the progress of events, as the actor moves from one psychological state to another according to the construction The cinematic shifts from balance and natural behavior to an emotion that shows the psychological form, or the emergence of a psychological state that coincides with a specific influence that is associated with the psychological state and its return to the normal state in the absence of the influencer, where the actor embodies the state of ((transformation from one

expression of clothes extends to refer to the psychological state and construction Intellectual, to integrate with the actor's performance in sending the message and the purpose of the scene and action in the cinematic film, expressive and psychological films have relied on fashion as a clear and direct element, and horror films have invested in the fashion element, such as the movie (Siplet), a horror film that It depends on the psychological state of the hero, as he suffers from schizophrenia and his personality is divided into 23 characters, and each character is separated from the other with his costumes. Carry a vision, and express a point of view. Fashion plays an important role in the development of the event and the relationship with other elements. In the movie (What Women Want), a women's sock contributes to the event, where the hero (Mel Gibson) markets women's products such as makeup and fashion and works on wearing socks to know how a woman feels when she wears a sock and what It bothers her or makes her happy. International cinema in general, and American cinema in particular, have agreed on a specific form of dress that represents a particular nationality or gender in itself. Hollywood has specified the Arab headband, the keffiyeh, and the abaya for the Arab man, and the full cover for women, no matter how different the personalities and the diversity of their environment, appear in all forums and gatherings, whether they are conferences, or parties.

2- The accessory

Accessory of the surrounding worlds in the actor, which contributes to the integration of the space of the cinematographic film, in which all things are transformed into parts and elements of the story in which the character revolves in its orbit, and turn into contents and bearing meanings related to the intent of the director of the film, and who meets with him in making the cinematic message, and with interaction The representative, and sent the feeling and feelings, these parts achieve their function and purpose. The

embody the characters, which emit lively and imitate characters from real life, known to the audience, after creating the space surrounding the actor and enhancing it with decoration and lighting And what helps to build the character from the inside, starting with the costumes that determine the identity of the character, which the actor works to embody. All of this falls within the physical movement, which is basically controlled by the human mind's focus. To express the character's feelings directly and explicitly, or an implicit sign organized within the character's line in the movie, represents a language besides the spoken language, a language whose reading ability is available to the recipient at a greater level than the language of speech. It includes within the language of semiology and its connotations, because the costumes have an expressive ability through color, shape and level to enhance The act of the actor combined with it, expresses the type of the film, the historical period to which the tale refers, the economic level of the family, class or social affiliation, or the environment to which the character belongs, such as whether he belongs to a poor family or a royal family, and in particular the character that he works on is determined Her portrayal of the actor using costumes refers to her age, gender, profession, nationality, and religion. Fashion defines the personality and gives it its characteristics and traits ((the dress defines the personality on the one hand, but the relationship between the personality and its dress remains, their common denominator is behavior and behavior))¹⁶. By his nature, he is affected by what he wears, for example, when a poor person attends a party, and he wears what suits for it, unless he is used to wearing it in his routine life. To remain continual with his emotion and sense of what he wears in order to help him perform and convince. The clothes ((once on top of the body of the actor until it becomes a living part of his personality. It controls his movement and expressions and affects his general behavior)), the

the civilized and developed Europeans upside down, with the emergence of a demon from the medallion that was found during excavation of the relics of urban civilization in Mosul, and the genie's stability in the body of a young girl, to show the most ugly and evil images Cruelty and vulgar, vulgar utterances, as Westerners describe the behavior and morals of Easterners, emphasize the use of all artistic elements in cinema to express the agreed-upon image as facts, and cinema refers to them as things that are taken for granted and do not bear doubt.

3- Make-up

One of the elements that accompanied acting and the actor mainly, since priests and dancers put it in ritual ceremonies, and it did not leave the creators who use their bodies as means of expression, such as dance, acting, and differed from the creators of other arts such as painting and sculpture, as it is a basic complementary need and a means of expression, specifically For him and his functions that make-up ((as a dramatic term, meaning that the actor prepares or prepares to enter the character, an integration or a show. It is the means through which the actor crosses into the character)), is associated with the actor and represents for him a stage in which he enhances his integration into the role and his closeness to the character, after he sees that his real features are far from him, and he has become more close to the imagined character, which was described in the scenario, or explained by the director, as he saw it in the mental image that integrated with him. Make-up took a space in acting, and its functions were varied and varied, between beautifying, ugly and changing features, reducing and enlarging, and distorting¹⁸.

The makeup drew the features of characters that occupied a prominent place in popular memory, such as the character of the Joker, the opponent of the character of Batman in the movie (Batman)*, which was repeated in copies of cinematic films, where ((make-up plays a big role in terms of the transformative ability of physical

accessory is one of the elements based on the life form in the movie and its type. The things that a person deals with in his life can turn into an accessory as long as he is present in the story and has a relationship to the event and the personality. A chain of interconnected meanings is generated in its sequence, enriches the image that expresses the topic, and the shapes of the accessory approach From the event, so that it is influential and contributes to the development of the event, and at other times it is based on the main event in the film, as the movie (The Grave Robber, based on a triangle piece that has the ability to go back in time, according to a specific light, spatial and temporal sequence, and actions were built, and the characters' struggle, to achieve The goal of obtaining this triangle, falls in the hands of Miss Croft (Angelina Jolie) to go back in time, and meet her deceased father to know the facts and who killed him, and thus take from him his wisdom to adopt in her life, and in cases carrying a piece of accessory more than a meaning or emotional or psychological significance as in the handkerchief The one who accompanied the hero Wallace (Mel Gibson) in the movie (Brave Heart) all his life, as he was presented to him by his childhood companion, with a flower inside him to keep him until the age of youth after they were bound by passion, after she was killed by the followers of the unjust king¹⁷, the handkerchief turns into an incantation and a symbol For revenge, he carries it with him in battles, and after his execution, his friend, who had previously let him down, carries it to take a new meaning, as a symbol of remorse and loyalty, and to his opinion that he carries in the upcoming battle. To the previous indications, that the handkerchief as an ordinary piece of cloth does not mean more than its function, but its connection to the events of the movie, and its ideas have become more than an implicit meaning, an intellectual image and feelings that it represents. . Likewise, the movie (The Exorcism), where a medallion that came from the East turned the life of

the nature of their characters, they find pain Make-up is a prepared substance that arouses in them more confidence and the ability to perform well)), the art of make-up expands to details other than color painting on the face or body, there are fangs in vampire films, or cases of ugliness, extra hair, beards, mustaches and masks, in a dramatic construction that requires the mask like a character Zorro or Louis XIV and that the mask mixes between costumes and makeup, as it can be considered complementary to costumes, but it began with acting instead of makeup when Thespian used masks when switching, from one character to another, and evolved into drawing features when the performances settled, and the multiplicity of actors, The mask began with acting and evolved into make-up, that ((the mask employs duality of performance...that is, the artistic and realistic sides...the mask was the first means to emphasize the distance between the actor and the character)), and it is an expressive tool that contributes to concealing the features of the character , for dramatic purposes, and the actor accepts him as part of his form as he performs various actions that range from calm and romance or violent and stalking actions, according to the needs of the actions¹⁹.

The human relations that surround the actor

Taher Abdel Muslim defined the three relations by saying ((three relationships: the actor with himself, the actor with the other, and the actor with the viewer)), and in fact it is broader. From the whole picture, they contribute to the realization of the details of its existence, if there is a larger group of actors, the responsibility of each actor remains towards the other, as the actor works individually from within, to establish an emotional emotional structure, related to the emotional state of the character, which he performs, which amounts to To the other actor, to participate in the psychological construction, and the other actor is supposed to be on the same level of feeling

connotations as in the performance of the actor)), the make-up that is painted on the actor's face, refers to the character he represents, his actions, and the suffering, pain, or development for the better , according to the character's context and actions, which follow in harmony with the events of the film, which are sequenced in the cinematic scenes, with the stability of the cinematic image that has progressed as it tells the story of the cinematic film, as in the movie (The English Patient)*, which drew the distortion on the actor's face, the nature of the performance compared With his life in the scenes of recalling the past, and the soft face of Al-Safi to end in disfigurement, which refers to difficult situations during the war, and how he ended with what distorted his face, to choose death as suicide at the hands of the nurse sympathetic to him, and with his story as a human being. . The make-up in the cinema is characterized by the privacy of accuracy and focus on details, because it is close to the human vision, for the camera to enter the details of the face, and the job is more difficult when the make-up is responsible for creating a certain shape, or a certain distortion where the camera accompanies, throughout the stages of the movie narrative, so care is taken On the accuracy of the details, their forms and their places, and there is another aspect through which the ingenuity of the person entrusted with this responsibility (the make-up) emerges in the event of an event that includes burns, or wounds, where the make-up progresses with the gradation of the building of cells, and the realistic human physical healing, he must follow its stages accurately and represent The ingenuity of (make-up) by giving an image that simulates reality, and thus evokes the feelings of the viewer (the recipient) and the interaction of his senses with the image and his reaction to the event. On creating a state of readiness for the actor, adopting the feelings of the character, and preparing the actor psychologically to enter the character, the ((the psychological value of makeup is deeper. Many actors... when they perform dramatic roles different from

based on a pre-existing link between individuals)), the human-intellectual link, and agreement on images Societal mentality and culture, in which the influence of society on art, in general, and the performance of the film actor in particular affects creativity and artistic expression. An indirectly agreed upon social intellectual, carrying thought, expressing it, and emotionally discolored. . In addition to the actor's association with himself, and enriching it with culture, to achieve collective creativity that could not have been achieved, except with another relationship with the film makers, author, director, photographer, and the rest of the technicians from a voice recorder, director of photography, makeup and accessory technicians, whether it is the one who prepares the character With the actor before filming, or who accompanies him in the moments of filming, such as the photographer, sound engineer, and lighting designer, this situation requires the actor to focus in addition to emotional construction, and follow up on the technical elements²⁰, so that he can achieve mastery. The actor's relationship with the viewer, which differs from other relationships, remains by isolating them and not affecting the actor, unlike the actor who collects all the emotional glow that he achieved through his interaction with other elements to affect him in the viewer, so that his impact receives a reflection on him through the viewer's reaction after the screening of the movie . The actor is the living being whose existence is achieved through the association with the other elements surrounding it, which contribute to its creative creation and artistic diversity.

Research procedures

First, the research method. For the purpose of the research reaching its goal of reaching clear results that clarify the disclosure of the stages of representation to treat the human personality in the cinematic film, the researcher adopted the descriptive analytical approach that follows the method of analyzing the sample, describing the case and coming up

and skill in performance, in order to be able to create an emotional state, and a human emotion that glows during the cinematic scene. . This is achieved by merging with the surroundings of the cinematic film, which is enriched by technical details and elements, and enhances the sense of the character's feeling during interaction with its world, by relying on the other actor, who participates in the event during the scene as required by the role that the actor plays and reincarnates, where ((the role must be associated with everything that revolves or exists around him. The actor must establish relationships with other characters and he must know how he feels about each individual)) The psychological and emotional construction is achieved by achieving a study background for the characters, and the relationships between them, and on this the actor relies on building the emotional state, whether it is fear or hope Or love, it requires an understanding of the dramatic structure of the characters, the actor recalling his social culture, and the human inheritance that he acquired his knowledge, with its connotations and indications, the style of speech and the intellectual direction, to represent for him a knowledge base on which he relies in creating the performativity image that he works on embodying, and resurrecting life in it, whether it was The one that he impersonates or deals with, for example, the character of a butcher, a university professor, or a thief (according to what is established for the character of the recipient during the cinematic narration), determines the sense of personality by two factors:

The first, the external form and the physical, psychological and cultural construction of the personality.

The second ,self-motivation

Which connects the characters and on whose basis the action is determined, and creates the stimuli that inspire the actor, then ((what is consistent with the production of genius is inspiration, which requires a form of spiritual harmony and is

each film. The film building lives in several axes, including: Bibi Miller meets a girl from the general public. One of her biggest dreams is to meet him closely, and she is happy to have the opportunity to take a picture with him, after which she approaches the studio to set her foot on the first ladder of the world of cinema. The second axis: represents a foundation for the transformation of events, It is the sound's entry into the world of cinema in 1929. George rejects this development cynically and considers it an emergency and an intruder, and that his stardom is greater than all developments, but the cinema company with which he works, releases new films, and as a kind of propaganda with plans to keep pace with technological development, new faces are presented, and the audience is turning to Follow-up films that speak of reluctance to watch his films, and he is not convinced of development, he ventures to produce a silent movie with all his possessions, and achieves a material and artistic failure due to the lack of audience turnout, after which he lives isolation and need to the point of selling his clothes and furniture, during which the star of the girl rises and becomes a wanted star and imposes on the producer to give him a chance , and he does not have the courage to try the voice and she is not familiar with the mime, they share a beautiful dance that enters the world of stardom and success, which represents a new beginning for him.

Sample analysis

The first indicator: The film actor's performance adapts to the film's general line and artistic treatment.

Mashhad,00,1,55

Picture descriptionvocal tract

L 1-a picture of words on a black screen (I won't speak, I won't utter a word) Music escalates with the act of torture.

L 2- A large relative, George's face, has put torture instruments. On both sides of his head, it expands to medium and personal suffers. Pain, speaks without a voice.

L 3- Writing phrases on the screen in French.

with results for the purpose of completing the research and reaching its goal, as it is the appropriate approach through the capabilities of the mediator Film during the analysis of samples down to the target.

. Second: the search tool. In the interest of the two researchers to adhere to impartiality and objectivity and to follow the scientific method of research, this necessitated the development of a tool through which the sample is analyzed, so the researchers intend to rely on the indicators of the theoretical framework as a criterion through which the film is subject to analysis, which are as follows:

1. The performance of the film actor adapts to the general line of the film and its artistic treatment.
2. Intellectual representations are invested through the cinematic narration in the feature film to achieve the vision and deepen the intent of the film discourse.
3. The elements of the cinematic language work to deepen the specificity of the performance of the film actor.

Third, the unit of analysis. The two researchers adopted the scene as a unit of analysis, including the representational tool within the elements of the construction of the cinematic scene in order to reach the content of the cinematic structure in the chosen film, because it accommodates the intellectual contents and expressive opinions using the artistic medium, by adopting the time of the scene display within the montage film structure, to reach what it aims at. . Fourth: the research sample. After the two researchers determined the limits of the research in cinema films and through the expansion of the time space and the large number of films produced and the diversity of their orientations, the researcher chose the research sample intentionally and deliberately, which is the artist's film The artist.

Synopsis of the movie's story. The events begin in 1927, where George Valentine, the star of silent films, experiences continued success after the opening of

expressed psychological agitation, tension, anxiety, anger and astonishment, as he discovers the sounds of things and beings around him.

The second indicator: Intellectual representations are invested through the cinematic narration in the narrative film to achieve the vision and deepen the intent of the film discourse.

Scene 11,14,00 The girl, Bibi Miller, dealt with the newspaper while she was riding the bus, as she was used as a sub-narrative element that replaced the words and dialogue that the characters are supposed to do, as he wrote a large machete asking about the girl (who is that girl?) who collects a picture with the star George Valentine, kissing him, interacts with the newspaper with a happy laugh, and the words have sent her feelings and emotions, as is the scene of 12,17,00 and the girl Miller puts the newspaper in front of a man working in the studio, feeling optimistic and enthusiastic. He did it in a different form and before him the scene 9,55,00, where the pictures, the phrase and the newspaper became clear in the hand of his wife, and they caused actions performed by the character of the wife and the character of George, explaining the change and development of the relationship between them. It reflects the stages of work, printing the text, cashing checks, shooting clasps, acting, photographing, lighting the lighting, and writing the number of working days on the screen, with a variety of different and varied representational performances between enthusiasm, happiness, effort and readiness. From 26,11 clips narrating the progress of Bibi Miller, starting from writing a list of names and her name at the end until writing her name in a distinct and unique way, including clips he did in different works, scene 53,51,00 through the cinematic narration through an advertising poster for George while he was lying on the ground trampled by the feet of passers-by, compared With the pictures that he signed and the audience dreamed of owning, the narration tells us that he has lost a star and has become a nobody, and

L4 - Close to the face of another character, they may torture.

L 5- Close a measuring device that moves quickly to increase the wattage.

L6 - Intermediate At the front of the cadre are two figures who are torturing and in . Depth George suffers.

L 7- A relative of a personal face, a character who speaks without a voice for a character. Another.

L 8- The second character's relative increases energy.

L 9 - Close to the energy meter indicates the farthest extent.

L 10- A big relative, the actor's mouth widened with a big scream.

L11- A close hand presses a button.

L12- The face of a character who speaks without a voice.

L 13- a word in French on a black screen that means: Speak.

The film's narrative structure relied on the performance of the representative actor and did not adopt other cinematic elements because the entity of the film is based on acting and its relations with other elements, and the performance was determined by the subject of speaking without voice to express the absolute idea of the film, which is the silent performance. Kabeerah expresses a cry and his refusal to speak. He expresses his condition as an actor in a silent film. The loss of the voice represents the human being an internal prison and a defining situation from which the person needs to start and express freely. Since the establishment of the scene, he has expressed the content of the film by writing words. I will not speak. I will not utter a word. . A similar scene: 30,32,00 - where he puts the mug, he hears a sound, he throws the pen and he hears a sound, he tries to speak but he doesn't hear a sound, the chair falls to him, the dog barks, the phone rings, but he screams in the mirror but he doesn't hear a sound. He goes out and hears the sound of girls' laughter, the sound of the wind, the smashing of his feathers on the ground. He has a sound. The whole world around him has a sound except him. Through his acting, he

as scenery 33,55,00, where he enters the studio yard with nothing but the void around him, which creates anxiety, anticipation and tension, causing him to ask the only individual in the place about the producer and creators, to discover a real decline To the life around him, where everyone moved away from him and decided to cancel the silent films and the production of the talkie only, and accordingly they gathered away from him and isolated him, with several representing the place in scene 36,40,00 where they meet George and Bibi Miller on the stairs in the company where the shot is completely in the center of the image and the vastness of the place around them, is On the upper ladder and he is on the lower ladder, an indication of her successful ascent, fame, brilliance, decline and decline, and thus she leaves it and remains alone, and the scene 47,46,00 coincides with time and place in creating a psychological state and the emission of meaning, as the presentation of his silent film coincided on the same day as her speaking film was shown in two adjacent halls. Inside, where the number of spectators is few, and she is one of them. He goes outside. The place is empty of the audience, except for a person who reclined reading a newspaper and did not pay attention to him, at a time when a long queue extended and a huge crowd in front of the hall where her film was shown to get An entry card expressing sadness over him and tearful eyes as he looks closely at the advertisement that covers everything he presented. The place inspired the state of the acting performance with its associated elements and created a different character from George, who was an example of happiness. Lighting represented an active element in the scene 1,7,00 where he sat He watches his films alone in his secluded place. He stands in front of the bright screen and his shadow reflects on it to draw his figure Silhouette quarrels with his shadow and pours his anger on him, as it is what remains of dozens of beautiful pictures of him on large illuminated screens to end without

before that a snapshot confirms this meaning, as the young man who accompanies Bibi Miller tells him through an inaudible dialogue written on the screen (It is an honor for me to meet you, my father is very fond of you). The intent is clear that it means The past generation does not mean the present and the youth of today.

The third indicator: The elements of the cinematic language deepen the specificity of the performance of the film actor.

Scene: 13,37,00 in which the accessory represents one of the elements of the cinematic language and its relationship with the character that motivates and leads the actor's action. A large-sized painting was painted by the artist smiling happily hung in his house, he descends the stairs and meets his painting, smiling for some expression of a radiant psychological state and overwhelming happiness, the opposite of meeting her when It is stored in Baby Miller's house on 12, 25 and 12, where she provoked his anger and sadness, as if she was laughing sarcastically at him, collapsing in front of her, shocked and stunned. Returning to his happy, optimistic performance in the following shots, a large picture of George in the form of a large advertising poster covers the wall of the external studio, where he represents the identity of the company and promotes its production. After that, he walks smiling happy inside the studio. Then the mirror represents the accessory of a new relationship. His chauffeur to the public signs it happy jokingly in the name of the dog. Scene 22,49:00 Using costumes as language elements, Bibi Miller creates a physical and spiritual relationship with George's hanging jacket, embracing him and treating him as a man. 34:00, where he takes out the same luxurious suit and takes it to offer it for sale to eat and drink at its price, with the state of performance contrasting from happiness and glow to sadness, disappointment and frustration. The place created for George a stimulus, not an active one, and feelings associated with information that the place conveyed, and after that, feelings were formed, such

2. The film actor has the ability to diversify his performance due to the great potential of the cinematic medium.
3. The effectiveness of the elements of the cinematic language within the film script has a clear impact on the performance of the film actor.
4. Creating the aesthetic of narrative images that depend on movement, suggestion, color and lighting is also subject to the expressive physical capabilities of the film actor.

Conclusions

1. The abilities of the film actor have a clear role in presenting and deepening the material and mental ideas.
2. The cinematic discourse has a coherent structure led by the distinguished film actor and contributes to its dramatic growth in a clear and effective manner
3. The relationship between the narrative structure and the performance capabilities of the film ideal is an inevitable relationship that cannot be omitted.

Recommendations

The two researchers recommend conducting a study entitled (the harmonious relationship between the performance of the real actor and the hypothetical character in the film).

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features, accusing his shadow of all its stupidity, vanity and failure. Disappointment and thus his shadow leaves him and the screen remains white as he stands in front of it without reflection.

Thus, the actors expressed, through their bodies, meanings and connotations that referred to psychological and emotional states in many places, including scene 5,40.00. George and his colleague expressed various feelings between happiness, anger, emotion and enthusiasm. For him, dancing and waving movements express happiness and harmonious leaps, and his colleague was angry with gestures and kinetic signals that expressed Insults and anger The acting dispensed with words by enriching the meanings with physical movements, scene 48,00,00 distinguished by acting within the acting where the actor crossed his personality as George and his innovative personality that drowns in the cinematic show while he suffers drowning while looking at the scene as a spectator and an actor at the same time in general, the actor brilliance by maintaining the distance Between him and the personality of George and the dramatic and psychological transformations that emit intellectual meanings and connotations. Finally, they expressed a new and happy psychological state to reach a solution between the mime that he specialized in and the speaking acting he was known for, to start a new beginning by creating a dance that brings them together and their brilliant progression to new successes, after which the voice of the actor is heard for the first time after the end of the film events and before the end word. A different body expression and innovative body language from everything they've been through together.

Results

1. The specificity of the cinematic image in form, movement and processing contributes to the specificity of the performance of the film actor, as in the research sample.

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