

# Psychological Stimulation as A Performance Technique in Monodrama Performances

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## Abstract

Psychological stimulation is one of the most important factors in performance and a source of emotion, achieving behavioral goals and overcoming several psychological influences such as frustration and poor self-confidence, and it works to raise skills, abilities and focus to accomplish tasks, as well as it has an impact on relationships and communication, as it renews and pumps psychological energy to face challenges in terms of raising the situation morale and strengthening the will and determination, so psychological stimulation is based, By transforming intellectual perceptions and improving mental images from negative to positive and through internal self-dialogue and its ability to know and identify negativity in the self and overcome it and positivity in it to work on attribution and strengthening it to form and broadcast desires of various kinds and names and support them through performance, adaptation, flexibility and the ability to communicate and psychological compatibility with the surrounding environment Psychological stimulation works on evaluating the reaction and making the right decision, as it is the real desire towards the emancipation of the ego and the self in the monodramatic performance and the effectiveness of responding to an external action with an internal psychological influence. It is not possible to achieve a performance with accuracy and a high level without the presence of a psychological stimulus that suits the strength of that performance by controlling the emotional and physical and technical effort by communicating with the other, the past, the present and the future, and strengthening the self and motivating it in a monodramatic performative theatrical space and atmosphere. Therefore, the current research included four chapters, the first chapter dealt with the research problem, which was represented in (psychological stimulation, a monodramatic performance technique). (Representations of motivation in the monodrama) As for the third chapter, it included the research sample, the research tool, the method of research and analysis to present the play (Botox), and the fourth chapter included the results of the analysis, the most important conclusions, then the referral and the list of sources.

**Keywords:** human psychological conditions; emotions; relationship; motivation; psychological stimulation; monodrama

## Introduction

### Methodological Framework

**Research problem:** The monodramatic performance is an embodiment of the human psychological conditions and their emotions, which establish the visual motor action and the verbal and audible narrative, by studying, analyzing and evaluating the method of psychological effectiveness and its negative and positive repercussions, which contributes to enhancing performance and achieving the highest level of achievement with a positive correlation relationship. It is characterized by emotional and intellectual integration and performance techniques, and these studies varied, including (motivation or psychological stimulation). And its relationship with monodramatic performance to reach the transmission of internal psychological energy and direct performance by raising internal factors that stimulate and enhance the performance technology system.

Assuming that each life embodied theatrically has its own psychological world, which is the main element and the important pillar in stimulating the self and human thought. To perform a specific behavioral system with a communicative psychological stimulation system for action and reaction in the monodramatic performance, conflict formation and event construction from the above, the two researchers formulated their research question about psychological stimulation as a performance technique in monodrama performances. The importance of research and the need for it: Any performance behavior requires a psychological stimulus that pushes towards that behavior. The importance is to shed light on psychological stimulation and its relationship to the development of monodramatic performance as an internal technique that enhances and motivates the actor to transform it into an external reaction that translates verbally, kinesically and gestural expression,

as well as benefiting scholars and researchers in the field of monodrama theater.

### **The purpose of the research**

The research aims to: Psychological stimulation is a performance technique in monodrama performances

### **Research Limits**

When: 2009-2019. Spatially: Presentations of the College of Fine Arts / University of Mosul and the first and second monodrama festivals for the city of Mosul.

### **Objectives**

Studying psychological stimulation and its association with monodramatic performance.

### **Fifth Psychological stimulation language**

Psychological stimulation language: "a force within the organism that motivates it to perform a specific behavior, causing it tension until the behavior achieves its goal in it." [1], And it is, "It rubs the thing behind it, a market or a market, and it is said that it stimulates it, stimulates it." [2], Motivation is "every word, deed, or sign that motivates a person to a better behavior or works to continue it. Motivation develops motivation and leads to it." [3], It is the presence of motivation from the same feeling for a specific act. [4].

### **Stimulus as a noun**

Motivation is defined idiomatically as "the generator of activity and effectiveness at work, and it is one of the active ways to get the best of others, whether it is related to material or moral matters." [5], It is also "perception or reception of an external influence. Directing it towards positive or negative thrust, depending on the nature of awareness and understanding of the nature of the external influence on the part of the individual. [6] The researchers define procedurally the term motivation: it is: the internal psychological energy and the reaction towards the negative or positive external influence, and its organization as an stimulus or stimulus and directing performance and motivation is a basic subjective center upon which behavior and performance are built by creating effectiveness and rushing towards achieving goals with psychological and subjective capabilities that raise forces and work to improve skills Performing technology.

### **Theoretical Framework**

The first topic: psychological stimulation and behavior. Human behavior is the result of the individual's internal psychological stimuli, which

control the building of his personality with the ideas he carries that take the largest part of his preoccupation until the passion reaches him, where activity, exultation, pleasure, joy, self-satisfaction and happiness in the circumstances in which he lives, his motor and intellectual activity is rapid, distracts his attention and transforms it from one topic to another quickly. [7] He possesses the mental ability and the physical ability to be effective and to live in his own world which he is obsessed with most of the time." "As a product of the processes of generating energy and directing it to a specific destination [...], And instinct according to Freud has a source as well as a goal and an object, and the source of instinct is the state of excitement or tension [psychological stimulation] inside the body [8], That is, it is a directed will, so every movement and behavior is an interpretation of an inner will and it is a previous decision that he unconsciously chose and traded on until it was translated as an external behavior in action and expression. The emotional desires that appear in public in the form of behavior are what can be clear and apparent, and there are other repressed desires that are not disclosed, even if it is hidden from us, even slips of the tongue, forgetting things and appointments, and heedlessness that causes accidents, spontaneous movements, daydreams, and delusions of imagination, all come from unconscious motives, and we achieve through them what we could not achieve with awareness. [9]. Not From something that moves or is still, except with an urge, as in stress and excessive work as a result of the motive of acquiring knowledge and seeking knowledge or money. "It is the axes around which the process of reorganizing the activity revolves in a new way, and they are also agents of change, as they gain old habits new directions." [10], The process of intellectual development, activity skills, teaching and learning are related to the amount of motivation, motivation and desire, and desires and motives vary. The individual contemplates and researches all the environmental variables surrounding him at the external (external) or internal (psychological) level. It stems from a need that generates an incentive, motivation, and a desire towards achieving or revealing what he aspires to. Psychological stimulation is an energy that drives the individual from the basis of his needs and his influence on the external environment and its impact on the building and formation of the human self, and because the needs of the individual change according to external environmental and internal psychological variables. The stimulus and the behavioral response

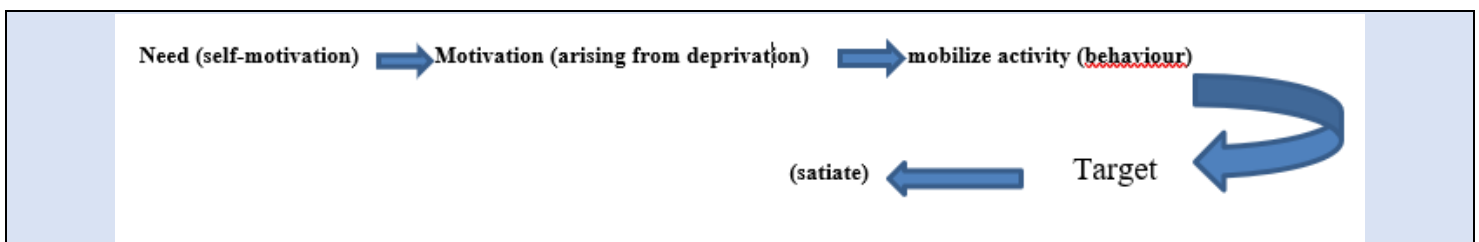
are also variable because there is a relationship between stimuli in the external world and responses from the organism under certain conditions. , which are the conditions for the existence of a stimulus provoked by these stimuli [...] that is, the organism is born with a set of sensory-motor associations that can, under the condition of the presence of a stimulus, call for a special system of responses that we have created that satisfy this need [11], What motivates individuals to take certain behaviors is a result of the stimuli to which they are exposed, Psychological stimulation directs them to respond to those stimuli, which determine behavior, Motivation is the state of internal arousal, and its stimulus is an internal or external need that directs the individual and motivates his behavior to achieve certain goals Motivation, then, is based on what the individual needs, from which the "Needs Theory of Abraham Maslow" \* appeared (1930-1940), which provides a general framework for dividing the individual's needs and motivating him to achieve the human self in the light of the following five levels:

- Physiological needs of the individual.
- The need for security and safety
- The need for love and belonging.
- The need for self-realization. "[12]

What Maslow's theory brought is an organizational report on the priorities of the individual's need, starting with his need for food in order to sustain his

life in an environment to reach stability and self-realization. They are the structural stages of the character that are reflected in his performance, Every need that stimulates to reach satisfaction turns and changes to other needs in the line of behavioral and personal construction, so any behavior carried out by the individual stems from a need that precedes him that generates motivation towards achieving and satisfying it, and according to the theory (Clark Hill) \* motivation theory Which emphasizes the mechanism that enables the individual to survive and continue, it believes that the behavior stems from a psychological stimulus that works to satisfy needs and motives [ 13] The performance of individuals towards a behavior has two functions: The activating function, as it provokes the behavior and motivates it to act, and the directing function: it does not motivate the behavior only, but directs it towards achieving the goal associated with the behavior. [14]. Motivation is the energy that affects the performance of individuals in a certain direction. "When the internal state of the stimulus is stimulated, the individual becomes motivated to do the behavior that leads to achieving the goal." [ 15]

The motive for the behavior of the individual arises from psychological stimulus to the state of deprivation or need in order to satisfy it, as in the following scheme:



Psychological stimulation is linked to human behavior as energy or activity to achieve a specific performance "and it does not calm down until you achieve the goal you seek, and then the motive is satisfied, and it restores the body's psychological, physical, biological or mental balance and comfort, or all of them together." [16] and its connection The level of performance because it is an internal energy that leads to kinesthetic, verbal and emotional behavior with the intention of achieving a desire. It overlaps and is linked with theatrical art.

Representations of motivation in the monodrama: Theatrical monodrama depends on the body of the actor who carries all the ideas of the text and performs

them on the stage, the actor's performance and his "personal emotional life intersect with the character he wants to play and the motivation gives energy, [17] , To perform from the actor's understanding of the character and its dimensions, assuming [if magical], It works by being the energy that moves the actor forward, and because it is the motivator of activity. [18] By knowing the motives of the characters, the actor is able to perform his role in the best way possible because the actor's behavior and movement are based on a set of psychological and intellectual stimuli on which the theatrical character is built. Intellectual stimulation gives horizons of expectations to determine the extent of response to goals in order

to achieve them and the motivation to achieve them Performance is “more than a means of entertainment, and more than a mere form of persuasion or learning.” And more than just immersion in sublimation of pent-up feelings, it is an occasion in which we contemplate ourselves as a culture or society, and know ourselves.[19] It is therefore a process of provoking thought and conscience that works to direct awareness to understand past events and what they will lead to in the present and the extent of their impact on the environment and behavior of individuals.[ McClelland's theory One of the most famous theories in this field is that the stimulus is a strong emotional state that provokes an expected response [...]

Therefore, the expectation of pleasure or distress based on what happened in the past is responsible for the occurrence of the behavior [20]. The actor's response and his performance expectation may be towards preference, and the motive for his behavior is positive, or perhaps towards distance and avoidance, and vice versa, towards surrender and stillness, that is, it is related to the presence of motivation and its motives. The level of motivation, motivation and desire for achievement is what controls the behavior. Intellectual stimulation of knowledge and awareness is the cause of motivation and directly, if the greater the actor's awareness, motivation and understanding of the reasons for success, the greater the motivation for achievement, and the less his awareness of those reasons, the less motivation and heading towards failure. There is what accompanies the needs of the actors and motivates them for their motives and for the purpose of them and their achievement. The individual is supported by a moral, intellectual and psychological energy in his path. Weiner confirms \* in the theory of causal attribution that the internal energy [motivation] has an effect on “expectations of future success along with its effect.” If he attributes his success or failure in a job to controllable factors, he is expected to make an effort in the future and persevere to a greater extent than if he attributed his success or failure to uncontrollable factors such as luck, systems, or a task. [21] Motivation can be observed in performance through indicators that also belong to the actor himself through his desire and appreciation for his performance and his connection with the environment in which he performs. Self-efficacy [motivation].

It is the basis for attributing the causes of success or failure in performance in addition to the environment. “The step we take in our reasoning for

the events and results we face is to first determine the location of the cause that led us to the incident, behavior or result, whether it is related to the individual himself, and it is called (internal attribution). Or factors surrounding a person called (external).” [22] The theory of causal attribution bears a central and important assumption between success and failure, which is that everyone tries to maintain and maintain his behavioral and performance form in a positive way for themselves by attributing the reasons for success to internal forces and stimuli (intellectual and psychological) and effort, And follow-up and perseverance, and that the reasons for failure are external causes related to the environment, and the intellectual stimulation is represented in the monodramatic theatrical performance with perception, thought, conscience, emotion, imagination, imagination and daydreaming by employing them as a psychological technique that has its effectiveness in the monodramatic performance in the transformation and fission between the characters, conflicts, and the changing and diverse emotions. Through thinking, where “the concept of thinking includes multiple connotations and meanings, including judgment or belief [...], Intention and intent, or anticipation and inference, or remembering and recalling past experiences, or making a decision, or solving a problem, or imagination and creativity. [23]. The process of stimulating thinking is accompanied by several mental visualizations\*, “which are very strategic and proactive, and imagination links them, and the mental picture may be lively or faded depending on many factors.” [...] Many researchers of idealism have linked mental image to hallucinations on the grounds that hallucinations are projections of mental images [...] Often the mental image in artwork has a special meaning that we do not directly realize, as this image comes as a result of an action creative”[24], The visualization process for the acting performance begins with a self-perception along with the director's instructions, with an internal stimulus to start the mental visualization and the first seed for the growth of the character and its presence in the performance, “in the process of mental visualization \* stimuli of any kind are presented [...] and begins to visualize the experience of performance through the mind, [25] These stimuli are intellectual stimulation to clarify the features of the character in the mind of the actor with his total awareness of its dimensions, imagining the character and understanding its relationship with other characters and realizing the motives, emotions

and motor expression within the limits of the environment, time and place of the presentation. Part of the performance time, duration, speed and timing of the participation of body parts in the movement, and it is called the time basic the other part is related to the intensity used in performance and the degree of muscle contraction itself, called the dynamic basis. The third relates to the directions used in performance in relation to the body and its various parts, called the spatial basis [26], Visualizations bring the style of self-expression, thought, and conscience closer to the personality and create motivation in the actor with self-motivation to comprehend his role in the environment and space of the theatrical performance embodying the personality and its social and psychological worlds and its performance techniques, and also depends on the extent of his emotional readiness and motivation and this is achieved through realists "internal and external, the internal reality is the aspect The secret or the inner part of it, and the outer reality is the apparent or overt aspect In it, his actions, actions and behaviors appear using the prey and the senses. Conscience and conscience are two words that are directed to express the innermost human being.[27] And because the theatrical performance is based on the course of events for the characters in the extent of the disparity and contrast of those emotions between injustice, sacrifice, passion, indifference, hate, envy, greed and love, it is transitions between positive and negative emotions, and its evaluation is based on action and reaction and the resulting behavior and impressions that resonate socially and psychologically in the self-Aristotle's purification was only to be based on emotion and conscience and their psychological impact on self-discipline." Purification represents a measure of emotional and psychological balance, as this balance is reflected in his self-creation, and on the social side, and thus he transgresses to others. Aristotle's purification was only to be based on emotion and conscience and their psychological impact on self-discipline." Purification represents a measure of emotional and psychological balance, as this balance is reflected in his self-creation, and on the social side, and thus he transgresses to others.[28], The situations that confront us, especially the emotional ones, leave a psychological impact on us, or an impression, or push us to take a certain behavior, and theatrical performance, in turn, is linked to the emotional stimulus, being part of the communication channel that is linked to imagination and feeling, so it has the ability to influence and change human

behavior, and imagination is linked to mental perceptions. Thought and Creativity: "The quality and effectiveness of imagination is what distinguishes the creative artist from others. [...] because of its role in bringing the distant and holding the bonds of kinship between antagonists and discordant ones, and also through his ability to form mental images of things that were absent from the reach of the senses, and the effectiveness of this ability is not limited to mere mechanical utilization of sensory perceptions related to time or place. Rather, its effectiveness extends far beyond that, reshaping perceptions. It builds from it a world distinct from its grandmother and its composition, and combines discordant things and divergent elements in unique relationships that dissolve dissonance and divergence and create harmony and unity. [29] The mental capacity is achieved in the formal formation and the formation of material worlds through imagination, as it is "the whole consciousness in terms of being able to achieve its freedom, i.e. able to shape reality and impose its foundations on building the external world."(30), As well as being a reflection of a previously tangible image accumulation, creativity is nothing but a psychological and mental impulse and a mover of ideas in daydreams and "establishing the relationship between the personality's mind and the imagined thing whose images and states are reflected in an internal dialogic relationship."[31], And that dialogic relationship is the first component of behavioral and performance representations that come after successively in achieving the goal and the mental image, and daydreams come in being a self-psyche energy to open the horizon and change. It is announced within each personality, but we feel its presence through behavior and performance and the accompanying slips of the tongue, lapses, straying, and negligence of what occupies her thinking and dreaming about As a matter of psychological balance, the mind tends to compensate for the minimum through daydreaming in an open space without restrictions and under the influence of space and time in an environment that is not balanced with itself and causes anxiety and tension behaviors "that cause the conflict between forces, conflicts and desires conflicting or dissimilar, whether between The individual and the external environment, or within the individual himself.[32], And that behavior is primarily affected by the surrounding environment, and it has a direct relationship with the motives and influences on which the behavior is based, which produce responses and reactions in the same person

and his behavior, whether those influences are internal or external, and the psychological and social state in his relations with the other, which achieves the ratio of interaction, positivity and achievement with That environment or leads to repression, isolation, failure and the emergence of conflict and anxiety, as it “deals with the environment in which he lives, and the relationship between him and it depends on the individual’s knowledge of this environment and his awareness of its elements and the extent of his interaction with it.[33], Theatrical performance is affected by the general atmosphere and theatrical environment of the show, as it is “the air of the place, The time in which man lives surrounded by a world full of sounds and various possible things.[34] And being affected by that environment generates emotions as a result of psychological stimulation to relate to his relationships with the other, according to which his performance responses are formed. Among his psychological, intellectual, physical and vocal techniques in his embodiment, his active presence and his self-communication with the supposed character and the other in an event, conflict and situation in a space and psychological atmosphere in which the actor imposes his presence were present here and now.

The indicators that resulted from the theoretical framework

- Psychological stimulation generates the ability to acquire performance knowledge, skills and techniques because of its direct and indirect impact on performance behavior
- Psychological stimulation is a basic requirement and an important element that allows the monodramatic actor to easily and easily access the worlds of characters, thus reducing the process of transition and transformation from one character to another.
- Psycho-intellectual stimulation is emotional perceptions, cognitive skills, and expressive kinesthetics that enable the monodramatic performance to perform its tasks and achieve its goals at the highest level.
- Monodramatic performance includes psychological and social characteristics, events, situations, and self and psychological conflicts with the other, and thus requires energy and psychological and intellectual activity to achieve these characteristics.
- Psychological stimulation appears as a behavior in the monodramatic performance and can be observed through the manifestations and

indicators related to the presence and efficiency of the monodramatic actor

- Self-efficacy, according to the causal attribution theory, is what influences performance and reactions, negatively or positively.
- Psychological stimulation tends as a driving force to drive behavior towards achieving a psychological or material need or desire.
- Psychological stimulation maintains the level of performance behavior, as it is the internal forces motivating activity that reinforce and adapt behavior with the course of theatrical events.
- Intellectual stimulation represents the monodramatic performance with perception, thought, emotion, imagination, daydreaming, and in the form of behavior perceived by the senses and provokes the conscious mind.
- Giving stimulus a trait of flexibility for behavioral shifts and changing psychological states in monodramatic performance.
- The monodramatic performance is distinguished from others by the efficiency and effectiveness of psychological and intellectual stimulation and its connection with his imagination and mental perceptions and his thought by embodying contradictions and contradictions.

## Research Procedures

**The research sample:** An applied sample was selected to display (Botox) according to the following justifications: A. Approach it from the title of the search. B. Check the answers to the questions of the problem. C. It is closer to achieving the research objective. The researcher relied on the indicators of the theoretical framework as a tool for research analysis.

Third: Research Methodology: The researcher relied on the descriptive (analytical) method to analyze the research sample.

**Sample analysis:** Play: Botox. Written, directed, and played by: Slick Salem Al-Khabbaz. Year: 2018 Venue: School Activity Theatre.

### The idea of the play.

The idea of the play, in its general framework, revolves around the human tragedy that the city of Mosul was subjected to in 2014, and the obscurantists’ control over all the material and moral joints of the city. He is harsh with himself that broken and disappointed self as a result of oppression and the harsh experience that she went through and the man talks to her in the other way so that his dialogue simulates the self and

collective awareness, so his dialogue with her expands to the extent of reprimand and reprimand for being an authentic person with a cultural, intellectual and civilized history represented in the city, , but she gave in and got used to and kept silent on the pain against her will, like everyone else, there is no longer any meaning to anything, even the tavern and his songs and his flirting with his beloved no longer has any meaning because he lost and lost and everything died, and only the voice of awareness and conscience that screams to awaken himself, self and awareness The collective, and demands the exit of all those claiming to belong to this city and the intruders on it until he is eliminated and killed, as if he does not allow the voice of conscience or the self to be aware and think and demand its freedom.... Its fate is death.

### Presentation Analysis

Since its inception, the monodramic performance has granted several data that provoke the human subject intellectually and psychologically, and in behavior stemming from psychological and intellectual stimuli that pushed towards defining the position of the opposition against persecution. And through a dialogue directed to the imaginary and invisible other represented by his frightened, weak and broken humanity, to synchronize the performance with its events with the crisis of salvation and the exit of the city (the city of Mosul) from its catastrophe , The actor (Slick) recovers the past of himself in that era in which darkness fell on the city, and the confusion of man and his own inability to deal with what surrounds him, which is an intentional imitation of the conductive self, awareness and collective thought for advancement, liberation and salvation, and the actor (Slick) expressed it by employing the internal motivation Intellectual and psychological to stand in the face of obsession, oppression, weakness and failure to escape from isolation and the great restriction of an entire city that possesses healthy physical bodies but lacks the will and moral forces Which was dominated by fear and terror, they are in psychological and moral death, the actor (Slick) tries to wake them up from him and resist oppression and rebellion against him by stimulating the thought and awareness of the other, and the actor (Slick) with his mental perceptions and his search for salvation from information and specifications. And his awareness, and he is the one who motivates him to confront, and converses with the other (his faltering self) and provokes him to push towards confrontation, the behavior of the actor (Slick), his impulsiveness and his

self-efficacy represented the philosophy of opposition from the Akhramat and the authoritarian and against the intense fear and caution before the people of the city and what prompted the character (Slick) to appear in the image of the rebel to limit the Tension and rebalancing with intellectual stimuli that address and stop the desires of the obscurantists, It is also as a symbol that reinforces the originality of the city and its people who reject all those forces and coercive laws. The external psychological pressure on the actor (Slick) could not obliterate himself in the dark. Rather, the performative and positive reaction to it was by psychological and intellectual stimulation, which made it difficult for what surrounds him, and he sees that the real darkness is negligence in all Its physical and moral forms, the conflict took several directions, the struggle of (Slick) with himself by accepting to stay in this environment and breaking it. And his external conflict with the other represented by the obscurantists and the lack of trust between society and even his conflict with the sky, everyone is afraid and cowardly, and his struggle is also with the time that passes in vain, and this is repeated in the performance of the actor when he moves his hands to the right, left and up, his energy represented by his imagination and conscience is provoked by provoking the conscious mind, And the actor (Slick) was his performance with an internal expressive split between consciousness (conscience) and himself and the other, everyone became accustomed, accustomed to silence and submission or escape from confrontation And escape was embodied by flapping his hands by playing with the rubber-cutting barrier. The awareness of the actor (Slick) and his intellectually active self-embodiment strength despite breakage and disappointments, and represent the opposite of the other. So, he takes a rope and deliberately strangles himself to end it, then he wakes up from his delirium and there is no benefit from awakening himself, for she does not respond. As she leaves the war disappointed, the scene moves to the actor (Slick) remembering his girlfriend, trying to contact her, but to no avail, as the phone is switched off. The actor (Slick) moves on imagining her coming and embodying her presence, using a wig and a summer dress of a red and white striped woman. He treats the dress as if it were the other body represented by his lover. Talking to her, flirting with her, and dancing with her, and it is only a matter of moments until the indiscriminate bombing begins, and both of them fall to the ground and death steals from them. But he is unconscious and in real shock, so he takes her remains to move them to a safer place, then takes

them to the right of the stage and puts them on a chair and talks to her when you don't want to. His behavior with the variables of events with mental perceptions and psychological and intellectual effectiveness in performance.

The emotional and sentimental expression of the actor's performance with his singing and the musical effect has the effect of gaining the sympathy of the recipient, so the actor gets angry and screams after he is certain that everyone is dead.... Why don't you respond while I tell you what happened to you... So, the actor turns into an obsession with what the obscurantists planted and injected into thought, so he screams towards to the left of the front of the stage, he is interlocuting the audience, and Alim appears with signs of anger, resentment and sarcasm. .... Do you know that not responding to the rulers, what does it mean.... I mean, a crime punishable by the laws of the earth and heaven, then he returns to the center of the stage behind the X sign.... We just have to hurry to them... We just have to tell them that they are honorable to us. We belittle them ... The effect of external pressure and oppression was reflected on the performance of the actor and his internal expression of his feelings and conscience and his expression of the reality of the material, moral and psychological tragedy. This is why his performance took a rebellious and rebellious approach with psychological stimuli for what the personality and intellectual went through because the actor possesses internal actors between mental perceptions and imagination The reality of what happened and its facts, which the actor (Slick) interacted with, and expressed it with quick movements and screams that emerged from a humane self, in which fear, anxiety and oppression accumulated from what I experienced in the past by performing physical and expressive gestures in which he expressed his past inability to change something and ridicule what was and still is flattery and submission He is struggling to get rid of his attachment to that past and present represented by the presence of those who claim to belong to this city and have not presented it with anything but applause, as it is still bound by poisoned ideas that are injected here and there and generate psychological and intellectual bloating that finds no one to oppose it.... But no flattery anymore, no applause anymore. Get out of our homes. Get out.... the rebellious and angry actor, intellectually and physically, breaks and rips the imposed restriction to cut and rip the white rubber pieces represented by the sign of X, but as soon as liberation and salvation and his expression of his free

thought, he silences his voice and his thought and opinion ends with a missile that kills him.... So, the actor Slick falls at the top of the middle of the stage and embodies this with his body's struggles that struggle with the bombing, as if it is the end of every awakening of thought and awareness and a cry of truth.

## Result

The performance in the monodrama depended on the association with a motivational stimulus for communication and emotional impulse in behavioral expression. Motivation contributed to raising the actor's performance ability to implement a new and different behavior according to situations and monodramatic events in the form of an action and a response to it as a reaction. Giving the actor a positive expectation horizon to achieve the goals by converting it into a dynamic performance activity and effectiveness. Motivation focused the psychological energy of performance towards the actor's awareness of the importance of motivation and emotion to express in physical language and verbal and gestural expressions in monodrama. The effectiveness of motivation confirmed the importance of the monodrama with its intellectual and psychological association in highlighting the meanings of emotional and emotional emotions. The absence of motivation in the monodrama makes the actor's expressions a body without soul and meaningless. The individual differences in the efficiency of performance in the monodrama were clarified through self- and emotional stimulation as it is related to the level of attendance and performance expression. Motivation played a prominent role in understanding behaviors and their causes, as it is the cause and justification for the behavior.

## Conclusion

Monodramatic performance is achieved only with the actor's cognitive ability and skill in employing psychological stimulation with his performance techniques in building the monodrama. Stimulation is a harmonious and homogeneous mixture of thought, sentiment and imagination that provokes the conscious mind emotionally and behaviorally with kinetic formations and expressive language to form a vivid visual image. Psychological stimulation has exceeded the accountability of assumption and illusion in performance because it stems from a need



that formed the motivator, motive and justification for the performance behavior. Psychological stimulation is a technical performing technique and experience to achieve different emotional rhythms in harmony with the physical language and expressive ability and skill in the performance of the monodrama. The work of psychological stimulation to intensify and enhance mental perceptions in the sequence of performance transformations and their actions to deliver the goal and message of the monodramatic presentation.

## Recommendations

- Emphasis on the importance and effectiveness of psychological stimulation by conducting theater courses and workshops.
- Inclusion of theatrical study curricula with the concepts of motivation and psychological motivation.

**Suggestions:** A study of adaptation and body efficacy in the performance of the monodramatic actor.

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