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# Relationship Between Theatrical Image Elements And Music In Silent Theatrical Performance The Beaches Of Delinquency As A Model

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## Abstract

The present study consists of four chapters. Chapter one is devoted to the research problem that is centered around the following question; What are the mechanisms of theatrical image elements and their relationship to music in the silent theatrical performance? The present study is significant as it highlights the most important aesthetic and artistic relations between the elements of theatrical images and music in Silent theatrical performance. It also sheds light on the basis for the operation of theatrical images elements with music in the production of the implicit meaning and the confirmation of the apparent meaning in the silent theatrical performance. The present study aims to identify the elements of the theatrical image and its relationship to music in the silent theatrical performance. The chapter is concluded by stating the special and temporal limits of the present study as well as defining the key terms. In chapter two, the researcher studied the elements of theatrical images, the mechanisms of their functioning in harmony with music, the importance of music in silent theatrical performances, especially the study of each element and its integrity with the music designed for performance in harmony and agreement with the other elements. As for chapter three, it includes the research sample, the research tool, methodology, and the analysis of the selected sample. Chapter four includes the results, such as:

1. Music is an effective element as it creates an aesthetic distance, which helps in spiritual catharsis and the development of the aesthetic and intellectual sense of the recipient.
2. Music creates the emotional responses of the recipient through its harmony with other theatrical elements, which help in creating the intellectual and aesthetic images.
3. Through its harmony with lighting, music controls the general rhythm of the theatrical performance, which helps in not distracting the recipient's thought.
4. Music controls the actors' movements and performances through the ups and downs of the tempo as it overlaps with those movements as an audible equivalent to the idea of the text and presentation with the other elements.
5. Music is employed as interludes permeating the movements of the actors that helps to connect the recipient's mind.

**Keywords:** Theatrical image elements, relationship, music.

## Chapter one

The research problem

Theatrical art is that sign system of a semantic art that depends on the multiple signs systems. Images scientifically and aesthetically merge to produce an art of semantic intensity that has its aesthetic, artistic, and philosophical reflection. Thus, it is that intellectual system that addresses the recipient and mimics his/her thoughts and aspirations, especially in the silent theater. It entirely depends on the aesthetic and visual sense, temporal rhythm, spatial space, gesture, and movement, in addition to the fact that the body and other show elements are the basis for the production of the aesthetic image. The relationship between the body and its movements and other show elements is a relationship that is similar to the relationship between the body and soul, especially The body is the basic material in the mime. As for the expressions related to gesture, movement, and aesthetic and visual sense, it is the image that expresses the philosophical idea of the content of bodily expressions. In addition, the silent theater is that theater which depends on the production of theatrical images that involve the intellectual and aesthetic dimensions sent to the recipient in a symbolic way . The theatrical image is those visual, dialogue, and audio relations with a philosophical and intellectual dimension, which is an important component of the work or theatrical performance itself. The theatrical image in the silent show is nothing but a reduction to the image of reality in terms of size and space. Thus, the theater is a miniature image of reality or life due to the sensory, auditory, and social connotations it involves. Those connotations seek to create an impact on the recipient with the aim of creating fun and excitement for him/her. The theatrical elements participate with each other in producing a creative image that appears in the form of integrated and united artistic aesthetic images with each other. It also produces the aesthetic image that achieves fun and excitement, especially the element of suspense. Therefore, it produces a work Outstanding creativity.

The silent theater is completely dependent on sending its intellectual codes and components through the union of physical gestures combined with other show elements to generate a huge number of signs with an intellectual and ideological impression to the recipient. Music is also the main element as it is the abstract artistic language that addresses the human conscience and feelings. It is the element that helps in conveying ideas to the recipients with the help of expressive physical language and physical action, in addition to the activities of other performance elements. It produces sensory and psychological effects in giving the general psychological atmosphere to the theatrical performance. It also produces a rhythm for the show. Music is an important tool In supporting the rhythmic aspect of the show, which will gives the ability of real simulation or the real echo of the inner music of the silent show and the atmosphere that embraces that inner maturity as an invisible thought that settles in the soul and continues to grow and generate knowledge in the heart. Accordingly, music should merge With all other elements of the show in order to create an integrated intellectual environment that is full of philosophical images. In the silent show, music is part of The whole as it cannot achieve its goal in isolation from the other theatrical elements. The harmony of performance and other elements with music is necessary, especially since music in the theater produces an integrated artistic work that depends on the balanced dramatic harmony and overlapping between the other elements of the show, in addition to the vocabulary of musical and theatrical construction. They involve virtual images inspired by the world. This harmony gives an aesthetic and intellectual dimension in the process of producing philosophical and artistic meaning as they include the aesthetic language that is capable of building integrated theatrical images that are harmonious with each other, especially since they are harmonious in aesthetic patterns with a multiple impact that produces sensory mental images that belong to reality to produce a fictitious concept that is capable of reaching the realistic image from which the recipient reduced his/her virtual image.

Accordingly, the research problem revolves around the following question;

What are the mechanisms of operation of theatrical image elements and their relationship to music in the silent theatrical performance?

Significance of the present study

**The present study is significant due to the following points:**

1. It highlights the most important aesthetic and artistic relations between the elements of theatrical images and music in the silent theatrical performance.
2. It sheds light on the basis for the interaction of theatrical elements with music in the production of the implicit meaning and the confirmation of the explicit meaning in the silent theatrical performance.
3. Researchers, academics, and students in the field of theater, cultural and artistic institutions benefit from their understanding of the concept of theatrical images, as well as highlighting the aesthetic relationship between them and music.

**The objectives**

The present study aims to identify the elements of the theatrical image and their relationship to music in the silent theatrical performance.

The limits

Time: 2010.

Place: Iraq –Diwaniyah.

Definitions of key terms

Elements:

The element is the simple thing from which the complex is composed, such as stones, tiles, and logs from which the palace is composed, and like the letters from which speech is composed, and like the one from which the number is composed. The element in logic is one of the members of a species or class. The meaning is that the elements of things are their simple parts. The elements of language are its avalanches. The elements of knowledge are its principles. The elements of the triangle are its lines and angles.

Images are forms, features, and types (Sulaiba, 1980).

Every integrated art is based on the relationship between its sensory and mental sides. It accurately and directly reflects the pattern of relations between the individual and society in every age (Al-Razi, 1983). Image is the essence of all arts and it is something that exists only for perception, stripped of its physical and causal system (Gachik, 1990).

The artistic image has been defined as a spatial visual formulation of the movement template that characterizes a special imagined, innovated formula (Hakeem, 1986).

It is also defined as an artistic tool to comprehend the dimensions of form and content because of its advantages between these features of bonds (Al-Sagheer, 1982).

It is defined as everything that depicts and shows its form clearly, so the meaning of image is the apparent, the pure, and the manifest, such as the formal system that declares the pure truth, and the formal declaration that is called to show the thing after it is hidden... (Sulaiba, 1980). It is called image because it includes the search in the forms of inference. It is produced by the strength of its image, not by the strength of its substance.

The artistic image is defined as the relations that exist between the expression and meaning in the literary text, and the outcome resulting from their association, the combination between the significance of the utterance and the gestural meaning in achieving a literary model. Image is an artistic tool to comprehend the dimensions of form and content with its advantages and what is between them and the ties between them which makes it impossible to separate them (Princeton, 1972).

It is also defined as the re-creation of a feeling in the mind by means of a physical perception. Therefore, when the human eye sees a color, the image of the same color is formed in his/her mind, because its internal basis will become an identical copy of the same color 11 (Abdulhameed, 1981).

As for image in the theater, it is defined as an organized form of all the assets in the theatrical space at a specific moment. It includes actors, scenery, lighting, and other contents of the theater (Abdulhameed, 1981).

Image is also defined as those intellectual systems, philosophical utterance, and infinite, mysterious, and archaeological structures that open an opportunity for emotional and frightening contemplation that interprets the magic of the universe and reveals its undeclared secrecy (Al-Qasab, 2003).

#### Procedural definition of elements of the theatrical image

It is the totality of the creative formation processes that produce the mental show images in its form, formations, and intellectual content, based on the links of the relationship between the components of those images. It produces an intellectual output vision in the display space. Thus, the production of a virtual reality that is interpreted by the external presence of the theatrical show.

Music is a science and an art. The science of music is one of the natural sciences based on mathematical rules, which is the arrangement of the ear and the succession of sounds in a harmonious and proportional degree so that the melody is composed of it and the ear is palatable because it is based on different musical scales (Al-Hilou, 1972).

It is also defined as a human language other than the written language and it has many biological, psychological, and social functions (Abduladheem, 2001). Music is important in expressing emotions as well as expressing and embodying ideas.

It is defined as a mathematical science that builds on the rules of melodies. For each series of numbers, it forms a musical scale that makes it independent in its character and advantages (Al-Saffar, 1988).

It is type of art related to chanting and percussion (Binhaddou, 2010).

#### Procedural definition of elements of theatrical image and its relation to music

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It is the process of producing the intellectual and aesthetic meaning of the theatrical performance through the harmony of the elements of the theatrical image with the music.

## **Chapter two**

Theatrical image elements and their relationship to music in the silent show

Theatrical art has a comprehensive potential, resulting from its ability to collect all the arts in its environment or space. It includes both visual and audio aspects of arts. It has a great impact on obtaining the aesthetics of silent and non-silent theatrical performance, music, and dance. Singing. All plastic and cinematic arts can be included in the silent theatrical performance system and become active parts that seek to influence and be influenced.

Theatrical art is considered a comprehensive art because it brings together all kinds of arts to reach an integrated scenic state. It also combines all of the audio-visual arts, such as singing, dancing, music, and other elements. Theater art seeks to transmit its intellectual and aesthetic images to all human senses, creating a theatrical image, which has connotations at the level of reception. The theatrical image is that visual scenery image that the viewer and observer imagine in mind, sense, feeling, and movement. This image is often a mezzanine, consisting of a group of stereoscopic and non-stereoscopic visual images on the stage. It consists of the linguistic image, the actor's image, the choreographic image, the icon image, the kinetic image, the photographic image, the scenographic image, the plastic image, the chromatic image, the space image, the musical or rhythmic image, and the observational image.

Thus, the theatrical image is a set of visual and audio relations, since the image in its general sense is a mental and visual representation of the visible reality, and a direct perception of the objective external world, an embodiment, a sense and a vision to unite together to reach a higher goal, which is the formation of a group of significant semiotic signs through theatrical performance (Thani, 2007). These signs are also loaded with connotations, ideas, and aesthetic images, especially the educational images carried by the silent theatrical performance. Music is one of the elements of theatrical performance that must be complementary and accompanying the scenography. Its importance is embodied in drawing the theatrical image, which is to show the inner social and basic meaning of the overall relations of the theatrical event. In other words, this element is no longer a sound effect that seeks to create an atmosphere in the play that comes in harmony with the atmosphere of the play. The theatrical image contributes to unifying the feelings of the audience, as well as strengthening the element of integration between the hall and the stage, and creating an expressive theatrical image. This image comes from emotional impressions in the same recipient. The theatrical image is considered an intermediate material between the theatrical performance and the recipient in order to deal with all his/her senses. The image is just a mediator and a force that transcends the mediator to possess the spectator (Shaqroun, 2009). It is clear that the recipient is the important part in the making of theatrical image.

The theatrical image is completed for the recipient through the elements of the theatrical performance, especially the movement of the actor. The movement is also an important element in shaping the theatrical image, especially in the silent show that mainly depends on movement and music. They act as an interpreter of feelings and thoughts that are intended to be transmitted to the recipient in order to visualize it with tangible and formal intellectual connotations. The movement is of high aesthetic and philosophical value, striving to reach the theatrical performance to the optimal image, because of its human and social values through experiences and formulations that

have a moving time in New developed strategies that are close to spaces associated with specific human groups and currents (Sanchet, 2004).

Due to the importance of movement in the theater, the researcher believes that modern theatrical experiences have effectively contributed to making the theatrical movement studied artistically and aesthetically. Theatrical movements are not randomly placed, but they have intellectual and psychological references, which the director employs to reach a sublime state of reception through image theatrical installation. It is considered as textual processing carried out by the director on the stage. Movement in the silent theater is all gestures, postures, external behavior, and movement of groups which are the most important components of the theatrical image. They are viewed from two angles. The first angle is psychological where the internal motives on which the actors rely in their movement And the directors in their directives. The second angle is physical where the outward appearance is performed by the actors and monitored by the directors with a deliberate eye to establish the theatrical image in line with the philosophy of society and its educational value (Pliziton, 1997).

The theatrical movement is linked with the musical element in the production of the theatrical image in the silent show, especially the educational images. It contributes to maintaining the rhythmic speed of the show through highlighting the meanings of that movement, performing and experiencing the role, and highlighting the contents of its movements, and highlighting the spirit of the text and its graphic components that constitute the overall picture of the show (Al-Sahla, 2008). Music accompanies the kinesthetic representation, where its role is to follow the movement and interpret it (Hazber, 2006).

As for theatrical lighting, it is another element of the theatrical image. It is the complementary element to the atmosphere of the silent theatrical performance. Theatrical lighting is the element that is able to appeal to the audience aesthetically and intellectually through the light composition that is crowded with many diverse forms that are related to the signs of visual discourse within the space. They have their own connotations, which give the recipient a space of anticipation and amazement. At the same time, a revolution took place in the theater through the developments of technology, which gave lighting its language, which has a great impact and has a privacy that fragments the hidden ideas and visions of the director, actor, and author. It is a statement of the director's vision. This vision becomes clear through the compatibility of the elements, especially music. Lighting can express all appearances.

Lighting in the theater plays an effective role in appealing to the emotions and feelings of the recipient if it is linked to the musical element according to a certain technique. Feelings and emotions of the recipient vary according to the diversity of theatrical lighting, which means its magical effect on him/her, and the color and shape it bears. Thus, music and lighting are two important elements in drawing and forming the aesthetic and educational image in the silent theater. The visual rhythm of the scene gives the output an aesthetic value, as it activates beauty, and sometimes reduces the boredom of single-tempo paragraphs, and connects paragraphs whose no real unity. In other words, rhythm gives diversity the appearance of homogeneity and makes homogeneity more enjoyable (Yalmuz, 1961).

As for the makeup element, it is the element that is greatly affected by the lighting system and the effectiveness of the music. Lighting is directed to the characters of the play in the first place and the theatrical place of the image. Accordingly, it must employ an accurate scientific recruitment in order to highlight that desired and expected image from the theatrical performance. It is

necessary that The theatrical director should choose the colors of makeup to match the general and private light on the stage. The director should also give advice to the theatrical lighting designer to avoid any color lights that affect the quality of the actors' makeup and change the basic colors to other colors when the light falls on them. The amber color in Light is the most appropriate color that makes the makeup warm and emphasizes its details. The bright red light turns all the makeup colors into gray except for blue and green. The dark red color spoils the makeup colors (Abdulmu'ati, 1996).

As for theatrical costumes and accessories, they are also problematic elements for drawing the scenery image in the theatrical performance, because of the implicit and explicit implications, especially the silent theatrical performance. Age, profession, gender, and the costume of the actor contribute to giving meaning to the play. Through the play, the designer is able to clarify the difference in the character's structure, social classes, the age difference between them, and their moods, as well as their social status and the human and educational values that the character has (Al-Nassar, 2011).

Theatrical costumes are a complementary element to the installation and creation of the theatrical image in terms of form and content. Their role is manifested in deepening the expressive aspect and the identity of the theatrical performance, because the process of perception is manifested in absorbing the values of the form and its contents and references in the structure of the costume. The aesthetic composition of the costume is integrated with the artistic construction of the actor's character. The content of the costume enters into a dialectical manner with the merits of the theatrical performance.

Theatrical costumes fall within the aesthetic and intellectual perception of the recipient of the theatrical image. They involve implications that represent all aspects of life in drawing an intellectual picture of the scene, as well as supporting music and other techniques. The importance of music is evident in showing the content of the costume by presenting the sensations compatible with the personality style expressed through the fashion, as well as the make-up. It has a close relationship with the costumes. There must be a correlation between these two elements to create a harmonious and compatible depiction of the theatrical character, as well as the designed decoration. The decoration is an element that is no less important than other elements in its ability to draw and indicate the scenery image of the show, with its various connotations that the recipient can read, in addition to the fact that it is a component part of the image. They are the same Integrated sensory cognitive relationships built so that an ideal image is not produced for display without one of them and no aesthetic spaces are created in the display without one of them (Al-Wae'li, 2014). The image represents a metaphor, or more effectively, devices for amusement and play, destroying the traditional forms of the stage to exploit new places, thus restoring many spaces for the purpose of theater.

Silent theatrical work usually resorts to techniques and symbols in memorizing the contents and connotations of the theatrical text. It is based on theatrical elements as it is a word-free show and adopts the complex theatrical image with a precise composition. The metaphor of meaning is the focus of the silent artwork because it transfers the performance ability from the writer's script to the recipient because the language of the artwork is not necessarily verbal, but there are other systems of semantics, if any, that provide a number of possible readings for the presentation and the image (Von, 1993). The audio-visual elements of the theatrical performance must be compatible in order to create a reception situation that bears images and educational and social dimensions

that are intended to be communicated through The mediator. The director may employ dance, rhythmic movements, and other elements.

The researcher believes that the actor's body, accompanied by other elements, is a basic technical structure in the creation and clarification of the image drawn by the director with its connotations. It is the visual element, which has the ability to communicate an unspoken, rather expressive, cognitive language, if it agrees with the musical dramatic act. The body replaces the text with the plastic language of the body that is accompanied by the musical language through visual and auditory formation, especially the silent theatrical scene, which is an important formative element in the theatrical performance, which is affected by the aspects of scientific, social, and intellectual life since its early inception. It has its ability and attractiveness to attract the awareness of the viewer. It is Defined as the building or the form that addresses the mind, thought, and feelings of the spectator through the process of suggestion and interpretation (Attia, 1996). This appropriateness is measured by the extent of the expressive effect resulting from the main idea through the meeting of all the elements of the artistic show. Accordingly, the view involves educational and aesthetic semantic values that the recipient can read through the psychological and intellectual impressions that the view creates on the recipient, with its symbol and semiotic signs. Music is the basic supporter of these signs. Music and other theatrical elements have tangible connections that do not come out from considering it also a form of receiving, which is controlled by data bearing the peculiarities of its intellectual and sensory structures.

The researcher concludes that there is a reciprocal relationship between the theatrical show and discourse system. The recipient looks at the theatrical performance as an integrated artistic unit. The function of each of the constituent elements of the theatrical image coordinate with other elements. It is not possible to imagine a theatrical performance without music, just as it is not possible to look at the show in isolation from costumes, actors, or other techniques. The heart cannot be separated from the body (Popov, 1976). This is a reference to the relationship of artistic elements with each other in the creation of the theatrical art image with all its contents and ideas. The formed images mean putting many things together, so that in the end, they are one thing that is coherent and expressive. The nature of the existence of each of these elements contributes to achieving the aesthetic and educational theatrical image. Music is one of those important artistic theatrical elements in drawing and shaping the theatrical image, especially the intellectual one, because of its connotations and implications that are hidden in the folds of its rhythm and melodies, creating a psychological atmosphere. Theatrical image is a general term for the theatrical image and emphasizes the psychological or emotional aspects that are related to the text, as well as being an important element and a basic component for achieving an aesthetic and intellectual image in the show. It generates a sense of integration in the recipient, and consistency between other components of the theatrical image.

### **The theoretical framework indicators**

1. Music creates the general psychological atmosphere for the show while giving it an intellectual and aesthetic character.
2. Music is an essential element in unifying the elements of the theatrical image in the silent show, especially its intellectual value, which is involved in its melodies and rhythms.
3. Music works with the other elements to motivate the semantic and expressive energies in the silent theatrical performance.



4. In the silent show, music interprets the goals of the author and director and seeks to convey them to the recipient.
5. Music has its deductive functions, linking scenes, as well as its influencing function in the human conscience.
6. The theatrical image in the silent show is accomplished by the requirements of theatrical elements, including music.
7. The theatrical image produced by the silent show is a space for all the elements and images of the theatrical performance. Music helps to achieve harmony and unity.
8. The body is treated as an educational mediator with social and educational values in most silent theater performances. Music enhances and supports this mediator.
9. Music has the ability to show and shape educational structures within the theatrical performance because of its expressive and semantic capacity.

### **Chapter three**

#### The research Procedures

This chapter includes the methodological procedures taken by the researcher to answer the question that the researcher put in his research problem to achieve the research objectives and reach the exact methodological results.

#### **The research sample**

The researcher intentionally chose the sample of his research, which is the play of (Beaches of Delinquency) as the model in the research for the following justifications:

1. The play includes music and theatrical images, which the researcher looks for in the research objective more than other shows.
2. Availability of the presentation and viewing by the researcher.
3. The researchers did not analyze or study that sample, which prompted the researcher to include it in his present study.

**Table (1) The research sample**

Silent theatre name	Author	Director	
Beaches of delinquency	Qassim Muhammad	Mun'emSaeed	

#### **The research Methodology**

The researcher adopted the content analysis descriptive analytical method in describing the show.

#### **The research tool**

The researcher adopted the indicators of the theoretical framework as the research tool adopted in the selection and analysis of the sample.

## Sample analysis

Beaches of Delinquency is the name of one of the silent plays directed by the artist (MoneimSaeed). It was presented at the third annual Festival that was held in Al-Diwaniyah province. It was performed by the Al-Diwaniyah mime group.

In this theatrical performance, the director expressed the author's thought about human nature and its innateness and ignorance regarding the subject of good and evil. The idea of this show showed what those qualities are and how a person acquires them through the environment. They are rooted in the human soul. Despite that, the final and only option is Man. Those struggles are useless, since the mechanism of acquiring human qualities is due to the extent to which man has advanced intellectual system, in addition to considering that the issue of good and evil is the central point in human life. Through this silent theatrical show, the director showed that the product of those two dialectics is nothing but those relationships that are not based on a moral intellectual approach in human life. It lives within the human soul and social relations. It showed that the dialectic of good and evil is an interaction that indicates the continuous imbalance in human life.

The director presented the author's idea that the nature of human life is required to live according to these two contradictions until it is completed by those contradictions and under their different circumstances. Man strives to overcome that stage of life, with the means that may help in that, and with the diversity of those human problems and conflicts, solutions have varied. It is imposed on the person to take a special approach to each problem to overcome the immediate problem.

The idea of this show focuses on the theme of love, tolerance, and good dealing that the director wanted to convey to the recipient through the scenography he employed that included the body of the actor to reveal the spirit of safety and reassurance. The director also used the coast to indicate the end of these conflicts that will finally be safely anchored. The implicit meaning of the coast is safety. The director used the cross to be able to convey a peaceful idea and concept of coexistence between the other conflicting parties which is the sweetness of power. The play ends with the reunion that was separated by those terrible wars.

The director presented an image that is represented by the letters of various nationalities that were carried by the actors on the stage. The letters were Latin, Chinese, Arabic, and other letters to convey an intellectual image that culture is no longer a hack for anyone. They also indicate that Iraq is a country within those multi and diverse cultures.

The character of the sculptor who discovered the place and the ship looked for hope, love, peace, and life. This theme expressed that there are historical and cultural roots of Iraq that can be interpreted through these papers as well as the historical plates and pieces. The director tried to revive life again.

Music was of two types. The first type was represented with the music designed by FadhilSalim. The second type is the music selected from international pieces. This music was chosen according to the situation required by the dramatic moment. This music achieved both types of aesthetic pleasure in addition to intellectual pleasure. Because of its intellectual dimensions, the recipient reaches a state of understanding and acceptance, in harmony with the spirit of the show and showing its dimensions in its entirety, especially its ability to arouse the emotions of the recipient and link his/her senses first and then link the parts of the scenes, with the help of expressive movements of the actor's body and its consistency with the other elements. Music created sensual and psychological effects in imparting the general psychological atmosphere of theatrical

performance. Music and the body language of the actor can determine the rhythm of the scene. Thus, it determines the rhythm of the play as a whole.

In this show, music is an integrated system. It carried an integrated whole of feelings and meanings. It also decoded the mysterious and encrypted symbols of the show. This was evident through the musical variations of templates, melodies, and rhythms. It gave dimensions to each character, and expressed the views and opinions inside them. Music was the loud voice to the silent character, which made it possible for the audience to understand the mechanism of their thinking, viewpoints, and aspirations.

The theatrical image was integrated with the integration of theatrical performance elements as well as the presence of the music element. Music was in harmony with the other elements of the show such as decoration, lighting, costumes, and actors to draw sensory intellectual structures. The tasks of music became clear in the image space for this show through its ability to remove barriers between mind and soul. This was evident through the design of music with lighting movements. Music was a suggestive image in its connotations. It was noticed through the organized movements of the bodies in the decoration of the show. The prepared music revealed a great harmony in the rhythm that speeds with the speed of dialogue and movements while maintaining the general rhythm of the silent theatrical performance, especially accompanying it with other elements of the transitional scenes of the show. Its survival is an important element in highlighting All images prepared by the director and author.

Music was in harmony with the elements of other theatrical images explaining the human values expressed in this theatrical discourse. It was considered an active element in clarifying and highlighting those values, especially the values of the individual and society. Changing the costumes of the actors, and changing the rhythm in terms of speeds and the rhythmic types used in them, especially the rhythmic variations used in the case of the characters' struggle. The scene was escalated through it, as well as the cases of the characters' fall. Certain rhythms are compatible with the nature of the event to support those diverse images, especially the aesthetic intellectual images. They expressed an intellectual, educational, and value dimension through rhythmic and melodic speech expressing the spirit of the age and society.

The body was dealt with as an educational mediator with the social and educational values in this silent show, considering that the physical movements are movements that are not supported by the spoken language. The musical sensory language was the effective tool that expresses those values, and as a language that supports the movements of the actors in communicating their ideas and aspirations. Expressive music was a medium with sensory connotations that confirmed the integrated aesthetic character. Through the compatibility of music with the movements of the actors, it was able to suggest a danger that warns humans, a specific event, or about past memories. Theatrical images helped to bring the recipient to a state of mental awareness of the show, in addition to that they did not assume an independent importance without imposing themselves in isolation from the event through hormonal melodies that can attract viewers and distract them from those images. But, they were supporters and the basis for them.

The musical sound and the musical melodies designed for this silent show were associated with human emotions and feelings through vocal diversity, melodic diversity, stratified tones, rhythm, and kinetic diversity in lighting designs and colors, especially fashion.

The music designer deliberately used the moments of silence in which he wanted to convey a specific idea or content. This was evident through the total silence of the elements of the theatrical performance, which achieved an aesthetic distance between the show and the recipient. Thus, it was able to draw images that have a positive impact on the mental and sensory thinking of the recipient. It is considered an effective tool in developing the awareness of the viewer through the aforementioned diversity. Therefore, it helped the recipient to open his/her mind so that he/she could think realistically and logically in the events of the silent show.

In this show, music was a basic and effective pillar that has an important role in the integration of cognitive and sensory theatrical performance through meeting the main idea of the show. It was complementary and interacting with other theatrical techniques to highlight the images that the director wanted to clarify. Music revealed that important and essential relationship between Theatrical characters. It revealed the function of music through its framing function expressing the theme of the show from the first moment of its inception, as well as the expressive function. Music prepared for this show expressed the scenic situations of the show and accompanying it as well. The situations experienced by the characters emerged, in addition to their ability to accompany the negative characters. It also clarifies the state of tension and anxiety in the hearts of these characters, especially their ability to draw the nature of the positive characters. Music supported that wonderful educational image.

The music prepared for this show varied in terms of its composition and colors so that it made the recipient in a state of enthusiasm, incitement, or political mobilization. It was compatible with what the theatrical scene requires, which is considered influential and gives the show its rhythm in shaping meaning, and drawing theatrical images, especially intellectual ones.

#### **Chapter four**

##### **The results**

1. Music was an effective element by simulating the minds of the recipient. It created an aesthetic distance, which helped in spiritual catharsis and the development of the aesthetic and intellectual sense of the recipient.
2. Music created the emotional responses of the recipient through its harmony with other theatrical elements, which helped in creating the intellectual and aesthetic images.
3. Through its harmony with lighting, music controlled the general rhythm of the theatrical performance, which helped in not distracting the recipient's thought.
4. Music controlled the actors' movements and performances through the ups and downs of the tempo. It overlapped with those movements. It was an audible equivalent to the idea of the text and presentation with the other elements.
5. Music was employed as interludes permeating the movements of the actors that helped to connect the recipient's mind through sensory components that can be interpreted through sense and reason.
6. The rhythm in the analyzed sample was a control of the dancing movements performed by the actors through their bodies, as well as the artistic and intellectual diversity of lighting and costumes and changing the decorations of the show, which helped set the general rhythm of the show. In turn, this helped the recipient to realize the changing ideas of the show.

7. Music was able to create an aesthetic distance between it and the recipient, which helped in spiritual catharsis. Thus, it developed his/her thought aesthetically and intellectually.

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