

PalArch's Journal of Archaeology of Egypt / Egyptology

MUSICAL INTELLECTUAL AND ARTISTIC HARMONY IN SILENT THEATRICAL PERFORMANCE

Oras Abdulzahra Hamzah,

Babylon Education Directorate/The Open Educational College – Babylon

Email: oraasabd@gmail.com

Oras Abdulzahra Hamzah. Musical Intellectual and Artistic Harmony in Silent Theatrical Performance-- Palarch's Journal of Archaeology of Egypt/Egyptology 17(5), 1792-1807. ISSN 1567-214x

Keywords: Intellectual and Artistic Harmony, Music, Silent Show.

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 aesthetics of intellectual and artistic harmony of music in silent theatrical performance? The present study is significant as it highlights the role of music in theatrical performance in general and silent performance in particular. It sheds light on the foundations of building music in terms of melodies and rhythms and sheds light on the elements of the theatrical image and its relationship with music. The present study aims at identifying the musical intellectual and artistic harmony in the Iraqi silent theatrical performance. The chapter states the special and temporal limits of the study and definitions of the key terms. Chapter two tackles the musical intellectual and artistic harmony in the silent theatrical performance. The researcher examined the aesthetics of musical employment in the silent show, highlighting the role of music in presenting the intellectual and aesthetic images in the silent show and the ability of music to create a general atmosphere for the display. Chapter three includes the research sample, the research tool, the methodology, and the analysis of the sample. Chapter four presents the results, such as:

1. The music accompanying and supporting the movements of the actors' bodies, which was in the form of songs or solo music, was consistent in the analyzed sample.
2. The music matched the movements of the actors in the analyzed show and it was an audible equivalent to the idea of the show.
3. The international musical pieces were in the form of commas that permeate the movement of the actors' bodies. They helped to highlight the educational images of the performances through their sensory components that can be explained through sense and reason.
4. The songs and musical pieces in the analyzed sample were in harmony with the idea of the work. They were as a complement to it through their ability to highlight the various images.

5. The music and its rhythms varied from one piece to another and from one melody to another in the analyzed sample. These shows were not based on one melodic line, but they varied according to the display panels. They complemented it intellectually and aesthetically.

CHAPTER ONE

The Research Problem

When man was found on earth, music accompanied him in all life changes and developments. The beat of his heart is nothing but rhythmic music on the basis of which his life and existence are organized, in addition to the huge musical capabilities nature possesses, such as the sounds emanating from the environment in which man lives. Such as the sound of the wind, the rustling of trees, the trickling of water, the sound of rain, and so on. At that time, man did not neglect the importance of these sounds. Man tried to know their sources as soon as he heard them. He liked these musical sounds made by the components of nature. A quantitative and qualitative development occurred in the field of creating musical sounds.

Music is one of the elements of theatrical work. It has accompanied the theater since its first inception as an indispensable basis for supporting and expressing events. Music possessed purposeful, dramatic aesthetic values represented in creating an expressive psychological atmosphere as well as an element of attraction for the recipient, in addition to its figurative or influential forms in establishing the aesthetic distance of the theatrical performance through its effectiveness in expressing the depths of the human soul, and giving the theatrical performance a distinctive and rich aesthetic rhythm.

The importance of music in the theater through its association with other components of theatrical work played a role in achieving harmony and compatibility and linking the mind of the viewer. So, music is one of the instruments of theatrical performance (Tovstonukov, 1970: 287). Music supports the rhythmic image of the show, which Most directors try to achieve through that musical rhythm that seeks to make the recipient feel pleasure resulting from the musical harmony, in the events of the theatrical act in particular, and the characters and the theatrical view in general. One of the distinctive types of theatrical arts is the silent theatrical art. Music is the important and basic part of this art. This type of theatrical works frame the body of the actor in dramatic structures, exploiting movements, gestures, signs, and postures of the body without using verbal speeches.

Then, the importance of theatrical music is due to the silent theatrical performance as it is the important element in creating illusion and achieving artistic pleasure on the one hand, and preparing for imposing a psychological climate that matches the course of the show on the other. It can be employed to support the educational image generated through the movement of the actor's body, the image with all its educational ideas and contents aimed at consolidating the correct values, customs, and traditions, the movements of the actor's body accompanied by music are the main engine in the formation of that aesthetic and educational image in theatrical performance. Music supports

that image with their ability to help The silent actor communicates his/her ideas to the recipient and has the ability to encapsulate the theatrical scene with visual and audio aesthetics.

Based on the foregoing, the problem of the present study revolves around the following question;

What are the aesthetics of intellectual and artistic harmony of music in a silent theatrical performance?

Significance Of the Present Study

The present study is significant due to the following points:

1. It highlights the importance of the role of music in theatrical performances in general and silent performances in particular.
2. It sheds light on the foundations of music operations in silent theatrical performances.
3. It highlights the elements of the theatrical image and its relationship to music in the silent show.
4. It helps researchers, academics, and students in the field of theater and cultural and artistic institutions, especially those studying musical arts, by identifying the importance of music educationally and intellectually.
5. It is useful for students of fine arts Faculties and institutes, especially (the theater department and the music department), as a study that introduces them to silent theater and music.

THE OBJECTIVES

The present study aims to identify the intellectual and artistic harmony of music in the silent theatrical performance.

The scope

Time: 2012

Place: Iraq, Babylon

Definitions of key terms

Harmony:

Harmony of melodies.”

Harmony of melodies means their regularity in a way that is pleasing to the ear (Ibn Mandhour: 4406).

Synonyms of harmony:

It is also defined as the criterion that pertains to the continuity of the text (Sulaiba, 1982: 160), that is, the continuity of the significance generated by the relationships formed within the text (Matar, 1998: 130). The textual harmony is based on the verification of many semantic relationships between the parts of the text, such as:

A. Connecting relations

B. Relationships of dependence

Muhammad Khattabi believes that there is no text that is harmonious or not harmonious in itself independently of the recipient (Masoud: 704). Rather, it is the recipient who judges one text as being harmonious and another as being

not harmonious (Khayyat: 70). In a special sense, harmony is the destruction of melodies or the effect of the beauty that occurs in the soul when hearing several musical sounds at the same time (Mathkour, 1977: 137). They differentiated between the melodies reproduced from hearing the sounds of agreement between the independence of immaterial barriers and their agreement in one system. Sensory harmony is described as perfection, in addition to the principle of finality, unless the work of art becomes not in view of what is found in nature, but rather makes art its independent field and enjoys its own beauty, just as judging the harmony of a thing presupposes harmony and compatibility between its opposites (Fadl, 1987: 23-24). The principle of teleology is subjective. Its action takes place when perceiving the beautiful thing. This beautiful thing appears coordinated and does not exist for any purpose other than facilitating the process of harmony between imagination and understanding, a process that results in a feeling of pleasure or satisfaction (Masoud, 1967: 706).

Intellect

Gathering ideas, hesitating the mind in contemplation, asking for meanings, and the meanings that come to the heart. It is the collecting of ideas. It is the source of thought. It is the use of reason in something that we solve or realize. It is the implementation of the mind in things to obtain knowledge. It is the general meaning that is given to every phenomenon of mental life (Al-Bustani, 1986: 562). It is a force that gives rise to other ideas that motivate action. Therefore, no distinction should be made between a mind and a will, or between a known idea only and an action that achieves it. It is the highest form of mental work, including analysis and coordination (Linguists, 1988: 952). Intellectual harmony is defined as a mental trick or mental activity that aims to include things in understandable, reasonable, and clear systems, clear structures, functions, governed by their relationships and connections."

Artistic:

The artist's expression of the ideal of the most perfect beauty by his/her production.

The depiction of nature and its transcendence to what is above nature (Ibrahim: 11)."

It is also defined as a creative work. The artist's application of his/her knowledge to what he/she deals with... in a way that evokes feelings and emotions and delights the mind and heart (Samir, 1989: 11) (Mukhtar, 2007: 681)."

It is a type of human activity, which is the person's communication of his/her emotions to others in a conscious and voluntary way, using some external signs (Youssuf, 1981: 13).

It is also defined as a means of organizing, clarifying, and understanding human experience.

Procedural definition of intellectual and artistic harmony:

It is the achievement of an objective structural system in the silent theatrical performance through the interdependence of its articulation through the music used in it. Thus, it acquires an aesthetic intellectual tint added to its aesthetics.

CHAPTER II

The Aesthetics of Intellectual and Artistic Harmony of Music in Theatrical Performance

Music is a cornerstone in the life of humanity from the first glance of life to this day. It was formed and produced according to the nature of the era and its special philosophies, which is found in the tremendous development in the field of music. It moved from the ritual state to the expressive state. Music is “one of the greatest human capabilities. Moreover, it is one of the basic aspects of human upbringing. It is part of the comprehensive human development system and cannot be viewed in isolation from other aspects related to human education and learning. It is part of the aesthetic and cultural education that cannot be neglected or ignored in building the human personality. So, music is considered one of the inseparable elements of human life, whether it is in art or real life. This matter indicates that music cannot be dispensed with by any means, especially for those who consider music as spiritual energy. It is an intellectual beauty source since the beginning to the present day.

Music was considered the basis for unifying people’s emotions and feelings, as well as unifying the elements of life in a single society. Music was able to express the individual and the group in coordination and unification. Music is cognitively involved in exchanging cultural structures, strengthening ties, strengthening bonds of friendship and love, and integrating people on the local level in one society, which extends to other societies on the life level. Perhaps, it is possible to form an intellectual, aesthetic, and cultural image of any country by informing of the type and level of its music. So, music is able to evoke an image of social life. Some laws of nature effect and are by something that is higher (Muhiti: 9).

Music arose and developed within the data and capabilities of the social environment supported by a certain philosophy. It affected and was affected by the era to which it belongs, especially its impact on all other types of arts, as well as considering it the linking document between those arts, and the effective tool in influencing the human psyche (Jolious, 1990: 37). Music is not only Arranging the melodies according to its controls only, but it is one of the most important means of communication for the meeting of emotion with the soul in the human soul. Social philosophies were among the basic data for the emergence and development of music. Those philosophies were multi-directional. They were subject to the philosophy of religion and the civilizational construction of any society, which makes people’s music represent their intellectual, civilized, and living nature. So, it influences and is affected by those philosophies as a result of their impact on the human psyche. Hence, music can be considered the bridge between soul and mind, which made music take the highest place among arts. It is the only one that Possesses

vocabulary that humans understand and is known to all people around the world. (Plato) states that music is superior to other arts on the basis of The effect of rhythm and melody on the inner soul of man and his emotional life.

Music is able to interpret the artwork in all its forms, especially the theatrical image, by embodying an expressive framework that involves the idea presented to embody those embedded concepts by arranging its sounds in an image that would provoke the human soul in the functional direction to be highlighted. In general, music means a style that is characterized by a precise sense of completeness of the image, and a balance between form and content, or between the tool of expression and the expressed meaning. It is also characterized by mental refinement.

The importance of music in proportion to other arts is due to its active role in motivating semantic energies, especially revealing the nature of human feelings that are implicit within the artistic work, as well as contributing to the creation of the general psychological atmosphere. It is often said that the music of theatrical work of all kinds, which is at the heart of the work, is extracted from it to enable the recipient to live the required state of modern photography, specifically in the silent theatrical performance. It cannot be dispensed with as it is the audible expression. The image that the director wants to highlight through the show is important, which was confirmed by (Andre Gide), who states that the musical element that accompanies expression adds to the suggestion and strengthens the matter of photography (Hilal, 1984: 462).

In its simplest form, music is a regular and balanced tonal arrangement in order to produce musical sentences with an artistic, aesthetic, and intellectual sense. This arrangement is not random, but it is a codified arrangement according to the controls and rules of musical instruments, or within the rules of Western musical sentences. This is done through Linking the melody with the selected rhythms. Where the element of rhythm is considered one of the important elements in music and its melodies. Rhythm is a specific organization of specific time values according to a specific order (Fakhourmiph, 1972: 43). In addition to the fact that music adjusts the sensory and stereotypical rhythm in the theatrical performance, especially the silent one, the silent show employed the indicative melodies and considered them an indispensable element, in addition to the fact that music is the linking part of the events of this kind. Most directors in silent shows use music to create pleasure and comfort. Then, its intellectual contents can be analyzed (Benshar, 1973: 139).

The musical language in the silent theater is a language with a cognitive and emotional context. The language in the spoken theater carries explicit cognitive and intellectual connotations that man can understand. In the silent theater, with the help of other performance elements, including the actor's body, music is considered as the spoken language that can explain or create The image to be conveyed to the recipient, provided that the prepared music is compatible with the theatrical work and compatible with the content of the movements of the actor or consistent with the general atmosphere of the silent

play. Music is not useful unless the dramatic employment stems from the core of the drama (ibid).

Accordingly, the researcher concludes that music is the spoken language in the silent theatrical performance, through which the audience can interpret the implicit images carried by the silent theatrical performance, in addition to supporting the general theatrical rhythm of the work, which is generated through the compatibility of body movements, through which the spiritual experience becomes a reality that can be touched. Accordingly, the choice of music for the work must be coherent with other elements of the show (decoration, including lighting, makeup, fashion ... etc.), up to the intellectual and aesthetic integration, which represents the ultimate goal in theatrical performance. Likewise, music helps the actor to show the inner social and intellectual meaning. The basis beautifies the relations of the theatrical event, and makes them more dazzling and more surprising for the recipient.

There is no doubt that the silent theater is that theatrical type, which depends on inclusion of a group of thoughts, feelings, emotions, and human value dimensions, which are expressed through movements, signs, gestures, and physical postures, using a set of complementary elements, as music is one of the most important of those elements being The supporter of these expressive images, because of their effectiveness in depicting events, as well as being a language of understanding and a language of sensory knowledge that creates sensation, which is innately generated from listening to music accompanying silent work. Then, the stages of gradual growth of human senses develop and become able to analyze and interpret through saturation Feelings, including the different sound effects they evoke through the auditory environment, as well as through the feeling generated by the family and social environment, and the mental environment through the educational curricula and the cultural milieu in which the individual grows. Music is composed of waves of constant frequency. The process of evaluating music results through sensory relationship. It is subject to the physiological and psychological structure, the type of environment, the social environment, the popular cultural curriculum, and awareness programs.

Music in the silent theater is that music which is connected and perceptible through the sensory side of the human being. So, it involves the connotations and sensory symbols that are consistent with the physiological formation of the human being. It can be sensually interpreted, through its interaction with the silent dramatic event. Music is A comprehensive process that deals with man in all respects, including body, mind, emotions, behavior, personality, attitudes and concepts, and way of thinking (Qaddouri, 1999: 8).

Music in the silent theater is able to create the integrative environment for the theatrical character. It is also able to support the communication of events and aesthetic images, especially educational ones. In this way, music is able to simulate the themes of drama, especially caressing the feelings of the spectators. It is able to interpret events through the expressive connotations It transmits when the word is unable to reveal and express. It is the universal language that can interpret itself by itself, through its ability to convey the

psychological, social, and semantic states of the character in its general form. It also links the parts of the silent theatrical work to form consistency and coherence in those parts (Hinry, 1984: 180).

Silent theater can be considered that theater that is loaded with wide intellectual and aesthetic semantic codes that are presented by the director through the physical movements of the actor, and supported by other theatrical techniques, to create a state of intellectual and semantic integration of the show. Characters in the silent theater move according to musical tracks and prepared sound effects. So, music can transfer those encoded ideas inherent in the silent theatrical character to the recipient. It also links the ideas of the show through the stability and contrast of its rhythm, the coloration and the melodic diversity accompanying the events. It organizes all the elements of the scenery into an integrated harmonious unit in a way that completely exceeds the ability of human imagination (Bentli, 1975: 21).

The researcher believes that music is an element of the silent theatrical performance, which is able to explain the scenery state of the text. It also creates the general psychological atmosphere that expresses the emotional state influencing the recipient. Some critics believe that theatrical music is not only the integrated constructivism alone, but it is a formative factor that supports speech and movement delivered on the stage. On this basis, music is an illustrative or explanatory act and an important audio influence. It continues to remain an element that is full of tenderness and beauty to convey the ideas of the silent theatrical show to the recipient. Accordingly, the director has to choose the music that corresponds to and serves the aesthetic idea of the show to highlight the educational and social values in it. Music “provides support for the spectator through an artistic experience in which the theatrical elements, including music, as an aesthetic expressive language in the show with the other elements integrate to achieve the ultimate goal (Abdullah, 1997: 59). Rhythm in music has an expressive ability to psychological fluctuations in the human character. Musical creativity stems from the corruption of sounds and the harmony of movements according to special stimuli that are basically subject to rules of life in the impact of its movements and the unity of its internal and external forms.

The researcher believes that music, with all its types and rhythms, is able to form the psychological image, especially the educational one, in addition to its ability to integrate into the human character to be an objective equivalent in that character. Thus, music is an audible equalizer that can be substituted for words and verbal sentences. It is employed in silent theater performances for the strength of its significance and effective inspiration in drawing and depicting events, in addition to its ability to converge the aesthetic distances between it and the recipient. The beauty of music mainly stems from its nature and accepts human permission. The beauty of music is a positive value stemming from its nature. It generates pleasure in the human soul as a result of its administrative-tasteful nature, which is mainly achieved through human physiological needs, tendencies, emotions, and previous experiences. The recipient is able to interpret the musical sentences accompanying the silent show through the ability to draw the image and feelings to follow the

theatrical event, With the intellectual references that the recipient has that qualifies him/her to interpret the course of music and link it to the scenic image of the silent show to interpret the events. Music has an important physiological function in mobilizing stillness and establishing sensory balance. It also has a significant function in highlighting emotion completely.

In recent studies, the musical sound has been considered the language of semiotic expression as it is not just decorations or additions used in theatrical performance. It is rather a case of integrative visual discourse. The musical sound is considered one of the presentation tools that has the ability to comment on events. It is also important in forming and drawing the narrative path. For silent theatrical performance, as the use of music in theater developed with the development of musicology itself, the indicative functions in supporting the scenic image of theatrical performance with the highlighting of educational, artistic, and aesthetic images expanded. So, music has several functions in artistic presentation, including:

1. The inferential function by means of which the temporality of the silent theatrical performance can be determined, as well as highlighting the personal characteristics.
2. The function of linking and moving is the possibility of music linking and moving between clips of one scene or between scenes, as well as creating smoothness between scenes.
3. Employing music can be associated with a specific event or character. It is repeated within the work more than once so that it becomes a precursor to the emergence of that character or to predict the occurrence of an event.
4. The function of creating an emotional impact significantly contributes to creating an emotional feeling for the presented event. If the image presents a specific content, the music provides depth for this content. This is confirmed by (Abdoun), who states that speech is nothing but a faint light that expresses what is in human depths while Music is a magical illumination for these depths that are far from the extent of language.
5. The predictive function of events draws the future of events and prepares for them.

Music in the silent theater is an element with an expressive language that involves sensory perceptions, which can be interpreted in an intellectual and aesthetic image when correctly and properly employed in the silent theatrical performance. Music is considered as aesthetic sensory sentences and the intellectual one that the receiver interprets to evoke the appropriate atmosphere if its identity is consistent with the identity of the material presented. Music is built on the original and sub-tones. Each tone has a distinct and expressive melodic character and has a specific tonal arrangement. It also has features resulting from the nature of the tone itself first, and the way it is composed secondly. The other matter is the expressive musical phrases that do not belong to a specific place. This means that they belong to the music of Western phrases that also have expressive connotations, such as the music of hope, music of the soul, music of love.....etc. Thus, the expressive and educational connotations are realized for each of the musical tones as well as the musical sentences that do not belong to the tone, for example, the

boyhood tone has its implicit and explicit connotations expressing the state of sadness, which is linked to the realization of a state of sadness. For the recipient to interpret the latter, the scenery state of sadness, which music contributed to forming its last image. The other example is the Kord tone, as it is a tone expressing the state of hope and the state of happiness in general. The various tones may participate in creating a multi-purpose image in the silent theater according to The director's use. The director may use the tone to express more than one situation. If the bayat tone is taken as an example, it is possible to draw several images, one of which is sad and the other is joyful according to the method of its composition and its use of the melodies that make it up. Hence, the researcher concludes that the musical tones employed in Silent theater performances have the ability to form aesthetic images, especially educational ones. Thus, music turns into melodies, a signifier with an intellectual content, expressing the scenery state of the show. Music has the ability to interpret the human essence and draw various images, since music expresses the depths of the human soul. It also reflects the reality of life in an honest and accurate manner, which is distinguished from all forms of expression in other genres of arts. The recipient can interpret it according to his/her intellectual references.

The Theoretical Framework Indicators:

1. Music creates a general psychological atmosphere to achieve artistic and aesthetic pleasure.
2. Music is an essential element in unifying emotions, especially its value and educational ability through its melodies and rhythms.
3. Music motivates the semantic and expressive energies in the silent theatrical performance.
4. In the silent show, music interprets and communicates the objectives of the theatrical image to the recipient, especially the educational image.
5. Music has many functions. In addition to its educational function, it has deductive functions, linking scenes, in addition to its impactful function in the human conscience.
6. The theatrical image in the silent show is completed by the requirements of theatrical elements, the most important of which is music.
7. Music is formed in the space of the theatrical image as it removes the barriers between the mind and the soul.

CHAPTER THREE

The Research Procedures

This chapter includes the methodological procedures adopted by the researcher to answer the question of the research problem in order to achieve the objectives of the research and obtain the exact methodological results.

The Research Sample

The researcher intentionally chose the research sample. The Images from My Country play was chosen as the model in the research for the following justifications:

1. It has music, which fulfills what the researcher looks for in the research objectives.
2. Availability of the show and watching 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 theatrical show name	Author	Director
Images from my country	Ahmed Muhammad Abdulameer	Ahmed Muhammad Abdulameer

THE RESEARCH METHODOLOGY

The researcher used the descriptive analytical method, through content analysis to describe 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.

The Sample Analysis

Work name; Images from my Country

Year of presentation; 2012

Written by; Ahmed Muhammad Abdulameer

Place of the show; Babylon

Directed by; Ahmed Muhammad Abdulameer.

..... ..

The director showed his idea as an author with the images that he expressed through the dramatic paintings that permeated the show, the permanent conflicts experienced by the current Iraqi situation, and the alliance of forces against it represented by the bat, which represented those hidden forces and the regional conflicts that Iraq and its people produced, as well as what These forces produced, including political, social, and economic imbalances within the Iraqi country. They prevented any stability, peace, and development in Iraq by fabricating those civil wars. They wanted from that to draw Iraq's policy as they wished, in addition to having played a major role in encouraging tensions and wars. These conflicts are not just spontaneous reactions, and they are not as innate human outcomes, but they have become a dangerous phenomenon

and have been likened to cancer. Moreover, they have become a well-known behavior that aims at redrawing the mentality of the Iraqi person in a way that makes him/her imprisoned in a large framework that is called deadly sectarianism. The director explained his idea as an author that these conflicts are nothing but cultures because they derive their intellectual strength from the cultural heritage associated with the historical structures of the colorful human thought. The director wanted to convey his idea as an author by drawing images of those conflicts represented in the Statue of Liberty (by the artist Jawad Salim). Thus, he was able to paint an appropriate image of the Iraqi situation with its crises in various fields, as well as revealing those hidden forces represented in the form of a bat. The director chose these birds because they are birds that represent darkness. He likened those hidden forces to being dark forces. This type is considered one of the complex mammal birds. The director wanted to convey the idea of complexity in these hidden forces in managing those Iraqi conflicts. This show is considered a silent mimetic work that falls under the art of shadow fiction. The director employed the shadow technique and some of the techniques of cinema to create a realistic theatrical environment that reveals the essence of the reality of humanity and the current circumstances. The director employed his idea as the author of those antagonisms that were revealed through black and white and through the opposing movements of the actors as well. The director wanted to highlight Those images inspired by the reality of Iraqi life when the bodies of six actors were adapted to express the content of that life after the fall of Baghdad and the pain it suffered as a result of the American occupation. The director represented them with the Statue of Liberty because this statue is a symbol of Iraqi national unity. The final result is to change the name of the Freedom Monument to (Monument of Conflicts, Fighting, and Settlement of interests) through which the director made the statue models move towards a permanent struggle and combat until the end of the play. This artistic work can be considered as a review of the Iraqi incidents in an aesthetic and intellectual way, in addition to the fact that the director's vision was crowded by taking realistic scenes from Iraq and using them aesthetically. Those scenes suggest the cruelty and strictness of life, represented by the collapse of the psychological aspects of the Iraqi citizen as well as the social and political aspects in it.

The silent theatrical performance began with the theatrical, educational, and aesthetic image that was represented through the bodies of the actors with their steadfastness and belief supported by music, which expressed stability, strength, and hope before it turned into musical effects expressing the sound of the bat. The music was implemented to create a psychological atmosphere by achieving those artistic, aesthetic, and sensual pleasures with the recipient, which helped create an interaction through which the piece expressing the spirit of love and cohesion between the bodies of those representatives. This led to achieve an educational image of the authentic Iraqi reality before the fall and before the intervention of those bats. This helped the recipient to interpret the connotations embodied in those images, with the power of music in expression, to bring back to the recipient the correct and conscious interpretation of Iraq. The director also employed the music of anticipation accompanied with the conflict movements made by the actors to create

astonishment for the recipient to open up mental horizons that the fate of this conflict is nothing but fleeting. Thus, creating that educational image expresses the spiritual education of man by highlighting the reverse side of these tendencies. The show revealed what these conflicts left behind. They can be eternal conflicts. Thus, the music in this image is a deductive function that helped in drawing and predicting future events, which helped create that educational image in an aesthetic, sensory, and predictive way.

Music was implemented as a tool for linking the elements of the theatrical performance that made up this work, especially the cohesion of the actors' movements among themselves. In the second panel, it expressed the human nature and the values of the individual and society by accompanying the events and movements of the actors with the other character who is dominant. Educational values were formed in this artwork. The painting reminds the citizen of the nature of domination and its claws. Music is implemented as an expression of that discourse. It also creates an educational image that is opposite to what was seen by the recipient. The importance of the music designer was determined in this show by being the character that helps the director to support the various images of the show, especially the rhythmic and educational image, which helps the director to highlight the inner experience of the silent theatrical show. The music helped to highlight that inner feeling of the actor. In this show, music could highlight the general atmosphere of the theatrical show. It has the ability to create the atmosphere required for the show. The silent theatrical, where she was able to transform the spiritual and psychological experience into a reality that is felt and touched, in addition to being in harmony with ideas and goals. The theatrical performance was in harmony with the other theatrical elements, which led to theatrical technical integration of the analyzed show.

The effectiveness of music in this show is clear, thanks to its spiritual dominance over souls. It was mixed with the envy of the actor for becoming one of the important means of expression and an essential element in creating the appropriate atmosphere for psychological interaction at the recipient through its ability to express dramatic situations in the theater. The importance of music as an essential element in the theatrical performance was along with the body and color contrasts. It helped create a state of psychological atmosphere for the spectator, which increased the emotional ability to receive the various feelings and emotions created by the events of the silent theatrical performance, leading to the final drawing of expressive illustrative images, especially The ability to draw educational images. In addition, it was the important element that helped the director to support the overall rhythmic image of the theatrical performance, which was considered an effective tool in communicating ideas to the spectators, with the help of the expressive language of the actor's body. The stylistic and artistic unity of the show was achieved through the sensory and psychological effects it produced in giving the general spiritual atmosphere to the analyzed theatrical performance.

The music of the analyzed show, especially in the last panel of it, came as the auditory utterance of the silent kinetic physical features and the product of emotions that reveal the psychology of the conscious human being of a reality.

It is the language of souls that knocks on the door of feelings and alerts memory. It is not only the language of emotions but the language of thought and understanding as well. It has a direct influence on the human soul through its dramatic value accompanying the theatrical event and a means to achieve spiritual catharsis and liberate the soul from its attachment to the body. Music was implemented to simulate conscience and feeling. It was considered the effective tool in this show to highlight those different values and to highlight the aspects of love, joy, pleasure, longing, and peace, as it expressed these values through their components that are compatible with the human understanding. In this show, there is light music expressing states of calm and serenity, and fast-paced music expressing agitation, anxiety, and tension. In both cases, music was implemented as an aid in highlighting the aesthetic sense and creating different moods for the recipient. Hence, the music designed in this show is an important tool in psychological education, refining the soul, and building the human personality.

The music designed for this show took three aspects. The first aspect represents its educational ability and capabilities in shaping the personality of the recipient, especially its impact on human emotions and expression of feelings and emotions. The second aspect is represented by the emotional aspect. Music provokes the various emotions of the recipient such as joy, sadness, courage, strength, and sympathy, which contributes to enriching his/her sense of feelings that increase the strength of his/her sense of humanity and emotions. This represents the third aspect of the social perspective. In this show, the music contributed to the development of the social aspects of the recipient explained through its various melodies and rhythms. It strengthened his/her self-confidence, in addition to The entertainment side of his/her life. The music in this show tried to convey the cultural and artistic heritage of the recipient, which helps him/her to form their personality in all its aspects.

The music that was employed in this theatrical performance came expressing the dramatic event at the beginning of the play. It came expressing the scenery situation. It was also implemented as a preparation tool for the recipient for the atmosphere of the theatrical work. It was able to link the scenes of the theatrical performance. The element of silence was a kind of music that could be interpreted through its directive implications in that show. With the elements of sound and silence, music was characterized by the element of vocal dazzle, which is measured by the strength of its impact on the recipient through its philosophical, intellectual, and educational components. Music was considered an essential component of the analyzed theatrical performance. It added vitality to the pre-prepared theatrical idea. Music revived the intellectual life and stirred the emotions of the recipient as it controlled feelings and emotions. It represented the tongue of all people and all parts of the earth. It was considered as the phenomena of human activity that connects the sensual life with the life of the soul through its rhythmic and melodic harmony.

CHAPTER FOUR

The Results

1. The music accompanying and supporting the movements of the actors' bodies, which was in the form of songs or solo music, was consistent in the analyzed sample.
2. The music matched the movements of the actors in the analyzed show and it was implemented as an audible equivalent to the idea of the show.
3. The international musical pieces were implemented as commas that permeate the movement of the actors' bodies. They helped to highlight the educational images of the performances through their sensory components that can be interpreted through sense and reason.
4. The songs and musical pieces in the analyzed sample were in harmony with the idea of the work and they were used as a complement to it through their ability to highlight the various images.
5. The music and its rhythms varied in the analyzed samples. It was different from one piece to another and from one melody to another. These shows were not based on one melodic line, but they varied according to the display panels. They complemented the work intellectually and aesthetically.
6. The musical sound was associated with the feelings and emotions of the recipient. This was demonstrated through the high harmony in the music, especially the perfect harmony between those melodies and the dancing movements. The music gave an indicative intellectual description.
7. Music was implemented as a complement to the theatrical images, especially an aiding factor in highlighting the intellectual values in the silent analysis as it was an important element of theatrical performance.
8. Music helped remove the barriers between the mind and the soul.

CONCLUSIONS

1. The silent show is considered a form of acting that dispenses with dialogue. The music would be the objective equivalent of being audible through the agreement of the music with the movements of the actors.
2. The silent show deliberately uses and employs significant musical melodies, since silent works are devoid of dialogue. These indicative melodies express the spirit of work in form and content.
3. Rhythm is one of the important elements in the silent theatrical performance, as it controls the general rhythm of the work, and then controls the dancing movements, especially the music and songs employed in it.
4. The silent theatrical performance is intended to encode the characters with a referential melody. This melody will accompany this character throughout the show. It varies in the sudden mood and dimensions of the character in the show.
5. Music in silent performances is considered a major element in the interpretation of the events of the silent theatrical performance, as well as its value in drawing educational and aesthetic images, especially its ability to create aesthetic distances that approach the spirit and sense of the recipient.

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