


Visual rhythm in the Iraqi theatrical performance

Hayder Aldaghlawy 

University of Basrah, Basrah, 61004, Iraq

*Correspondence: hayderjs@uobasrah.edu.iq

Citation: Aldaghlawy, H. (2024). Visual rhythm in the Iraqi theatrical performance. *Journal of Arts and Cultural Studies*, 3 (1), 1-9. <https://doi.org/10.23112/acs24021201>



Received: December 27, 2023

Revised: January 20, 2024

Accepted: February 08, 2024

Published: February 12, 2024



Publisher's Note: KIHSS stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2024 by the authors. Submitted for possible open-access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Abstract: *Background:* The visual rhythm in the theatrical presentation is of great importance in building the visual and aesthetic image. The rhythm organizes movement Sound in temporal space and movement Sound in spatial space and interruption. The importance of research and the need for it lies in providing the scientific library with a topic that requires entry into a mechanism to address cognitive theory and benefit students in the field of fine arts. *Objective:* The Aim of This study is revealing the mechanism of visual rhythm work in theatrical presentation and visual rhythm is one of the elements of composition in theatrical performance. *Methods:* Utilize the descriptive-analytical method in analyzing the research sample, and employ content analysis as the approach for examining the contexts within this study. *Results:* The director employed kinetic dramatic presentation, highlighting physical capabilities to emphasize the unique potential of conveying meaning through expressions, gestures, and signals, effectively communicating the show's concept and characters' resilience through dynamic formations and imaginative features, with lighting playing a crucial role in enhancing the overall theatrical production and increasing audience engagement. And all of this is aimed at creating a visual rhythm for the theatrical performance. *Conclusion:* The physical system is pivotal in creating movements and dynamic positions to enrich the aesthetic and creative expression of the theatrical presentation, utilizing structured language for effective conveyance of intended meaning. It symbolically represents the internal struggle between internal power and external domination, involving intellectual and aesthetic implications, where the body interacts with the theatrical space. The presentation's concept stimulates greater imaginative thinking. The use of dim lighting initially captivates spectators and enhances their focus on the visual representation and the need for this study is providing the topic that requires entry into a mechanism to address cognitive theory in the field of theatrical Arts.

Keywords: Visual, Rhythm, Theatrical, Performance, Iraq

1. Introduction

The word rhythm refers to the speed at which a certain action or incident is carried out; for example, the construction has a good rhythm of work close to the end of the house, and the word rhythm was also associated with music and then borrowed this word to become circulating in the arts. That rhythm is a familiar phenomenon that participates in visual and audio art, and the visual rhythm in the theatrical presentation is of great importance in building the visual and aesthetic image. The rhythm organizes movement Sound in temporal space and movement Sound in spatial space and interruption. The sound comes with the fist, which is also organized in a rhythmic movement. The rhythm is an internal sensory stimulus that presents itself and its variations on each reactor of the theatrical show and is characterized by adding vitality to the performance.

The importance of research and the need for it lies in providing the scientific library with a topic that requires entry into a mechanism to address cognitive theory and benefit students in the field of fine arts.

The research aims to reveal the mechanism of visual rhythm work in theatrical presentation.

First: Time limits, second: Spatial boundaries (Iraq), Third: Objective limits... Visual rhythm is one of the elements of composition in theatrical performance.

Terminologies: Rhythm: It is a derivation from the signature, which is a fast gait if it is said (the man signed) he walked quickly with the balance of his hands. Moreover, it is an organization of the intervals between the units of the artwork, and this may be the artistic organization of the separations between sizes or colours or to arrange their degrees or organize the direction of the elements of the artwork (Rizk, 1982, p. 82).

Visual: An intellectual process that proceeds dialectically from within the artwork to establish a formal language that systems intellectual and aesthetic values (Al-Desouki, 1978, p. 44).

1.2 Visual rhythm, concept and essence

Rhythm serves as an intrinsic sensory input that imposes itself and changes upon all aspects of the theatrical production, becoming a vital augmentation to the overall theatrical presentation. The dramatic text is characterized by a concealed rhythm that underlies the author's chosen words and sentences. This rhythm comprises several dramatic aspects, including character portrayal, dialogue, and thematic ideas. This literature comprehensively depicts theatrical performances, examining their trajectories, character dynamics, and the underlying tensions that form the foundation of theatrical productions. These aspects converge to establish a sense of cohesion and unity within the theatrical realm. The absence of contradictions or discrepancies within a given system characterizes consistency (Alvim, 2019, pp. 173-187).

The free start of the rhythmic experience that the text and the director do in the traditional theatre as it is known leaves harmony between the parts of the one theatrical element or all the elements, and thus the rhythm of the text consisting of events and sensations to benefit from the harmony of words and phrases and the use of harmony and other means of music right (Benecchi, 2011, pp. 32-62).

The rhythm of the presentation achieves what I call aesthetic pleasure, which pushes the recipient in the hall to move his fingers and hit the foot of the ground because the rhythm moves in us the sense of meaning and access to the process of understanding and perception when the rhythm is linked to the meaning vitally because the words that are assigned to the meaning do not kindly from their phonetic origins (Aldaghlawy, 2013, p. 156).

Since the rhythm in the theatrical presentation is pervasive and manifold in all joints of the show, it has become of great importance in skipping and awakening and growing and speed and organization. Since the rhythm is sensual, it is very difficult to install the unity of the subject in the theatrical presentation, which has divided the rhythm into auditory, tactile, visual and taste (AbdulHamid, 1993, p. 34).

As developed, the qualities of what can be called rhythmic units also work with its variations according to the rhythmic speed, and this has been for the rhythm of important and basic functions starting from building mood and enhancing the psychological state and the transfer of impression and change the pattern of the scene and the rhythmic construction of the units of the act working at the level of performance and tension scene. Thus, the rhythm is growing in the fabric of the visual image (Alsanjary & Alrashidy, 2022, pp. 17-46).

Which pushes the scene towards the peak when determined by the actor with his tools and rhythmic speed. The rhythm of the areas and sizes of the theatrical scene with its colour and area levels and intervention and rhythmic levels and depressions in diversity and sense of distance and depth is associated with the sensory feeling that provides total harmony between the sense of the recipient and the result of the visual image. The theatrical scene forms rhythmic overlaps between all its spaces and colour gradations and the compatibility of lighting with the movement and performance of the

scenography actor and sees that the rhythm, colour gradations and lighting must be in harmony with everything happening on stage (Abbas & Al-kinani, 2022, pp. 229–237).

Here, the characteristics of the visual image become available on rhythmic units that impose themselves on all the particles of the theatrical scene and thus reflect this integration on the theatrical presentation as the lines of the theatrical scene have a special rhythm and alternate between the curved lines and straight and refracted and zigzag as they reach the recipient kinetic sense within the fixed scene as is the case of colour gradations between hot and cold, which psychologically affect the mood of the recipient to sweeten to the area of expression and interpretation and thus the director and designer have achieved together rhythm leads the situation. Breathtaking lines, colours, attractive sounds and exciting rhythms can add vitality to every lukewarm we feel (A & M, 2018, pp. 1-11).

However, the movement in the theatre's rhythmic characteristics consistent with the corresponding musical effects or rhythmic pieces growing music drives kinetic growth. After the kinetic form and direction, speed, and organization, the nucleus accelerates with musical effort as if we are in front of a poem. Rhythmic moving growth within the poem, as well as the aesthetic position, is another control of the general rhythm of the character as a feature determines the personal movement and rhythm of internal growth possessed by the form of weight until it acquires a category of nucleus and characteristics of other categories (Abu Deeb, 1981, p. 7).

In the physical theatrical movement, the movement and gesture and the signal before it is selected to humanize the aftermath through its materiality and the way of organizing and coordinating its unity, as well as the experience of vocal ideals that express the timbre of words and give words a meaning that may be interpretive and invisible through the visual, and therefore music is one of the efforts that express the fa'a, and that music expresses the unknown and the invisible, and the tool does not occupy the visible. However, it visualizes it and provides the unknown with an aesthetic experience of what lies behind their physical world (Councill, 1998, p. 233).

The theatre director should indicate his areas of presence in the theatrical text and the effectiveness of his work in the theatrical presentation; if the sentences are not written in the rhythm range that contains situations or characters, place, etc., the director's problem in mixing all in a certain rhythm and format becomes a big problem (Alexander Dean, 1975, p. 354).

The establishment is a free starting point for the rhythmic experience that the text provokes. It does the director, the traditional theatre as it is known, create harmony between the parts of the theatrical element or the elements of the nickname and thus the rhythm of the text art of creating a sense of responsiveness to benefit from the timbre of the words and the harmony of phrases and the use of Synonyms and other means of silent music (Salam, 2005, p. 20).

When some specialists see that (the rhythm simulated) is organized according to the choice of vocabulary, it leads to mental sense automatically evoking what it represents. This rhythm is an intentional implementation of the second act presented as a reflection of it, and this rhythm is divided into two parts; the first is imposed by the nature of theatrical performances when an actor simulates another actor in front of him with the same formula. The second is what the actor simulates the director when the director tries to represent the role in the form he desires. As he does that, a rhythm did not It has certain historical roots in a certain scientific way, but the formula of performances and the style of directing in contemporary theatre (Al-Rubai, 2005, p. 56).

The rhythm of the presentation achieves what is called (aesthetic distance), which pushes the recipient in the hall to move his fingers and hit the foot of the ground so that the rhythm moves in us the sense of meaning to reach the process of understanding and perception when the rhythm is linked to the meaning vitally now the words that are assigned to the meaning are inseparable from their vocal origins.

Since the rhythm in the theatrical presentation is pervasive and manifold in all joints of the show, it has become of great importance in the enrichment, awakening, growth, speed, and organization. Since the rhythm is sensual, it is not easy to install its units and connotations in the theatrical presentation, dividing the rhythm into auditory and visual (AbdulHamid, 1993, p. 23).

He also put the rhythm qualities of what can be called rhythmic units as they work in their variations according to the rhythmic speed changing. For this, it was for the rhythm important and basic functions starting from the mood and appreciation of the psychological state and the transfer of impression and change the typology of the scene and the rhythmic construction of the units of action working at the level of performance and tension scene and thus the growth of rhythm in the result of the visual image The rhythm on the spaces and sizes of the theatrical scene levels in the diversity in the sense of distance and depth and is associated with the sensory feeling that provides total harmony between the sense of The recipient and what the visual image accomplishes (Farid & AbdulHamid, 1980, p. 33).

1.3 Characteristics of rhythm in theatrical performance

The theatre relies on form and composition, adhering to the principles of life's laws. The rhythm encompasses a collection of visual elements utilized by the director's imaginative capacity to create intellectually and aesthetically compatible signs that align with the specific nature of the text. Additionally, the director's vision is manifested through various design elements such as point, line, shape, colour, mass, texture, and space. These elements are Interco. The intersection and visual formats play a crucial role in shaping the theatrical presentation and determining the performance's form, rhythm, and quality. Both the director and the designer must address these fundamental aspects to create a harmonious and interactive relationship between the elements that constitute the theatrical space, such as the actors, set design, lighting, costumes, and props. Rhythm is a unifying factor among these elements, connecting the se Additional support (Aljubouri & Abbas, 2004, p. 33).

When the breadth of the potential meaning of rhythm and the diversity of contemporary vital issues addressed by the show in order to simulate and conform to the visuals as a basic goal to confirm the freedom and discovery of expression in contemporary arts, in which the intellectual vision has become a manifestation of art supported by aesthetic theories in the ways of dealing with providing contemporary visions and formulations in the theatrical presentation, it is inseparable from other complementary elements to achieve proportionality associated with a large and single rhythm, so the forms and configurations must be proportionate to them and linked to the provisions of the one With the other with the principle of unity (Abu Deeb, 1981, p. 7). As unity is determined, rhythm, proportionality and harmony in composition and formation must be linked to achieve the principle of unity. Which means an orderly sequence of a group of elements, and in the arts, rhythm consists of movements or sounds, music or words.

The rhythm has many characteristics, so the rhythm enters the light, its intensity, the degree of luminance and its colour characteristics varying between hot and cold colours, as well as entering into the musical flow of the dramatic process and also presents the same rhythm in all the works of the show, eliminating all the coolness you may feel, as it is the hidden spirit that indicates its delusion on the show. For the preceding, it became necessary for directors to resort to those who are at the level of experience in the characteristics of the rhythm of musicians as they concerned with the construction of the impact on the recipient; the recipient responds with all his feelings so that (Richard Wagner) when he considered the rhythm the soul and essence of the theatrical presentation and for the same reason that many subsequent directors are aware of those climates achieved by rhythm in every stroke of the theatrical presentation, but even on the smallest technical unit in the theatrical scene and for the same reason the

rhythm is described as the pulse of the play and the soul Subtle that intertwines with all the pulsating and semantically transformed elements. Most recent studies have indicated that rhythm, especially in theatrical performance, is characterized by being a feature of Enteritic that completely dominates all the vocabulary of the audio-visual and kinetic image in a way that seems hidden. However, it is apparent in the details that sensuality should be studied according to sensory and artistic values. The rhythm appears differently not only in the show but on all the assets of the natural and the universe, but it depends on the insides of the individual according to the heartbeat, so how can we not feel the growing rhythm in the theatrical show? (AbdulHamid, 1993, p. 55).

The theatrical rhythm is a subject looking at the sensations of the play, where the director can synthesize between things until one becomes equal to the other. They are all going systematically, and (Craig) was talking about harmony in the theatrical presentation as a basic goal of the rhythm, which is the basic manifestation of the transfer of reality pulsating from its extended time in the past to a future time, which brings renewal and then pleasure in the theatrical presentation. Moreover, the rhythm and kinetic dimension in the text and theatrical presentation if we look at the written word in the theatrical text, we find that it has no value without moving by the tongue of disclosure audible word or insight of the eye looking at it where it is translated into images through the mind and that the full expression in the movement is regular and coherent through the element of rhythm, which is more evident in the arts of presentation in all colours and movement embodied on stage visually embodied as we explained before through Vocal and visual emotions and divergent on the faces of other characters through the expressions accompanying what is spoken and this is the rule because the theatrical text is a written dialogue for the characters or is the tool of the dramatic characters to express their conflicts in temporal and spatial space (Salam, 2011, p. 67).

2. Literature Review

Iraqi art has long celebrated its artistic value and influence in the Arab world. However, the focus on Iraqi theatrical performance and its visual rhythm is an area that has received less attention. The researcher tried to identify studies on this subject but found only an article for Alsanjary & Alrashidy. titled (The Rhythm of the persona in the poetic Theatrical Text) (Alsanjary & Alrashidy, 2022) Which dealt with the subject of Determine the writer of the theatrical text rhythm of his characters drawn on paper according to a set of data derived from the surrounding environment and it is natural that the rhythm of the character in the texts of the poetic theater in its high language and poetic images differ from the rhythm of the character simulator of what is realistic in the texts of the prose theater and the research question was (What are the images of rhythm in the poetic theatrical text?) The researchers dealt with the text of the play (Ibn Al-Ali) as a model using the descriptive analytical approach, which included the analysis of the rhythm of the characters and their references, they were: Developing main characters, secondary characters, compares, symbolic characters, mythological characters and metaphysical characters

The researchers came up with conclusions, including: Most writers of the Arabic poetic theatrical text resort to mythology and historical facts and projected them on the reality of living with its authoritarian symbols in order to avoid security prosecution and accountability and to get rid of the censor's scissors

To fill this gap, this article "Visual Rhythm in Iraqi Theatrical Performance" explores the aesthetic elements and cultural significance of visual rhythm in Iraqi theatrical performance. The article emphasizes the importance of lighting in creating visual rhythm in theatrical performances. It plays a crucial role in creating visual rhythm and atmosphere in Iraqi theatrical performances. The article also acknowledges that lighting

can be broken down into three components: primary light, focal light, and glow. These components offer variables in terms of quantity, quality and color, all of which contribute to the overall visual rhythm of the performance.

3. Methodology

Utilize the descriptive-analytical method in analyzing the research sample, and employ content analysis as the approach for examining the contexts within this study.

3.1 Analysis

The name of the play: Consolation of Three Nights

Directed by Hazem A. Ismaeel

The play's central theme is female subjugation, serving as a societal critique highlighting the limitations imposed on women's intellectual autonomy, aspirations, and individual agency, resulting in their estrangement from the broader social fabric...

The theatrical setting incorporates various elements to convey symbolic meanings. At the outset of the performance, the presence of a chair serves as a visual representation of societal authority over women. Additionally, the director's introduction of a male character, referred to as "the boy," signifies the inner strength of the five sisters. Each sister struggles to manifest this strength individually, highlighting those women can confront societal norms. Including a kinetic rhythm in dialogue among the sisters further emphasizes their collective progression. Notably, the youngest sister's vocal outburst manifests her attempt to unleash her latent abilities. The individual initiates a discussion with their aspirations, expressing a desire to pursue a career in acting. Additionally, they mention a contentious dynamic with their elder sibling, which can be interpreted as bullying. Be quiet

The décor placed on the stage, which appears in the middle of the theatre, constitutes a rhythmic space organized at intervals interspersed with clear distances, which the director intended to be a family. It is the world of each of the five sisters whose dreams revolve in the middle of their world; this is restricted, which puts the cloth of the bull, the appearance of wood, and the door, and the force inside them try to open this door and get them out of this world. However, external authority cannot overcome it, and all the sisters return to their world, the family. In their room, where the rhythm is the real tools of the physical mind, which is the ability to tool movements and physical changes that help the recipient within the general atmosphere of the theatrical performance, and so was the first start of the play (the consolation of the three nights) The director has used various physical techniques to communicate the idea to the recipient and to include modern developments that he began by moving the actress's hands towards the face in a fanatical manner within a rhythmic movement that goes according to the synchronous time of music and the use of forms of physical actions that expressed the nature of The character through the movements and the director also used low lighting at the beginning of the show to attract the audience and pull it towards the image that will be produced by the movement and formation by the body and then the characters appear and begin to form the movement using their bodies to express what is going on in their insides and the body group appeared in the theatrical show with a lot of physical formations and also lighting that had a clear impact in giving the general atmosphere at the beginning of the play through the initial spot in the middle of the theater has made the recipient in a state From anticipation of what will happen moments later and the use of side lighting in the moments of entry of the other sisters, which changed the nature of the scene to transform the recipient from a situation to a moment and a new image of the show and rhythm was here visual where the lighting appears from many sides and the use of costumes for the initial indication was the clothes of a group in white indicating purity and serenity spectrum of the sister as well As for the second group, their clothes were used in black, which indicated injustice, tyranny and deprivation, either from the side of music and The sound effects came within the

contexts and nature of the show, making the movements go with the rhythm and time of the music, as well as the response of the actors to them and dealing with musical blows in the presentation of the play *Consolation of the Three Nights*, where the director wanted to employ music and rhythm at the same time, but the auditory rhythm was formed randomly and is not subject to a purely study, and it is supposed to be based on auditory methods in its clear form, but the director was able to employ the rhythm of speech in terms of words in the form of sequential rhythms, each character was able to Employ a rhythm that differs from the other, so it is a diverse sequence as (auditory rhythm) formed an impact on the reception and its levels, and then the events, actions, movements, sounds and emotions from one place to another constitute the idea of the presentation with an impact on direct and indirect sensory reception, the director was able to draw a harmonious rhythm between the movement of the actors one and the other, which led to the formation of a continuous and clear movement rhythm for the recipients, as the creation of a similar kinetic rhythm to the two (actors and decoration) In the presentation of the play "*Consolation of the Three Nights*", the director used many diverse visual effects, including (chair, bed, door) where he formed a visual rhythm for the show.

4. Results and Discussion

The results of the research into visual rhythm in Iraqi theatrical performance have unveiled important insights into the elements and mechanisms that contribute to the overall composition of a theatrical show. The employment of expressive direction, dance performance, and live music has been recognized as crucial in creating a visually rhythmic experience for the spectators. The study also brought attention to the significance of nostalgia in theatrical displays, focusing on how it evokes a sense of longing and emotional connection within the internal space of the performance. Furthermore, the research underscored the importance of movement sound in both temporal and spatial contexts, illustrating how it adds to the overall visual rhythm and impact of a theatrical presentation. The role of interruption as a component of visual rhythm was also examined, showing its effectiveness in creating contrast and capturing audience attention. The director utilized the construction of a kinetic dramatic presentation, emphasis-sizing the physical capabilities to accentuate the unique potential of generating kinetic meaning through expressions, gestures, and signals. The director effectively conveyed the show's concept through the dynamic for-motions, exemplifying the characters' inner resilience. The presentation used imaginative features, resulting in increased receiver engagement. The incorporation of lighting played a significant role in enhancing the overall theatrical production.

5. Conclusion

Expressive Elements and Visual Rhythm: The utilization of expressive direction, dance performance, and live music has proven to be indispensable in crafting a visually rhythmic experience for the audience. These elements, when combined, contribute to a dynamic and immersive spectacle that engages the spectators on both visual and emotional levels. **Significance of Nostalgia in Theatrical Displays:** The study highlights the pivotal role of nostalgia in theatrical displays, shedding light on its ability to evoke a profound sense of longing and emotional connection within the internal space of the performance. This emotional resonance enhances the overall impact of the theatrical narrative. **Importance of Movement Sound in Temporal and Spatial Contexts:** The research underscores the significance of movement sound in both temporal and spatial contexts. It illustrates how the integration of sound enhances the overall visual rhythm and impact of a theatrical presentation, providing a multi-sensory experience for the audience. **Role of Interruption in Visual Rhythm:** The examination of interruption as a component of visual rhythm reveals its effectiveness in creating contrast and capturing audience attention. This deliberate use of interruption adds dynamic elements to the

performance, contributing to the overall visual engagement of the spectators. Kinetic Dramatic Presentation and Physical Capabilities: The director strategically employed a kinetic dramatic presentation, accentuating the physical capabilities of the performers to underscore the unique potential of generating kinetic meaning through expressions, gestures, and signals. This approach adds layers of depth to the storytelling process. Effective Conveyance of Concept through Dynamic Motions: The director successfully conveyed the show's concept through dynamic motions, showcasing the inner resilience of the characters. This effective communication not only enriches the narrative but also establishes a deeper connection between the characters and the audience. Imaginative Features and Increased Receiver Engagement: The incorporation of imaginative features in the presentation resulted in heightened receiver engagement. This creativity and innovation contribute to an enriched viewer experience, fostering a deeper connection with the artistic elements of the performance. Significant Role of Lighting in Theatrical Production: The incorporation of lighting played a pivotal role in enhancing the overall theatrical production. The strategic use of light not only illuminated the visual aspects but also contributed to the atmospheric ambiance, amplifying the emotional resonance and thematic impact of the performance. In essence, the synthesis of expressive elements, attention to emotional nuances, incorporation of sound and interruption, emphasis on kinetic presentation, effective conveyance of concepts, imaginative features, and strategic lighting collectively contribute to the success of the visual rhythm in Iraqi theatrical performance.

Funding: This research received no external funding.

Acknowledgments: Not applicable.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Not applicable.

Author Contribution Statements: Not applicable.

Conflicts of Interest: The authors declare no conflict of interest.

References

- A, D., & M, A. (2018). Visual rhythm and beat. *ACM Transactions on Graphics*(37), pp. 1-11.
doi:<https://doi.org/10.1145/3197517.3201371>
- Abbas, M. A., & Al-kinani, A. A. (2022). Intellectual Implications of the Duality of Mother and Child in the Social Perspective. *Journal for Educators, Teachers and Trainers*(4), pp. 229–237. doi:<https://doi.org/10.47750/jett.2022.13.04.032>
- AbdulHamid, S. (1993). The rhythm of the theatrical performance in response to a public. *Asfar Magazine*.
- Abu Deeb, K. (1981). *In the rhythmic labyrinth of Arabic poetry*. Beirut: Dar Al-Ilm for millions.
- Aldaghlawy, H. J. (2013). *human rights & directing treatments in the Iraqi theatrical performance*. University of Basrah.
doi:<https://doi.org/10.5281/zenodo.7779863>
- Al-Desouki, A. (1978). Towards an Arab Aesthetics. *Alam Al-Fikr Magazine*(3).
- Alexander Dean, A. (1975). *The foundations of theatrical directing*. Cairo: General Authority for Writing.
- Aljubouri, M. A., & Abbas, R. H. (2004). The theatrical space (scenographic) and the task of shaping the stage in Iraq. *Al-Academy*(42), pp. 17–45.
- Al-Rubai, A. (2005). Formation of Poetic Meaning. *Fosool Magazine*, 85.
- Alsanjary, Z., & Alrashidy, I. A. (2022). The Rhythm of the persona in the poetic Theatrical Text. *Basrah Arts Journal*(23), pp. 17–46.:<https://bjfa.uobasrah.edu.iq/index.php/Arts/article/view/71>

- Alvim, L. (2019). Rhythms of Images and Sounds in Two Films by Robert Bresson. *Acta Universitatis Sapientiae, Film and Media Studies*(1), pp. 173-187. doi:<https://doi.org/10.2478/ausfm-2019-0009>
- Benecchi, E. (2011). Cream Soda. The rhythm of everyday life. *Image & Narrative*(12), pp. 32–62. Retrieved from <https://www.imageandnarrative.be/index.php/imagenarrative/article/view/125>
- Council, C. (1998). *Signs of theatrical performance*. Cairo: Center for Languages and Translation.
- Farid, B. H., & AbdulHamid, S. (1980). *Principles of Theatrical Directing*. Baghdad: Al-Hurriya Press.
- Kareem, N. S., & Aldaghlawy, H. J. (2022). Pictures of death in the Iraqi theatrical performance. *Basrah Arts Journal*(22), pp. 187-206. doi:<https://doi.org/10.59767/bfj.5300.1976>
- Rizk, S. (1982). *Principles of Taste and Aesthetic Coordination*. Arab Cultural Sources Library.
- Salam, A.-H. (2005). *The Role of Rhythm in the Theatrical Text*. Alexandria: Horus Printing House.
- Salam, A.-H. (2011). *Rhythm in the art of theatrical presentation*. Baghdad: literature and art for printing.

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of KIHSS and/or the editor(s). KIHSS and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.