



The Role of Lighting in Enhancing the Dramatic Scene in the Historical Religious Series

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ABSTRACT

Its subject is the function of lighting in supporting and reinforcing dramatic action in the historical religious movie, while interpreting it through the eyes of its maker, who sees solely it as a picture not only aesthetically or artistically but technologically. This representation serves to narrate the events of the story to the spectator, in an artistic-esthetic and expressive way, generates a series of events and actions marked with emotion and excitement, through which it is posed tranquility "the conflict among the dramatic characters in this artistic work. The historical religious series deposits significant events and situations in the viewers' own life to that of Television discourse. Thus, the significance of lighting comes to be emphasized in those scenes by creation of effects and light keys towards the narration of events featured in this historical religious TV series.

Keywords: lighting, drama, camera, color. Lighting effects.

Chapter One

First: Research problem:

Light is very important in highlighting the dramatic structure in the mirror who reflects what the camera portrays and expresses; both the content appearance itself, as well as natural and artificial lighting that enriches atheist TV series objects, characters and means. this is particularly true that it opens up about what's behind the dramatic brinkmanship of his new show premise, and so boosts the dramatic situation of setting out both plot-wise and atmosphere-creation-wise (i.e. instigating details of how emotions and feelings work). Thus, lighting is said to play a central and fundamental part in the formation of these functions. From this, one of research problems is formulated as follows: What is the significance of lighting concept in increasing dramatic situation values on historical religious series? As a result, the researcher opted for researching on this research topic and entitled it as: Lighting in Revealing Dramatic Situation in Historical Religious Series.

Secondly: The importance of the research.

The significance of the research is represented in its limitation.

Television drama writers and directors Television drama writers and directors

Educators and translators Educators in schools, colleges and universities have recognized the crisis: teachers are using translations to fill a void, thereby teaching those students to read fiction in translation.

Fine Arts College pupils and post-graduates Faculty of Fine Arts' students and graduates.

Thirdly: Research Objectives:

The historical religious series exposes how lighting perfected the dramatic scene.

Research boundaries:

The present work sought to explore lighting effect on the dramatic scene in the historical religious series through Iranian purposeful sample Islamic series "Al-Mukhtar Al-Thaqafi" made in 2009. It was selected by the researcher because of reasons stated in Section Three (3) of the research methodology.



Chapter Two (THEORETICAL FRAMEWORK)

Part One: The Idea of Light.

Lighting in a painting is one of the significant elements that can make an image, realised through light effects and narrative direction within paintings. This is realized by the directorial handling of lighting to make it correspond with the dramatic setting and by a fight between characters for denoting a narrative situation which contributes as a general model in the overall form of construction of television or cinematic drama. Here this art is depictable and done through matching the sources of light, along with their expressions and artistic, esthetic, philosophical inscriptions in the television and cinematic artwork.

Let us also not forget that, in television and film, light is a major factor in dialogue – it isn't just there so we can see what's happening; light adds to the mood of a scene, tells us how to feel at any given moment and even creates depth on characters. Because "light sets the theater of war and contributes to giving it a psychological dimension and time-space features" (Sloan Baha Kadhim, 2019, 719). Thus, an illumination is regarded as a representative of the most important way of representing dramatic action in a television or cinema scene, that serves to clarify the dramatic situation in this there glorified cause. For example, if a dramatic character in a dramatic work wishes to create an opportunity that is of interest dramatically by the drama-chom2: After reaching for a gun or rifle which is set on table at end of scene, may be color keying can draw attention to that weapon throughout the length of scene. This is so the weapon may be hidden from view before its relevance is made clear and to ensure the audience knows where the weapon is located by the end of a scene, thus it does not interrupt them properly preparing for when it becomes important in informing what then unfolds within an episode or film teleplay.

In view of that therefore, the illuminating in art work of television can be distributer into diverse factors.

- 1. Expression of mood:** As primitivo akinojo observes, lighting helps shape the viewer's overall impression and can exude mood, with strong bright lighting conveying joy or optimism, dull/backlight/age contrasty light helps induce a mood of mystery and menace. Play Different colors of lighting, such as red, blue and yellow, can be switched to convey emotional states like danger and fear. Setting the mood: Lighting can set the mood of a scene, with bright light signifying joy or hopefulness and dark shadows bringing in mystery or fear. Several colors of light, such as red, blue, and yellow can be employed to convey emotional moods like danger and fear.
- 2. Establishing the visual identity of the scene:** It depends on the type of scene, but lighting is different. In action or horror scenes we can expect the lighting to be dramatic, whereas in romantic or comedy scenes it will be more gentle and even. This is what makes each scene new to look at and it also establishes how our work looks, giving that unique visual identity to the dramatic moment in our drawing. Determining the visual identity of scenes: different scenes have different lighting. For example, lighting in an action or horror scene will be dramatic, and much softer and harmonious in a romantic or comedic scene. This is what makes individual scenes different from each other and forms a unique visual style in building the dramatic situation in an art work.
- 3. The effect on character and appearance:** Lighting and how we see historical religious figures in film. Directed light Directed or side lighting can emphasize certain aspects of a character making it appear strong, mysterious, weak and gentle. This assists to develop the dramatic character stand and its psychological layers. Character and appearance impact: Light has an effect on the way the audience sees historical religious characters. Lighting (G2006) distinction in aspects of power, mystery, weakness and mildnessStertleMurder3Directed or side light can pick out character's features directly. It all adds to the character's dramatic pose but also makes them more than psychological stick figures.



- 4. Position and place:** Let's face it, Lighting is used to set the scene for time of day and geographical location – Warm light for sunrise/sunset type of settings, cooler light for daylight etc. Lighting is also another factor that contribute to constructing embodied environments, for example, dim and flickering lighting representing an old room or a street at night. Setting and location: It's light that tells the story of where and when in a scene – warm morning or evening golden light, versus cool daylight. Furthermore, lighting is used to organize embodied environments as well where low and flickering light is meant to evoke a situation in an old room or a night street.
- 5. Using contrast:** "Contrast" in cinema involves light and shadow, where the filmmaker can make use of it to place focus on certain aspects of a scene by reinforcing what is brighter and darker, aiming the audience's eye toward this area. Contrastive imagery: the contrast between light and shadow, by use of it to direct attention to the main elements in a scene and focusing feelings of the observer towards one part of this contrast.
- 6. Light and Motion:** Light instrument can be synchronized with the camera movement or character movement, both to have a same variation in the lighting as in the camera angle or with changing position of the camera. Thus the dramatic practical situation in this case contributes life to the scene by its novel illumination, and it holds up attention of the audience. The Lighting and Movement: The lighting can also be integrated with the camera movement and character movement so that as the camera moves so does the lighting. Therefore, the active light and shade contributes to the vividness of the scene and gets eye-catching.
- 7. Story telling by using lighting:** Lighting shouldn't only support the story, based on what and where these should focus on but can also be an effective tool in telling a story, it directs the audience eyes where you want them to focus and hence it helps to distinguish between time differences. For instance, the lighting can be bright in happy memories or earlier in character's life in the drama series but may be darkened during sad or darker times. It is possible to represent through lighting how the facts happened, and spare the dramatic dialog of a certain narrative value. The role of lighting in storytelling: Apart from the spiritual aspect of wintry night scenes, light has always been an easy way to get your audience to hear what you need them to and smooth over changes in time. For instance the lighting may be bright in happy or a character's earlier years of life in the dram whereas it would be dim for sad moments or dark scenes. Lighting also can communicate events that have happened apart from leading an audience into a scene in a dramatically styled dialogue, thus infusing the dramatic moment with its own narrative value.
- 8. As a way to bring depth and relationships on set:** Lighting can really help drive that relationship of actor to actor the way they are lit individually. If one of the characters would be in a well-lit place while the other is in some kind of shadow, it could imply them having a different power or significance level. Lighting may also indicate the degree of established relationships between characters via joint or individual lighting. Establishing depth and relationships in the scene: Lighting helps guide audiences to a person's relationship with another show with how each is lit. If one character is backlit and another in front in shadows, there may be a difference of proficiency or importance. Lighting also can indicate intimacy or separation between characters through shared and separate lighting.
- 9. According to these data:** it is concluded that lighting as a concept, has an important impact in visual presentation of the director's vision by inducing them directly or indirectly through historical religious television series to reflect their artistic, dramatic and esthetic message on screens. This is done through the light, and its place in the dramatic composition. Moreover, lighting is what creates the aesthetics of a television shot. The lighting, as a means of expression for type (the historical religious television series), achieves its value by serving to dramatize the action in such a way that the maximum number of meanings, ideas, and facts relating to religion are realized.
- 10. Lighting is not only an accent:** it can be its own written text, by adjusting the angle, color, intensity or strata of that light. This clearly demonstrates the fact that light is significant in dramatizing the scene for an artistic accomplishment of a



historical religious television series. For instance, in the series on the Prophet, at least, when you are following the story of the (Prophet) Jesus and it gets to a part where the camera pans back and forth between what he says and between his disciples who were collective witnesses over him—then they all scatter—he is panned over too with a light halo as if from behind this group; everyone except Judas. Is there anyway else in tradition that would illustrate your scripturally-based point? That's a mark of the weakness of that character's faith, and quite possibly the crises that will befall this character throughout in the story of the religious series.

Hence, lighting is not used only to provide exposure (and coverage); rather, as an artistic, esthetic and dramatic system that reflects the psychological and intellectual status of a society -- or societies in which conflict arises between intellects at both social and cultural levels. This is done by raising above history other weight of religious series, their dramatic position and those life stances which intellectual and cultural character has the artistic work during those esthetician, artistician and dramatic directorial treatments exercised by the artist of the same work.

Television lighting can be categorized into three types (internet).

- 1. The key lighting:** This is the dominant direction and quality of light that control the scene setting for time, composition and character. One of the properties of this lighting is that it forms regions of high luminance, generates principal shadows, emphasizes the volume or three-dimensional shape of objects and reifies the underlying structure in perspective. Key light: The principal source that governs the scene and determines time and place or dramatic character positioning. An example of what makes this lighting is that it forms areas and accentuates lighter peaks, casts main shadows, traces the shape of things and represents the basic four-point perspective in three-dimensionality.
- 2. Backlighting:** It's light from behind the subject, in other words, toward the camera. The most noticeable artistic results obtained by this light are that it gives a feeling of volume in the dramatic character layer, and also enhances differences of tonal value between colors in the dramatic work. Lighting from behind: Comes from behind the subject, opposite to where the camera is placed. The most successful artistic factors of this illumination are to express the three-dimensional depth, and also enhance the sculptural aspect of sensational characters as well as the contrast between color step(s) in the dramatic work.
- 3. Complementary lighting:** It is the light that serves to infiltrate the zones with darkness, those shady spaces which were left on the character's face after correcting said lighting. The key features of luminous feel are flatness, non-directionality, softness, stillness and general diffuseness. Key light: It is the primary source of light that is here SHOPPED on creature casting the shadow. Fill light: Light used to "fill in" partially the shadow portions, those parts that are already being hidden by the Key lighting patterns. It's mineral characteristics is also: flat, non-directional, soft, quiet and diffused lighting.

In this respect, the emphasis on the proposals and the varying role of lighting in emphasizing dramatic situation in historical religious television series is due to how much importance belongs to lighting in image production. The light is painted and it gives form to masses and objects, it lights up character's features and tells us about the joy or the pain in the space of the image. It is also a matter of dramatic situation in the artistic construction of work by creator, through design and recognizing the role that plays lighting on the narrative tissue of artwork for television.

The lighting, for its part, is "the second creator of atmosphere in the image and one has no idea about. Its importance because it does not immediately knock on the eye of those who are indifferent to photography; nonetheless it helps them a lot to create an ambient" (Marcel Martin 53). That's why the light is the soil that lures you in and makes people live something different from their own lives. The philosophy, the esthetic and artistic



concept of lighting supplement concepts deviations relative to historical religious series audience tastes when swearing out a thought spread through supernatural using lighting that strengthens the dramatic situation of television image. We can shed light on the artistic roles of television lighting in the following chart: (Maha Mohamed Salah, 2021, p 214).

1. "Showing the third dimension, which in the television will be a depth of field through lighting, because light can send us far into the end of the image or at its center and down to a certain place in that z-axis," he said, "could be depicted with smoke rising up or you have a man running toward us. And by showing the third dimension — which in a TV image is depth, how deep into the end of your image? ... In the center? And even have looking toward that depth to exactly where you (are) going, or maybe make it not so definite and ask an area like some smoke might be carrying out from. Or which are man running for us."
2. Verifying the existence of the object in a surrounding (the surrounding existentiell), and pointing or drawing attention to the subject of an event: we look at where the light points, there is something happening with us, a character, a mass, decor from this location. Confirmation of the presence of a subject in one or more surrounding images, the guiding or drawing the gaze to a viewer to an event-subject-to location for lighting leads with our gaze towards an event, personage, group or element Deco do site.
3. The best composition through light and shade, in view of the fact that it is one way to make clear and display where all the elements are located on a photography or how photography has been composed. It creates the best composition possible based on where light and shadow are cast. That's one of the ways I think about, too...light is also a means of clarification and showing off parts elements of your composition to their best advantage.
4. Establishing the time and historical background of the story. Establishing time and the era in which something happens
5. It stresses the cinematic value so as to reflect the theme and innermost emotions of the narrative as stories are bright colored. The theme and tone of story are supported by depictions of drama, because stories require floodlights.
6. (It aids the) Deception of reality being achieved, where sunlight or moonlight or fire glow for example might be adding a dramatic and esthetic dimension to the picture when lighting effects are created/vectorized. It can contribute to the illusion of reality —including sunlight, moonlight or firelight since lighting effects take on a physiognomic and esthetic significance.
7. Glowing, you could backlight it. Creating brilliance or shine for the image (this may be done via backlighting)

If you want to make it a little esthetic as well, applying some soft or diffused lighting can emphasize the characteristic of the face and hide anything else. Creating an esthetic appeal of the image by applying soft or mild lighting which can emphasize for example one side of the face and can also hide some imperfections.

1. Enriching the mood, creating special mood and feelings, ranging from happiness to sadness or melancholy which can set the mood of the painting in general because light has some certain power to imply character's nature and their inner psychological condition. It also magnifies the emotion, and its aspect presentation, for instance when you are happy or sad or the mood is mournful looking for the character to be emotionally gloomy this because is id like to economy character expression traits and mantel states.
2. Bringing some aspect of the scene to attention by making it clearer and more noticeable, as Lighting in all modalities can emphasize one area or object over another through light intensity and direction. Depicting one or some things from the scene, calling attention to and focusing on their presence or meaning, as lighting with different kinds of intensity and light concentration can contrast one aspect from another by intensifying it/them while not others.



Thus, lighting is not only a method of gaining exposure as I already said, but all-inclusive expressive way to deliver all information directly or through understatement to the audience within the narrative structure of historical religious series. Lighting and the Dramatic Construction of Historical Religious Television Series The analysis of the function of lighting in the work on forms used by religious television series directly brings us to significance of lighting as a means to increase tension levels, develop dramatic action situations relating to esthetic and artistic structures or enacting character's action - reaction in terms of dramatic artistic act. Therefore, lighting has ceased to be simply a device for achieving exposure as described above by Brillouin, and has become an integrated expression tool through which all information is directed from the screen to the viewer in this historical religious series. Lighting in the dramatic composition of the historical religious television series also points us directly to the importance of lighting in emphasizing the dramatic situation within the religious television series, and clips some fundamental structures of those esthetic and artistic conceptions on a man and his reaction inside what receives absolutism: action - reaction character, granted with that dramatic artistic thought. Most of these invoke the passion of their listeners through the intellectual or cognitive references inscribed in them by the aesthetic system of the work. In this manner, ideas and visions of the television program are provided to the viewer by using their style to assist in dramatic situation, by directing the viewer's mind to concentrate on a selected lighting within a single or composite element of television scene.

In such an example as the historical religious series (Virgin Mary), when the table descends from the sky to the room of Virgin-Mary, he adopted a motif which resides in that creator belonging to Virgin-Mary by which light beams falling directly on her coming down from the heaven. The issues of lighting are examined extensively in the world of art where it is to be regarded a part which gives harmonious radiative reflections that form many visual effects, and achieve all artistic and esthetic needs within the world's scope (Abed, 2025: 157).

Lighting: The lighting is the lighting that accompanies events or the current state. Such include fire light and facial shadows when near fireplace applied are people or a person, etc., or by implementation in other things that one desired to color; any sources the can be used directly by their specific application, such as illusion ambientalism and the illusion of environmental or natural features (sunlight, moonlight), OR optical illusions such as illusion wheels going... elephants walking.. and others.

Thru the lighting, the artist can create unity among all of the components in visual scene or provide a coherence between values and meanings. Here the audience is thrown into a fight to decipher those connotations and meanings that the creator refers to in this scene" (Ali Zaid Manhal, 2020, 24). For this reason, the ideas of lighting and lighting's contribution to strengthening the seminal situation in the construction of artwork force one to render images and present an authorial idea in its best form, purity, accuracy. This is done to make it easier to understand the overall meaning and aims of the piece through the role that lighting plays in influencing drama. There are different kinds of light differing in supply and brightness either darkness or vividness, either contrast or color (value) and configuration to the action, scene and characters' situations. Furthermore, there is character of the place and time, idea and purpose of the art work which form functional - esthetic- dramatic criterion in forming varied atmospheres fear -joy - sadness anticipation, that give image up to the ending stage for various dramatic scenes taken by spectators inside frame-work of narration according to drama situation of the historical religious series.

Light has more than one role, a function in the emerging visual system. It is an approach that depends on being and thrilling the spectator and exciting them in response to the dramatic situation as it unfolds through the plot events depicted in the artwork. It does



so, because it serves to uncover the empty sides, border lines and empty spaces of the 'wholes' that are constitutive of what we see so that there is something for us to be able to differentiate one part from another in a given image – whether as seen or envisioned. Also the lights are adjusted to accentuate and put into focus, those elements which the director wants us to see and notice, like characters. Thus, the lighting would be involved within the dramatic building of the image together with its functional, technical and esthetic functions in order to obtain a clear printed copy with a vaguely psychotic quality revealing out expressive dramatic situation taken from television.

The artful acts of lighting to illustrate the dramatic scene then is assessed this could be done based on: (Karam Shalabi, 2008,149):

1. Exhibiting the third dimension, depth Exhibiting the 3rd dimension which is Depth.
2. Verify the subject is fact in among the surrounding imagery and steer viewers toward actions on the ground. And verify the subject different visuals around and send people to the event locations
3. Correcting the best composition by adjusting light and dark. Making forward to introducing light and shadow come with the best composition.
4. . Sense of time and the time the events occur. Establishing time and setting for the story
5. Strengthening and emphasizing dramatic values in the story; theme, tone. Dramatic themes and tone Stressing dramatic values in line with the theme and story.
6. Indicating a false impression of reality such as flame or moonlight Indicate false impressions of reality such as flames or moonlight
7. Applying sheds of esthetics to faces, while using softly colored lights, under which--imperfections forget how). Enhancing faces aesthetically by the use of gentle, diffused lighting to accentuate or hide blemishes.
8. Use of glister or brilliance and shine in the image (highlights) and backlighting. Help to light the sparkle or brighter and highlight image, using light peaks and backlighting.
9. Enhancing the sense of space, emptiness area and make the composition unity with forming and cut in work at scene. Deepening your space, area, void and convergence of composition and structure for the scene
10. Emphasizing and Evoking Emotions: Trying to make people feel things, let specific moods play out like fear, joy, or sadness. The feeling and modifying of moods, like fear, joy and sadness.
11. Portraying specific elements of the scene and accentuating or emphasizing their significance. Indicating some part of the scene and promoting it, making it visible or important than others.

The place of lighting in making the TV show look dramatic.

The lighting can have objects and things to reverberate multiply, benefit multi-dimensional, as well as the intellectual esthetic implications of the television play dramatic structure would be unveiled by activating on light systems that rely innovative contribution in their trespass alongside what characters who operate in the system of dramatic situation and which is presented by few lights as follows.

It accomplishes this via the angles of light fall etc, refraction and reflection etc. just to name a few lighting laws. The content has both surface and concealed implications. The light not only shines on the outside, it includes depth as well: within the TV show's own structure. Special effects and the role of lighting can also contribute to special effects, if the producers make use of it professionally enough to stir an audience's emotions due to stimulating dramatic-situation in a television series. The Functions of Lighting in the Television Series The dramatic situation that had been expressed by means colors to be use (Abdul-Khaliq Muhammad Ali, 2010, p. 124).

Light, the director's use of it between scenes as to darken or brighten or go from evening to morning gives a feeling of time passing.



1. Using lighting to create mystery in your shots—like putting a light above someone's head so their eyes go dark, or make the face go completely black, or side lights etc. If you have access to lighting, then use it to increase the tension in your photos by adding light above the person to make their eyes look cold and dark or just plain blank out a face or light from the side.
2. Utilizing lighting as a suggestion on to the series, shining bright to illuminate the story and happy ending. Through lighting to convey the themes of the drama, such as using brightness to alleviate sorrow and foreshadow a happy ending.

Hence, lighting ensures that one carries the character and lives their motives. Lighting in this case can also be action and reaction, to create softness or harsh, what is causing the audience's senses from this dramatic scene. For example, in a historical religious series, the pious character shows up with halo of bright white light around him or the evil one shows up with darkened face (like in Imam AlRidha -pbuh- series). Light is being utilized in order to interpret this data of the visual scene inside the dramatic and remain of contrast within the visual image ... a significant level for this light text to communicate meanings at which that have provided from both the situation and movement with the dramatic via contact with meaning in communicating Minecraft server hosting them data (Ali Zaid Manhal, 27). Charging for that movement through the shot, via the lighting, is interesting in two ways: It shows us a new operative aspect of—the illusion-making deed of—acting out what reads as 'the dramatic situation.' And it moves with the action shot from back to front (through our viewing medium). As a result, lighting in story space has become ideological, telling the viewer what to think and how to read what they see."93 Lighting the shot space should be suggestive as well in terms of providing information for the viewer and following or tracking with a character's actual construction from within the dramatic structure of television storytelling. "Lighting can be described as 'a significant, efficient and essential tool', because its design process is viewed as mixtures of art and science; it is the work of creative art to emphasize the beauty and utility characteristics of something" (Inam Ahmed 156).

Accordingly, the author of the work has to incarnate the lighting personally – it must assume a conscious human presence – bringing "the light-killing sun" (Henze) into full play within frame of shot to show that it's also in the structure, with an effective and complex function in dramatic conception of a historical religious TV script. Functional directives are given to light in enriching the dramatic situation of the TV series (Fawzi Ibrahim, the internet).

1. The process of confirmation on the artistic plan may be Seen Working on confirmation on the artistic plane Walking to confirm the dramatic composition.
2. Adding density to the image that you want to make to the recipient.
3. Be aware of front illumination angle Pay attention to the front light when you shoot.
4. Angle of the Front Light and Side Light Angles of the front light and side light should be taken into consideration.
5. The angle of the back light is observable Pay attention to the backlight angle.
6. Focus on the backlight angle Focus on the lighthouse angle.
7. Notice the low light angle Care for where low light rests up
8. Gifting the grandfather and suggesting desired sense Gifting seriousness and the intended emotion highing the dramatic scene by more than one level (Abdul Khaleq Muhammad, 55).

First Level: Realistic lighting utilized in scenes and events (scene-purposive ranging for the sake of action, on and off) so that lighting is natural-light of day lighted-and at a level where you use it to see what happens next in a drama; establish the look of ordinary life signaling present time/place/ reality as clearly as possible-programs juxtaposed which can be created with increasing production equipment values-realism with respect to place actions-walls, settings made attractive and lit up to contents, area used(vicinity represented or by depth or degree faje extent represented; create diegesis-



tasks identified with body movements/jumping but having legible narrative space above/below Figure 3. Level One: The use of natural lighting in scenes and events, lighting which is naturalistic, and where the sources are such as to expose the value of the actual dramatic situation in the life or lives there represented, all so as not to require search for detail by discriminating eyes.

Second floor: The lighting is more dramatic, between light and shadow, with gradients of color and shade. Color light effects for example are widely utilized in events to create tension or an anxiety-inducing psychological state about what could possibly happen each passing event. Level Two: In this case, you have lighting that has a very high contrast ratio; that is, there are the areas of highlight and deep shadow within the pianist, as well as all of those gradations of color and tone in between. Variable color lighting effects are used in quite a few of these events to create a suspenseful, or even nerve-racking mental attitude as to what lies ahead at any moment during the succeeding events.

Using the show "Breaking Bad" as an example let's see how the creator used lighting to paint and emphasize the dramatic situation through a character's emotions, transformation of a character, and narrative. This is also seen in the film "Blade Runner" where lighting, coupled with deep shadows created drama at the scene level to generate a feel of suspense and suspense into movie's storyline. For that reason, the lighting can really change how the sets are viewed by your audience. And the actions in building of the dramatic work, ie, by translating its intensity, color or direction light will have influenced the audience's impression on shaping the idea and digestion to tell a story from display before their eyes. And also lighting methods in the expression of dramatic situations is obviously stimulating various sides of both protagonists's personalities in the course of the narrative of a drama situation with an artistic work, because it helps to creator each give what he wants for a hearer/viewer.

Thus, "lighting is something that comes between perception and esthetics too, because light can control us to see things easily or clearly and to learn about what's happening around the world. It is sanyan or a sensory esthetic phenomenon of an awakening of the lights and reflections in the depth of the soul for human needs (Inam Ahmed 161). The right use of light, it's that what makes the picture so dynamic and gives it something let say as an approach that "teaser" and distribute the light to fill up the image space well like a dramatic statement.

Lighting may properly be employed to emphasize the Aesthetic and dramatic elements of a scene by virtue "of setting up" some of these aims through the following: (Inam Ahmed, 157)

1. It answers all the practical, artistic and esthetic needs of art. It satisfies every technically practical, dramatically vital, artistically just and esthetically right 450 requirements known in the world of art.
2. Nadir lighting provides a second meaning of the art. This kind of lighting adds a second dimension to art.
3. Making the space three-dimensionally give depth and a warmth of objects creating Making stereoscopic spaces produce from something like this!
4. The event lighting showcases the most stunning details of the design. The lighting spotlights the most amazing aspects of what their design is within (the event).
5. The lighting brings an enchanting feeling to the room; it is by far the most influential part of this piece. Light queries the space; it is the controlling force in the art.
6. It demonstrates the characteristics people expect from the place but creates a new and cutting-edge environment using various methods. It represents the characteristics of the place and creates a contemporary ambiance by employing emerging technologies.
7. The lighting context from the point of view of design, both the form and artistic composition are expressed by meeting the forms need for light and its roll out of



- necessity. The lighting designer fulfills the design requirements of a space and the visual form, or artistic composition because it is not only lights that are important but also due to how it shapes and defines elements of the light.
8. The mass and how it relates to color, this playing with the light. The weight of a mass experimenting with color.
 9. Illuminating with lights that have vibrations and ripples which create roughness on smooth surfaces, and make them three-dimensional. Implementing light with vibrations and ripples which adds roughness to smooth surfaces to make them three-dimensional.
 10. At the same time lighting also helps to form and show human ideas, since there is a give-and-take connection between lighting and art. Light in fact serves and enhances human concepts, because there is an interaction with light and art.
 11. Through lighting, the vacuum itself is given a functional and esthetical significance. Thru the lighting, functionality and esthetics is added to the space.
 12. The way the light plays in its brilliance, shadows and reflections is designed to accentuate nature's features of the artwork as it sparkles at its very best. Through its highlights, shadows and reflections, the lighting presents the features in their true greatness.
 13. The shape is carefully created, and the type of lighting is more creative and beautiful for there to features. The appearance and type of lighting shape is carefully thought out to hang from landmarks and formations more creative beauty.

In the process of building a television scene, lighting serves several roles. It establishes atmosphere, premonition and intrigue in the climactic scene highlighting the historical drama of the religious series. In addition, "lighting" serves to have artistic functions other than illuminating the objects but also continue reading "Functions of Lighting are not just about what is shown and how it is shown..." Lighting "cooperates with the object or phenomenon for which it was invented," according to Marcel Martin (2009, 54). And where, cutting through that haze, lighting can be used to evoke a certain mood in relation to the way things are being presented exposition-wise within those narrative events (of historical religious television series). We observe that in works where we see an action/ story developing throughout their structure, lighting is crucial to relate the magnitude of the dramatic situation through a lighting key. Lighting can be useful if utilized in order to reflect the dramatic situation of the events through the following (see: Hesham Gamal, 2006, 151: cl air dark contrast).

1. The ratios of light must produce a level which is appropriate for the creative processes of the artwork, thus matching the contrast ratios in light to conditions and needs of the scene. Lighting ratios should be coordinated with the artistic treatment of the art, for instance modifying contrast between lights based on scene-specific circumstances or needs.
2. There are areas of high exposure to be avoided, and that translates into dealing with higher brightnesses. High-light areas should be passed over, that is more brightness levels then.
3. And if there are also huge patches of shadow without corresponding light, that's not good either. It also shouldn't contain large shadows that have no radiant areas in them.
4. You need both shadow areas and ares of white within each picture, as much as possible at any rate. Each scene needs to have these shadow and highlight areas as much as possible.

So we can get a full picture with workable lighting requirements. The dramatic event pours off the same timeline on to the screen, but wearing emotional spankines that engage the viewer's response according to the very timeline in which it was originally programmed for by over-all work's structure" (Sergei Eisenstein 2021, 268). The act of using light to create meanings, is related to different ways the essence of light is understood. Every light is different and has its own personality or characteristic (sharp, soft). Lighting also brings expression of the dramatic scenario of television plays by



emulating nature concretely and impressively. Clarity A harsh, undiffused light with edges that can cast shadows or add hard rich lines to the tense situation. We can comprehend the extent to which lighting contributes towards enhancing dramatic situation through these aspects (Fawzy Ibrahim, 222). The use of light at the expressive standpoint is to make dramatic, artistic, and esthetic values (laurels) in order that the lighting shall have a dramatic level of impact on the events interweaving into the fabric of the dramatic structure in which it became manifested - in picture form - findet drama.

1. Through the disproportionate and bonny melting and through the excessive use of uprights and straight forms. Thru the regular employment of distorted and uneven contours, thru its vertical and vertical-straight figures.
2. Shading, or comparison, and at times the reverse. Emphasizing the contrast or comparison, at times between shadow and light in an impactful symbolic manner.
3. When and Where is the event happening
4. Accounting for the characters' state of mind and inner conflict in constructing this dramatic situation considering these characters' psychology and internal conflict when putting together the situation that drives the story.

From this the part of the lighting can be utilized to express the dramatic psychological states in which we find our characters, or the ideologically charged spaces that they all inhabit as they battle against the backdrop of events set up by the series itself. This is accomplished through light and contrast transitions. The graduation from high to low lighting keys is limited to the color range aimed at representing (expressing) the dramatic situation not only because light as a significant sensory point by means of dramatic construction conveys meaning, idea or implication concerning television image and informs viewers various news inviting feelings and thoughts towards what they see on television screen.

We can summarize the lighting values that contribute to this dramatic scene through:

1. Lighting is one of the basic elements contributing to clarify such dramatic event. When attempting to clarify the dramatic fact the lighting is one of the most important expressive means.
2. The correlation between light and the dramatic action will become clear through the shapes it uses. The connection between lighting and the drama is expressed through which shapes that it uses.
3. It creates a sense of ambiguity and tension for the recipient, because it has so many permutations of meaning. It is certainly more fun to use as a gift than I think you'll find it for recipient to respond and that's one of its charms, even though it's chock-full of meanings.
4. Lighting effects a visual structure that serves to express the dramatic situation and whose goal is to incite the audience's sense perception and mental imagination. Lighting effects is a visual structure serving to define the dramatic situation, it aims at affecting the audience's sensation and thoughts.

In this perspective, emerge the process of articulating light and shadow according to an atmosphere requisite to the dramatic situation. This arrangement accumulates different and numerous features conforming the distribution of lighting on the dramatic scene, with evident repercussions in meanings and connotations that affect the way to dive into character's actions in narrative events of historical religious series. The drama-action is the substance through which all meanings pass and are expressed in light, materialized by 'light' within the domain of action space. This is because 'lighting provides the thing in the shot that is to be emphasized with more importance than its surroundings, and so makes it seem more prominent or clear in a composition" (Ken Danziger 2009,p135).

Indicators of the theoretical framework

1. For the historical religious television series, it is part of an integrated lighting structure that provides details, suggests ideas, creates meanings and deepen dramatic power in visual context. The function of lighting composes a coherent system in which e.g.



information is unveiled, secrets suggested, plot levels established and the dramatic attitude within the visual frame set in the television series on historical religion.

2. The dramatic status of the dramatic situation is to be defined on the basis of these structural directorial treatments by the role lighting plays, be it character or action or location in that religious historical world. The existential situation is detected in structural directorial models of the function of lighting, whether it regards figures, actions, or sites within the space of this historical religious series.
3. The function of the light for increasing dramatic situation is different through lighting-relay or method of illuminating the TV scene due to diversity of events and treatment of director in the historical figure religious series. The dramatic, varying sources and styles of lighting only further vary from the level of light layer or style with which we are watching the television scene in the historical drama.

Chapter Three (RESEARCH PROCEDURES)

First: Research methodology: It was based on the descriptive-analytic approach that is compatible with current work. "It means recording what is present and covering the phenomena of today, its structure and processes, as well as recording, analyzing and making sense of it. A science which deals with "the present established facts in the domain of existence of something, some set of circumstances, some group of people, a phenomenon or any other thing" (Ibn Sina).

Secondly, Research Community: The research community consists of whatever is researched. Original research is time-consuming effort to sift through, so the research community consists of all listed TV shows that are dirt roles for carrying lighting positions to deepen the dramatic importance of historical religious series. It's a big community, which can't be contained and studied for years.

Third: Research Sample: The researcher chose a sample that reflects the community of analysis villagers. Purposive sampling the sample in which researcher decides who will be appropriate for the study. In the later the investigator determines his wants in relation to information and chooses the sample which best meets his requirements. Considering that his research addresses the lighting role in creating an optimized dramatic position of the historical religious series, the researchers were interested in adopting a fraction sample such as delicious because: The researcher naturally chose this series (Al-Mukhtar Al-Thaqafi) For the following reasons.

1. This series is an example of artistic and technique perfection. Artistically and technically, if there is a quality series this is it.
2. This sequence is determined by constraints imposed on the subject of study. Requirements of the research topic have dictated this series.
3. The show has received several award nominations, and critical as well as audience acclaim. The series was nominated for various awards and critically well received.
4. The sample selection brought it closer to the research objectives than other audience samples. From the selected sample more closely followed the study objectives.

Fourth: Research Tool: The purpose of the research tool (a fundamental one) is to be as efficient as possible, using a tool for analysis of the research sample. Therefore, the researcher based on a group theoretical framework indicator for research tool.

1. Lighting plays an organic part in letting know something; suggesting a theme, meaning and enriches the dramatic position to find itself against the visual matan. For any: Historical religious television series. The function of light constitutes an organic structure which communicates information, suggests ideas and generates meaning, contributing to the dramaturgical statement in the visual scenography of this religious TV series.
2. The dramatic situation is a structural disposition of the role of lighting for characters, actions and/or locations in the space in an historical religious series as structural directorial agenda. The dramatic scene is given structural direction treatments of illumination for persons being lit, actioned on by players or the story's space.



3. Lighting's contribution to the dramatic scene differs according to the degree of lighting layer or measure deployed in lighting the television scene, beside diversity of events and directorial treatments in historical religious series. In historical religious series, the interaction between how much lighting layer is applied or the way that the TV scene is lit and different events and directorial treatments play a key role on lifting up their dramatic value.

Fifth: Steps of Analysis: The researcher observed the sample on a CD several times to get a "feeling" about the sample and make notes of what he saw. The investigator processed the sample based on the theoretical framework used to define the indicators.

Analysis of the research sample

The series Al-Mukhtar Al-Thaqafi

Directed by: Dawood Baqiri

Director of Photography and Lighting: Azim Jawad

Editing: Mahdi Al-Hosseini

Music: Amir Tosehli

The series tells the story of Imam Hussein (PBUH) and his followers as they traveled from Mecca toward Kufa in Iraq. The events demonstrate the Imam Hussein (Peace be upon him) stood up to the oppression of Yazid ibn Muawiyah (curse of Allah be upon him) and made his way towards Kufa because letters of allegiance and support were coming in for him refuting the rule Yazid (curse of Allah be upon him). Imam Hussein (peace be upon him) did not give his oath of allegiance to Yazid as caliph because he was an oppressive person and polluted what Islam called for. Imam Hussain (a.s.) replied, "A person like me cannot pledge allegiance to a person like you." So Yazid, said to kill Imam Hussein (pbu), also his army and commanders held meeting about killing Imam Hussein (pbu) – of course Umar ibn Sa'ad was invited like all the rest cursed ones. The affairs end with the martyrdom of Imam Hussein (peace be upon him) at Karbala along with members of his family and companions. Al-Mukhtar was proposed by Al-Zubair, who was in command of the troops, to fight beside him against Yazid's army upon his release from prison. The army of Yazid wallah cursed was his defeat and the death with which he remained. Then Al-Mukhtar escaped to Kufa from the army of Al-Zubair whom people of Kufa had sworn their allegiance to him, so that he could take revenge of the killers of Imam Hussein (A-S). Al-Mukhtar Al-Thaqafi, the killer of anyone who fought Imam Hussein peace be upon him.. He was executed by al-Zubayr's men when he was betrayed by his followers at the mosque of Imam Ali.

First: The influence of lighting is a complex construction that exposes information, suggests ideas, generates meaning and reinforces the dramatic situation within the look of the history religious TV series.

Emotions are drawn out from the viewer because Lighting describes the overall atmosphere of the television scene and it first defines which dramatic situation should be considered. The lighting is what implies this through the director's concept to convey information and concepts to an audience.

In the second episode: 3:38 minutes Al-Mukhtar Al-Thaqafi Kian Al-Farsi The hall of Al-Mukhtar Thaqafi's house. Al-Mukhtar Al-Thaqafi is dressed for Battle, with Kian Al-Farsi putting him on Armouring the Breastplate. Then, Al-Mukhtar is standing in the middle of a hall, with the lighting allocated in an artistic and esthetic way. The high-key lighting is also very high, suggesting to the viewers that the heavens are watching out for this monumental religious figure. Here, the role of lighting has brought to light many meanings when it focuses on Al-Mukhtar's character.

In Episode 2 At Time 3:38 we see In This Scene Al-Mukhtar Al-Thaqafi, He and His Friend Kian Al-Farsi Are at the Hall Of Al-Mukhtar Al-Thaqafi's house. A war attendant is



dressing up Al-Mukhtar al-Thaqafi with Kian al-Farsi who attaches the armor on the chest of Al-Mukhtar. Al-Mukhtar now moves to the middle of the hall and we have artistic and pale lighting, where directing light becomes its general place, so we can clearly see that aligning light is very strong high key by this affect me are made to understand that's heavens in protection of history religious person. Here, we see that the impact of lighting has uncovered several interpretations when highlighting Al-Mukhtar's personality. What even adds to the dramatic situation as far as the audience is concerned about that religious-historical figure, is that this drama continues to unfold. It also has a big impact because it gives a sense to the audience through the lighting affect, when a high beam is going down from the sky on this character (the chosen one). The director manages the dramatic situation by the way he seizes information, ideas, meaning in the minds of a public. The dramatic scenes that characterize the narrative events of this historical religious series stand out by the way lighting is used as well as how light is positioned and cast, to emphasise the dramatic situation faced in a scene on screen.

Second episode: at 38:40 an And we also see in this scene; Mukhtar and his friend Kian Al-Farsi are in the house of the Mukhtar. Kian would like to marry the Mukhtar's sister who is positioned behind the Mukhtar's first wife. Kian is saying that he wants to marry her. Here we see a low-key lighting, patches of overlapping light and shadow in the center of the hallway as another characteristic collimated electric discharge. Shadows are directed to the Mukhtar's wife and sister and bright light on knight Kian and the Mukhtar Al-Thaqafi. By no means does this scene improve the dramatic situation of the violent television scene. The director has brought in the shadows on Al-Mukhtar who is looking to marry Kian with his wife and sister as she refuses to marry him according to the wishes of Umar ibn Sa'ad, God's curse be upon him, the killer of Imam Hussein (PBUT). The application of shadows and high light became a symbol of improving this intellectual attitude of the characters, like in shining upon the dramatic situation that stirred those emotions The artistic expression thru that variation and formation of lighting to put forward with simplicity by enhancing facts about this dramatics situation where it touches on the phrasing of relating drama based on the structuring of historical religious story telling in connection with how does the theme want to narrate about what these characters want as an action or reaction.

In episode two: At 47:54, we see Umar ibn Sa'ad such with (may God curse him) the murderer of Imam Hussein peace be upon him in Mukhtar's house. He wants to marry Mukhtar's sister and she accepts, even loves it and wants it despite all the evil that spews forth from that person. Umar ibn Sa'ad, the slayer of Imam Hussein (as), his face is partially shadowed while the other half of his face is pale. Standing just behind him his wife is obscured, her features somewhat muted.

The shade on the face of Umar Ibnu Saad, La'natullahi A'layh (Allah curse him), murderer of Imam; and his wife who had a partnership with him in this act that Allah curses in this world and Hereafter is one blackened side and other pale linked with, as far as shadow cover or facial expressions are concerned—May Allah darken his face here, there-in-The Hereafter. This dramatic position is particularly expressed in his coat, the brim of the bonnet being carried so low down as entirely to conceal every feature besides one eye and part of his forehead; while behind her thick veil little can be distinguished beside vague bewildered outlines in this low key but expressive pictorial rendering of a dramatically conceived scene that equally reflects upon what we already know of her character. and conceive will be its dramatic positions and events in the course of the historical-religious story.

Episode Three: Around 47:11 we see a short image of AlMokhtar AlAetafy with his friend Kian the Persian in a wheat field, working harvesting wheats among other laborers containing both Persians and Arabs. Al-Mukhtar's portrayal in light Arab dress with his companion Kian within the frame and in bright light prevails. The duo is the center of the religious historical epic. In this shot we see how the lighting contributes to the scene's



drama in relation to the significance of what is happening in history. The artist who has painted the piece illuminates Al-Mukhtar's character and Persian warrior Kian in high light. Persian and Arab Soldiers are white dressed. The purpose of the bright key, then, is to show that they look like sacrifices for vengeance in order to avenge Imam Hussein's killers, as it mixes with Al-Mukhtar and Kian. It also worked to increase its dramatic impact, with the use of those light keys, in order for people to know and feel that these are one body fighting the enemy of God and Islam but that they are also a killer of Imam Hussein.

Secondly: The dramatic situation is based on structural directorial treatments for lighting role (character, action and place) in the space of the historical religious series.

The aim is of the lighting in intensifying scene is that will obtain a shot that reflects a specific mood for the textual setting and to be able to project the dramatic events strive toward his goals set for their goals and objectives aimed Watching audience. If the author is in charge of the production of light, this should function on the basis of elements from those segments that encompass drama and events and characters as personality system (narrative unity) produced in an existential mode specific to historical religious series.

Al-Mukhtar Al-Thaqafi The 4th episode In the scene of Al-Mukhtar Al-Thaqafi who was sleeping on a bed in his room, we observe, at 1:33 H, that as he is moving on to one side and another of the bed, the white flash points been seen reflecting on his face. These highlights of white shimmer on Al-Mukhtar's face and they dance while he is asleep, trying to imply the profound situation in which 'Al-Mukhtar Sleeps' where Al-Mukhtar having a bad dream or witnessing/ fore sighting doom laying ahead. Al-Mukhtar yells as he runs away from the monsters who wish him dead and others who want to toss him into a volcano of fire, and he is running from death itself. But he yells loudly in the glare of the lighting, and blots on his face: Help me O Ali, peace be upon him, help me O Ali Imam Ali peace be upon him. At the time of the scream, when a screen light spread over Al-Mukhtar Al-Thaqafi's body with an absolute white color at the moment of the scream which played the role to present dramatically, that he thought Imam Ali (and Allah's peace be on him) relieve Al-mukhtar Al-Thaqafi.

We observe in the scene that there is high intensity, strong elements of light which have an aesthetic and artistic function – expressive meaning-which also serve to add drama onto the dramatic situation for two reasons.

1. To signify joy, happiness and bliss to denote joy, happiness and pleasure.
2. The artist resorted to high lighting in this manner to highlight the signs of divine light which distinguished this historical religious figure and whom is it who occupies with him a heaven and Ahl al-Bayt (Peace be upon them). In such a way the author of this work was convinced, that he "lit upon" how high to highlight that is not only what denote divine light this particular historical religious figure and position in paradise and the Ahl al-Bayt (peace be upon them).

Time index was 6:48 (Episode 4) when we saw a messenger of Al-Mukhtar with his wife (She said she will revenge for Imam Hussein) She is also one of the lover of Al-Bayt (a) anyway.

We notice in this scene the lighting role to escalate the dramatic situation as we see in the bright sunlight that shone from above the sky of truth illuminating with its heavenly light, the bodies of Al-Mukhtar and Omra standing in the middle of a field filled with green grass wearing shining white clothes endowed by brilliant lighting on faces of Omra and her husband On Al-Mukhtar that will disclose to us through enhancing such their situations. Amrah will be murdered by the Al-Zubair family for her love of the Ahl al-Bayt and Al-Mukhtar Al-Thaqafi. The scene demonstrates why the director put these figures in that location — she is shot by Al-Zubair for her role alongside him against the usurpers of



the caliphate, and Al-Mukhtar Al-Thaqafi in Kufa. She also unmasked Al-Zubair for philandering the name of being close to the heavens and for practicing heavenly teachings while he does not. The bright lighting key used by the director however is expected to show pour ideas directly into the thoughts of your mind and then temper it through how he advances the plot of our historical religion series. So, what the hell is going to happen to Al-Mukhtar and his wiwfe Amrah?

In the sixth episode: At minute 3:38 – We see an image of Ibn Marjana, may God curse him, who was the murderer of Imam Hussein sit on Kufa governorship. He sneaked into Kufa wearing the dress of Imam Hussein (peace be upon him). That said, the lighting adds to the overall impact of that dramatic vision, through his employing (via color spots on palace walls at his entrance) Ibn Marjana's form in its most ghastly aspect. It was an artistic deployment of expression. The lighting on Ibn Marjana's face also has a tendency towards black and red., A manifestation of the ugliness of this vile character in the story of how horrifically things unfolded and its use by the scriptwriter to highlight the dramatic position of Ibn Marjana cursed by God killer of Imam Hussein peace be upon him with hatred and spite against Hussein peace be upon and Ahl al-Bayt grand darkness And hatred on his face during life (May Allah's prayer upon them) through red color supported by darkness for that dirty throughout history.

Thirdly: The role of lighting in enhancing the dramatic scene ranges according to light layer madness or the method of lighting the television scene, and with different events and directorial treatments in the historical religious series.

Lighting operates through the form: immediate, formal and artistic presence that contributes to dramatizing the scene -based on sight as sense- and whose effectiveness exceeds mere uncovering of form inside but also within TV screen frame. It comes down to how much a particular place needs or doesn't need to be shown, since religious drama gets a strong showing in the television output overall – and particularly historical ones due its resonances with religious doctrine and emotional responses. The lighting, together with the dramatic scene, is utilised by the creator as a distinctive manner in treating with light the scene being created to help accommodate whatever idea that should be introduced to users mind regardless of whether obvious and/or indirect.

In episode 39, a minute 30.2 mark, we're introduced to Al-Mukhtar's first and second wives speaking before Mus'ab ibn al-Zubayr at an open trial. Mus'ab wants to hear them admit that Al-Mukhtar left Islam, and that he is a liar. [But the first wife pleaded guilty and sold her faith to Al-Zubayr,] whereas Umrah shouted at Mus'ab ibn al-Zubayr by which she meant he converted (to Islam pretending) that there is a way to approach God or heaven. She added that Al-Mukhtar is a blessing from God to humanity, he was sent down to earth for avenging the killers of Hussein (PBUH). Mus'ab cried out that they should pelt Umrah with arrows. We can observe how the lighting in this scene -The dramatic nature of that moment was significantly amplified by using widely contrasting colour keys of blue to indicate disorder, opposed to high-key white colours for Amra. A low-key red and orange color was applied by the director to the character of the first wife, who had been divorced by oval face the day before going on trial. In the execution of Amra, that who sacrificed her life for God s (swt) sake and the family of prophet(s) – after soldiers threw arrow to her chaste body we see falling on earth embracing bunches of wheat ears. The director literally cast a white reflective key on her clean body, as if it was caressing Fatima al-Zahra (PBUH).

Episode 40: At 37.10, here we see the martyrdom of Al-Mukhtar Al-Thaqafi, in the mosque of Imam Ali and on the pulpit of Imam Ali peace be upon him. He looks at the sky, that opened for the sunlight to come down and light the simple body of Al-Mukhtar Al-Thaqafi. He looked as if he was hugging Imam Hussein, peace be upon him, and Imam Ali, peace be upon him. The director incorporated a melodramatic moment himself, by shooting Al-Mukhtar's body to a light halo coming down from the sky. The



soul of Al-Mukhtar is part of the spirit Imam Hussein and Imam Ali be peace upon both. The lighting and its nature in creating the dramatic scene make a very obvious effect on all the thoughts of the audience and reveal (vision) and images to the target views, which is what can be found in this general religious series. Thus, the lighting is placed as one of the key tools that reinforce narrative about dramatic events and it clears their language in the dramatic structure history religious series.

RESULTS

1. The dramatic situation determines structural factors in the accompanying lighting for each of the characters, actions, and places (in the drama structure) of one episode from an historical religious television series; this is identical to a portion in the research sample (Al-Mukhtar Al-Thaqafi). The dramatic situation establishes structural features for lighting with regard to characters, actions and places in the structure, dramatic of the historical religious television series as well as research sample (Al-Mukhtar Al-Thaqafi).
2. The Spotlight that brightens on the dramatic scene, is thrown in sharp and vivid forms upon the direction of actions and reactions played by directors of characters in some scenes, such as the assassinate and trial Amra Al-Mukhtar's wife The Qafi Arena including Musab al-Zubair for her being. And no ordinary illumination Having effectively served that dramatic aim, the lighting offered further control over varied directorial treatments of line readings and character reactions - in the case of Amrah, Al-Mukhtar's second wife; at her trial and murder by Mus'ab ibn al-Zubayr.
3. The dramatic situation differs in lighting or style of the used lighting for capturing scene and shot, such as the martyrdom of Al-Mukhtar Al-Thaqafi inside Mosque of Imam Ali (pbuh). The dramatic picture as a scene differs at the level of lighting layers or on the way this latter was used to light it in that scene and shot, such as what appears in the martyrdom scene of Al-Mukhtar al-Thaqafi inside Imam Ali (peace be upon him) Mosque.

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