

Cinematic Image Between The Concepts Of Semiotics And Realism

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Abstract:

Today's image plays a major role in our daily lives. Rather, we live in the time of the image in parallel with the time of words, the image is inherent to us in all times and places.

Semiotics have opened new horizons for researchers in renewing cultural awareness by reconsidering the way they deal with issues of meaning, And there is a relationship between all kinds of signs and all kinds of semiotics, so that it is not limited to the linguistic mark only, But also signs in various aspects of social life, such as dress, fashion and the fashion system.

The problem:

It comes in the nature of true knowledge of the concept of the image and the understanding of its language and deciphering it.

The importance:

Importance comes on image semiotics, which contributes to the formation of visual awareness, And cultural knowledge about the linguistic meaning of the contents of the image, and the impact of semantics in realistic methods

The aim of study:

The study aims to familiarity with semantics to decipher the language and its concept of the image, its functional importance, as well as the forms of realistic methods of the image and the semantic relations in it.

A prey

The image today plays a major role in our daily lives, but we live the time of the picture in parallel with the time of words, the image is inherent to us in all times and places, Semiotics has opened up new horizons for researchers in renewing cultural awareness by rethinking the way they deal with issues of meaning, There is a relationship between all types of signs and all types of semiotics, so that it is not

limited to the linguistic mark, but also the signs in various aspects of social life, such as dress, fashion and the fashion system.

Thus, it is sign science that studies the life of signs within social life, The image is everything we see in cinema, television or any other field, which is to try to convey reality so that the communication process is achieved.

Thus, sign science is the one that studies the life of signs within social life, the image is everything we see in cinema, television or any other field, It is an attempt to convey reality so that the communication process is achieved. Language is a consistent semiotic system used for communication, and in this sense language can be defined as a communication system that stems from the property of its social function, It ensures the exchange, preservation and accumulation of information for the human group that uses it, but it is also characterized by a set of signs and signals, which makes it a semiotic system.

In order for a language to perform its communication function, it must have a system of signs, as the sign is in the process of exchanging information within the human process. They are equivalent to the physical equivalent of the objects, phenomena and concepts they express, so

the primary advantage of a mark is in its ability to perform the function of substitution, In the sense that a word replaces an object, or subject, money is the substitute for monetary value, and the map, and the badge is the sign. Therefore, it can be said that man lives surrounded by two types of subjects, those that are used directly, that is, do not replace anything else, and cannot replace them, Air, bread, life, love and health are irreplaceable subjects, and only when we understand cinema will we know that it is by no means a subordinate and automatic reproduction of life, as much as it is a vital and effective formation, in which elements are organized. As much as it is a vital and effective composition, elements of similarity and contrast are organized in it A cognitive process of life in which the dramatic act escalates (Means conflict).

❖ **And the signs are divided into two types.**

- ❖ Idiomatic signs
- ❖ 2- Formal signs

The terminology has the link between the expression in content, for example, the term green light means freedom of passage, and red color prohibits traffic.

A formal or iconic sign assumes a single expression for each connotation that is naturally related according to the understanding of the subject. Realism is a certain method, while physical reality is the source of all the raw material in the film, whether realism or impressionist, the trend to the world that can be photographed in search of their material. And the realist filmmaker is trying to reconstruct the image from physical reality with minimal modification.

When filmmakers film events, he suggests the same meaning in the details and giving that characterize life itself. Realism in cinema maintains the illusion that the world of cinematic image is an objective mirror that is not distorted from the actual world.

The concept of connotation:

Palmer defines connotation as the technical word used to refer to the study of meaning, and since meaning is part of language, semantics is part of linguistics.

From the natural voice of the talking man we deduce meaning, and it is related to the simulation of reality, And the thing inherent in the signal sound Because speech is based on the signals that accompany the sound, and any lack of meaning is complete in the signal and its connotations are clarified. The sound here is subject to the principle of disassembly and then installation, in other words reconstruction, In theorists of realism, Karakuz puts realism in formalism in the film function. Where he says: ((For every potential realist filmmaker, realism motivation, and formalism motivation))

Jean Mitre addresses, Image, movement and cinemascope to create various levels of subjectivity, The possibility of the senses, music, and color, refuses to give priority to any of these techniques by completely controlling the cause of the movie world. As for Salah Fadl ((He believes that those who have the ability to maneuver the image and control its production and marketing can manage good situation)), And we can draw a general concept for all opinions and modernizers, The science of semantics is that science entrusted with the study of symbols, whether linguistic or non-lingual (image). Modern culture has turned to the era of image in all its forms, whether in cinema or in newspaper advertisements, and it is not neutral but carries goals and messages

The picture:

An image is a multi-meaning tangible thing, you can introduce people or any different things, The term is used with all the different connotations or expressions of the general meaning of the image, it is a means of communication. Because it records facts and information, and combines the three dimensions (past, present, and future) because it carries the facts of the past, the course of the present, and a window into the future. There is a strong link between linguistic semantics and image, two modes of expression

complementary to the same signatory function.

And here Barth confirms, The whole system of signs or semantics has been mixed with the written language, and it is very difficult to find images free of any linguistic expressions. All images in movies, television or in cartoons and what is shown in the press have a dialectical mark with language, so language is always accompanied by a linguistic text to clarify the meaning.

On the other hand, The importance of the image is that it attracts the reader's attention, as the sense of sight is of great importance relative to human feeling, The image conveys the event, embodies it as it is, and the image often succeeds in confirming information about the event that written words cannot.

Image functions:

The press photo has several functions:

- 1- News post
- 2- Psychological function
- 3- A typographic element that shares the letters of newspapers, titles and commas.
- 4- Aesthetic value
5. Realizing realism and repeling

Optical image shaping of the image:

The image is visual symbols, shapes, colors, sizes, angles, movements, vacuum, space, and the importance of optical formation comes in the concept of some image connotations, In a way that makes the viewer head towards the center of attention, inevitably followed by the beauty of the image.

The indicative role of the image in the contents of the composition has meaning, and the image can be a function not only directly, But in a symbolic way, and thus the language of the image approaches the language of some peoples that have not reached a sufficient degree of mental abstraction in thinking.

He wrote (Apstein), The Eskimos, for example, use about six different words for snow," he said. Depending on its different cases of melting, fragmentation, and

coldness. Deschamp has identified three types of symbols:

- 1- Formative symbols: Shapes, lines, lighting, which carry multiple connotations.
- 2- Linguistic symbols: They are the smallest part of the language, represented by words, pronouns.
- 3- Icon codes: They are like photos, maps, and designs.
- 4- The semantic contents of the image are the product of an installation that combines what belongs to the iconic dimension, with what belongs to the plastic dimension, embodied in man-made forms and its actions in natural elements of experiments in furniture, clothes, architecture, color, shape and calligraphy

Shot sizes:

It is important in understanding the meaning of the shots, because each shot has its justification, uses, and types.

1- A general shot (Long shot):

In which objects appear relatively more clearly and more comprehensive in terms of detail. According to this view we establish the beauty dimension of the content of the shot, establishing the seaikoji suggestive lines on the spectator.

2- The medium size

It focuses on a certain aspect of the view, in which the director sees it more important to communicate some information or to link the main action with other actions, and this shot is called (interpretative shot), that is, it approximates some generalities and convert them into more specific details, and represent films made for television to use this type of footage.

3-The big shot (close up shot): This shot is described as reductive, it appears very little from the site, if not canceled completely, and focuses on something small as the face, or part of the eye. This type of shot is used to suggest symbolic

expansion, meaning that the big shot represents a (big) moment within the dramatic framework, and we see that its use

Cameras Angles:

The level of angles of the camera is meant to indicate the angle at which the camera was placed (it is necessary to identify the two basic factors that determine the view of the spectator, and the area covered by the single shot):

1- Choose the best point of view to shoot the shot.

2- Determine the amount of distance to be covered in the same shot.

Adherence to the first factor leads to accurate identification of the subjective or objective point of view of the characters, the self-shot is today an important tool in the hands of the television director, especially in news programs and investigations.

Adherence to the second factor will lead to the escalation of the dramatic structure of the cat, and increase its emotional impact on the psyche of the director. In addition, determining the distance has a sensitive relationship to the level of the camera subject, its relationship to the importance of the subject subject to photography, and the associated technical, dramatic and psychological necessities.

The high angle above the level of sight or from below the level of sight or at the level of sight, these angles have justifications for use, and therefore have different connotations, the angle of the shot unfortunately (D) and its connotation means greatness, strength and power.

The angle of the highest level of view reduces the person's position, and it seems weak and less important, and the angle from which it is perceived at the level of view indicates the equal value between the characters within the framework of this shot. There are many angles drawn from these main angles, and their connotations and symbolism are mainly related to the

characters and events within the picture, including:

1-Objective angle: The spectator sees the part depicted through the eye of one of the observers, not visible on the screen, and this angle affects artistically and aesthetically, the natural relationship between the characters of the film or drama work and the geography of the viewer of the picture.

2- Point of view angle: This term refers to the description of the relative relationship determined by the director or photographer between the spectator and the return of the image, so it (point of view) is divided on itself according to the following:

A) The angle of the objective view: in which the camera appears to be not involved in the recording of the event or the photographic material, that is, the camera does not attract the attention of the spectator.

B. The angle of the subjective view: The camera is part of the event, and of the material depicted; because the lens of the camera turns into a direct eye of one of the characters of the movie or television work

Flag of tags:

Custom **Friednad Dosssier** Symbolology ((That (the science that studies the life of signs within social life),

This means that the signs either man puts them in terms by inventing them, or agreeing with the other man on their connotations, Such as human language, sign language (traffic light) or nature is innately secreted by nature, such as the sounds of animals, sounds of thunder and rain, or indicating pain and screaming.

Sousser says in this sense: (Language is a system of signs that express ideas, it is similar to writing, and yet language remains the most important system and we can find a special science that studies the life of signs within society that is mainly

related to social psychology, called sign science or psychology.)

De Saussier saw semiotics as a science that transcends tongues into different fields; Because forms of human communication use the language of symbols, the language of colors, the language of forms, Therefore, language is a marker that is not composed of letters, words or sentences, but sometimes clothes constitute a language in its sense, because it conveys to the other party (recipient) an impression of its wearer, whether about his age, social status, or taste , Black clouds may be a harness to the coming of a storm, so all natural and cultural manifestations have elements of signs that indicate that they choose the method of action you choose in those laws.

There are two types of semiotics, the first is concerned with the study of communication systems, that is, the signs used for future influence, and the second is concerned with the study of the sign systems that constitute the basic subject of any simological research.

Roland Bart is the best person who represents the direction of semantic semantics; because he has the study of the systems and patterns of function, all facts, symbolic forms and language systems have connotations, there is a linguistic connotation, and another special for patterns and facts. And when applying linguistic metrics to nonverbal facts i.e. semiotic systems

Roland Bart identified the elements of sepnotation in writing Elements of Semiology in the form of dichotology, language and speech, pampering and pampering to approach semiological phenomena such as fashion system, and mythology. Thus, applied textual semiotic schools that approximate literary creativity can be included within the concept of semantics.

We can say that the culture is looking for a job within the Department of Culture Such as cinema, television), as well as fashion are function units; because colors and shapes look for social and psychological connotations.

Hence, the names for the term semiology are varied, we find in Sausser,

for the purpose of semantics or signs, while Pierce put the word "Simotic" to denote the science itself.

When you follow the matter at Dossier, we find that the linguistic mark is not associated with anything, but rather with an auditory concept about it, the auditory image is not the audio sound, but the psychological impact left by the sound, (The coordination between the perception and the auditory image is a sign, the linguistic sign is a psychological unit linked between [concept - auditory image] and requires the existence of each other)

Thus, the bilingual sign is D (acoustic image), and the meaning of (idea), which does not refer to natural reality; it is replaced mentally. The word is a sign, and the letters are connotation, and what can be raised in the mind of the recipient is the meaning

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Thus, de **Saussure** asserted that the meaning and connotation have an arbitrary relationship, as there is no logic, motive or quasi-exist to indicate that the concept or connotation is the same in all languages.

Referring to (**Perce**) again, who was interested in studying the symbol and used it in the sense of the sign, and the symbol has three dimensions, and includes (the relationship between the mark and the subject), the sign has anything that would symbolize something else, or a subject that raises in the mind of the recipient a signal that serves as a meaning of the first reference

The mark was classified into three categories:

1- Indicator: It is the signal that is related in conjunction with the signifier to a causal relationship just as smoke indicates the presence of fire.

2- The icon: It is the signal that represents the meaning, and evaluates its relationship with its subject through the similarity

between them, the photograph is the sign (the icon); because it has a similarity between what it represents and the subject of the person.

3-Symbol: It is like the sign (X) or traffic signs, and the symbol is the linguistic mark of Saussure, whose relationship to the subject is random and unjustified.

In the present, the term simulation appeared in Greek realists in Socrates' dialogues on art and Homer's ideas, as it was "Homer's art is a craft, when he talks about artistic creation he understands it as a productive physical work as a craft."

At the beginning of cinema, two trends emerged: realism, and impressionism. Spontaneity and the sequence of events as we see them in reality is the distinctive style of realism in its multiple directions, realism, new realism, and socialist realism.

This method appeared in France by the Le Maire brothers in 1890, and it should be noted that there is a wide difference between realism and reality, the first method has a special approach that contributed to the development of the cinematic concept, while physical reality is the source of raw material in the film.

That's why directors go to the world that can be photographed, but it is the way of action and dealing with it that decides the shape of the style.

Realistic film looks at events and tries to portray them in the same richness in terms of the details found in life, so the element of delusion in the realist style attracts the spectator to reflect objectivity away from the real world, (realist cinematicism usually aims at an "invisible" style, a style that does not draw attention to itself).

The biggest advantage of realism is simplicity, and the films of Jean Renoir and Vitoriodska are deep-visioned and access to the characters to highlight intellectual content.

Thus, you turn to the spectator's contribution to interpreting events and following up the subject and personalities. The director comes in putting all clarifications in the hands of the spectator, so the content came in the basic degree in the content of the image.

In cinema, reality is a function, it is the way reality is shown that gives it its meaning. In the first case, cinema is a means of communication subject to personal expression, that is, to the expression of the author of the film.

When understanding cinema, we find that it is in no way a dependent and automatic reproduction of life, but rather a vital and effective reconstitution in which the elements of compatibility and contrast are organized in the process of cognitive formation of life, in which there is a dramatic conflict, that is, through the constituent elements of visual formation we find an antemtion, intersection and movement of the entire elements of the components of the cinematic image.

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And at the Swedish director (Ingmar Bergman) in the movie (Face), as well as at the Italian director (Villini) in the movie (eight and a half), as well as at director (Antonioni) in the movie (Explosion), We stop for a long time and find the associations in the semiotics of cinema appear clearly in its shots in terms of visual formations, such as movement, color, rhythm, and size in the entirety of its footage.

Image composition is all that we receive from within the shot as a source of information and suggestions using elements of semiotic expression according to certain configurations to communicate information and suggestions as sources to pump information that can receive us through movement, gesture or pronunciation method, Or a dialogue by the actor or through the distribution of shade and light or pieces of decoration, accessories and clothes, and even the skin of the actors, which leads to the extraction

of certain connotations about the nature of the semantics in the image.

From the realism of cinema, the symbol in it must therefore take a realistic form or, for the transmission of reality, it is encoded by physical symbols.

Of course, the symbol in the cinematic image is consistent with the nature of cinema, it is objective, that is, it symbolizes the objective thing with something similar objective, and may even symbolize something with the same thing, due to the realism of the image, and there are many symbols in the visual composition of the image in terms of color or the angle of the camera, In the film "Omar Al-Mukhtar" by "Mustafa Al-Akkad" when the fighter "Omar Al-Mukhtar" was executed by the Italian occupation authorities, his glasses fall to the ground after his execution and were picked up by his grandson. Thus, the realistic physical form of things gave a bigger symbol than just his physical existence.

This idea suggests that new generations will carry the banner of struggle and continue the anti-colonial revolution, And we get rid of all these symbols that do not lose their material realism at least because of their causal and objective association with reality

The results

- ❖ The image includes signs, symbols, rules and semantics that have roots in social representations, and the semioticism of the image lies in understanding these symbols and semantics in the image, and then we can read them and know the semantics.
- ❖ Image simology, subject simology or linguistics is studied and concerned with linguistic and non-linguistic signs.
- ❖ The image is an expressive tool that embodies meanings, feelings and ideas, and is one of the most important non-linguistic signs.
- ❖ The image carries many different semantics, transmits messages with

specific symbols, and is difficult to understand and analyze unless we understand to decipher them.

- ❖ There is a relationship between language and image represented by D, connote and message.
- ❖ Realistic cinema is usually aimed at a semantic style that does not draw attention to itself.
- ❖ The realistic style tends to encourage the contribution of the spectator, the characters and events have a lot of ambiguity, and there are some hints in the footage, and the spectator has to link these symbols to the physical timer of events.

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