

The Visual Formation In The Cinematic Film Between Visual Formation And Elements Of Figurative Language

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Abstract

There is a state of associative existence with a creative artistic feature that achieves the process of formal construction through the process of visual formation, which in turn is the formal form of the cinematic film and the aesthetic value that this art carries. Artistic work, which creates for the recipient an original artistic achievement in terms of form and content, which is known as the cinematic construction, as the cinematic image has many elements that help it present itself as an industry and art in the fullest way, as these elements can contribute to the process of its formation and construction in a narrative The cinematic film, since the moving image has the ability to question the imagination and present the meaning in different forms and contents each time, and the process of cinematic construction is closely linked to the ability to form the cinematic image, as it imposes its presence within the event with disciplined and conscious intention, and accordingly the ability of the visual construction is manifested to us in all its forms. Its techniques and image manipulations that take place in the stages of the cinematic production process, and which work in their formative basis to achieve the artistic vision of the idea presented by the cinematic film because it is an art that developed in the new millennium in a rapid manner and brought us to a new level of high ability to create a visual form whose aesthetic feature is visible in What is represented is visible to the recipient, through pictorial technology that enables him to achieve the requirements of the artistic Theme.

Keywords: Formation , Cinematic Film , Composition , Language , Visual.

Introduction

First - The Research Problem:

The cinematic film is a complex structural construction that depends in its basic structure on systems of creative perception and technical work for its visual aspects, and that the idea of the film and its dramatic theme is initially represented in the form of a mental image growing in the consciousness of the work maker, but it is soon subject to the controls and requirements of the visual medium of linguistic and practical elements that are studied. And precisely in order to achieve the requirements of the artistic idea, if the researcher notices the existence of an active and vital link between the process of formal formation with its levels and constituent elements, and between the elements of the formal language that works to embody events in image and sound in the cinematic film, in order to produce a plastic structure for the image with intellectual connotations and meanings that it clarifies. The integrated product of the image-making process and its production by means of this constructive process, which in itself constitutes an integrated unit in the form of a process whose goal is to construct a creative artistic structure centered around the basic unit for building the cinematic achievement, which is the image, and as the basic cell for building the film, it is the container that contains the form and the meaning that is based on. By the process of creating it mentally (producing it) and in a perceptible visual form, which is the director, and who undertakes this basic task (the director), the formal structure rises through the process of formal organization, which organizes the nature of the relationships between visual and dramatic elements and assets in order to achieve meaning. The researcher researched his research problem based on the following question:

How does the visual composition and the elements of the visual language work for the visual formation industry in the cinematic image?

Second - The Importance of Research:

The importance of the research lies in its study of the modalities of building the artistic visual formation in the cinematic film by employing the process of pictorial formation in the cinematic film with the elements of the visual language directed to embody the artistic and dramatic intellectual theme of the image, in addition to its academic and scientific importance for being a research that supplies the specialized scientific cinema and television library in general and researchers in the field of cinematic arts in particular.

The Research Aims to:

- A. Discovering and defining the correlation between the visual composition and the elements of the formal language in the cinematic image.

- B. Recognizing how visual formation works in the film by employing composition components and language elements to achieve meaning.

Theoretical Axis: The organizational structure of the elements of visual formation.

The term “building” in the pictorial arts was associated with the idea of intellectual and preparatory processes for the production of a dramatic artistic achievement that fulfills the requirements of the artistic idea in terms of form and content. Your building” (Al-Tahanawi, 1996, pp. 345-346), and the construction in itself transcends the principle of the verbs to combine them in one process, which is the process that collects and organizes the verbs that represent the act of building and that combines form and content to produce the artistic image Building in art is “the formal, aesthetic activity that builds the internal structure of the artwork represented by the artist, that is, it is an aesthetic work that makes and deals with artwork as structure and value at the same time” (Fadl, 1998, pp. 85-86), meaning that construction is an approved act On that creative ability enjoyed by the maker of the work (the director) and his artistic craft in constructing his artistic achievement, and this principle raises a very basic issue in determining who is responsible for the task of figurative construction in the cinematic film as an integrated structural unit. He is the director because the scope of his responsibility in the work The cinematographer is determined by “the general interpretation of the text and to make sure that all elements of production are consistent and submissive, that is, it controls all aspects of the integrated work” (Jannetty, 1981, p. 151) Which makes the visual construction process the cornerstone from which the maker of the work proceeds to achieve the foregoing in the construction of the cinematic image, which is the plastic structure that works at all levels from the representations of the mental image to the design construction of the concept of the idea and its visual embodiment until it is achieved as a final artistic achievement.

The construction of visual formation in the cinematic image is the result of a correlation between two main axes in the entire creative process in cinema, and they are: -

A- Visual Formal Organization.

B- Image Composition.

And these two main axes are “the synthetic outcome of the active function of the director who combines these two processes in a creative manner that produces for us a shape and meaning from everything that is embodied visually in the space of the cinematic frame” (Wulff, 2017, p. 38), directing the cinematic achievement as an industry of visual formation And its basic unit (the cinematic image) is nothing but the result of the direct relationship between the process

of formal organization of the assets in the space of the visual frame, which is built in the beginning perceptually in the sense of its presence in the mind of the work maker (the director) who carries out the process of organizing his visual space to achieve it in a material form, i.e. formally organized through an act. The visual organization that “forms, through his artistic self-vision, the materially embodied visual embodiment after his conscience, mind, and feelings formed it, so that the viewer receives it with kindness and acceptance” (Shimi, 2014, p. 321), as the formation as an act in itself works out of identification with the organization as an intentional goal in constructing the content. The intellectual of the visual embodiment produced by the process of pictorial composition as a building base through which the director accomplishes his creative artistic mission in transforming what is textual or perceptual imaginary into a visual formal form made by the senses and achieving intellectual or communication representations through which the maker wants to communicate his artistic message with its creative aspects to reach the recipient.

The concept of plastic construction in the cinematic image is considered the base from which all the technical and creative processes for the manufacture and production of the cinematic image are based. A more comprehensive and functionally accurate meaning, and this explains that the cinematic construction is “our field of vision to include events that are not within the direct range of the individual’s hearing and sight, meaning that man is the center of the event through his decision and formation through his deep awareness” (Lawson, 2002, p. 381), and if this indicates something, it indicates that construction is not just a visual or imaginary act, but rather a closely interconnected process that makes him create his cinematic image through his artistic taste and creative work, and since the cinematic image relies mainly on drama to achieve its requirements. As an act in itself that simulates and visually embodies ideas and emotions in the form of audio-visual events, the building process is, according to Philip Sidney, “the starting point for the artist. , 1998, p. 53), the term construction is not only interpreted as (to build something or to construct it), but rather it is named for that through its inclusion of the act of construction in the process of visually representing the dramatic idea through the basic structural base, which is the functional technical relationship between the two main axes of construction (The visual formal organization) and the process of (figurative formation) through which a cinematic image of artistic value and aesthetic character can be produced, as the starting point of planning for the director is through the act of construction through which the dramatic idea is created and built visually, i.e. (organizing it) at the level of visual assets. It is included in the space of the frame and built in a formal (formative) form by the director to achieve the requirements of the idea and communicate it in

a visual structure whose elements and visual assets express the dramatic content of the event, as this is achieved mainly through the constructive link between the act of creative organization of the director and between the formative building process of the cinematic film through the following factors: -

The first factor - Organizing visual elements: -

The cinematic image is composed of several visible components visible in the space of the image frame, to come together in a regular form, creating an artistic form with intellectual connotations and an aesthetic characteristic, but it basically bears the characteristic of a structured image, because it is “produced by the artist, and poured into it his ideas and spirit, And his emotions, through different means, coloring tools, and devices. They consist of form, content, and material, and come as a positive act of their interaction together and in the multiplicity of their meanings and implications” (Ibrahim, 2012, p. 23), as the artist-maker, represented here by the director, controls these plastic elements in order to construct the image Cinematography through the artistic and creative relationship that the director creates between the following:

Achieving his artistic goals in making the cinematic image through his awareness of it well, and awareness of it, which helps in the planning and implementation process, and makes handling his tools easy and obedient, and increases his sense and inspiration, and thus achieving representation in his dramatic artistic vision, as the process of organizing these artistic elements constitutes Dramatically realizing the intellectual contents of the cinematic image to provide an indication of the idea of the work maker, and the meaning it carries that the recipient understands of the idea of the cinematic achievement. Through the act of expression (expression), which is the disclosure of meanings in the language of form, and every form has a meaning, this form is generated by the proximity of forms and their interdependence with each other, and it is concretely expressed in that reality that it creates and interprets. “The director is responsible for converting the visual interpretation of the manuscript into images moving, through his control over the visual details that he organizes formally and designs them eloquently from the visual point of view” (Rabiger, 2018., pp. 447-448), that the multiplicity of the general functional properties of the construction process in the cinematic image in visual formation, dramatic construction and expression aims to Achieving the basic function envisaged from the construction, which is to achieve the artistic idea of the film in general through its access to the recipient, and then create the aesthetic characteristic of what is formally embodied in particular in the cinematic image.

The act of organizing the formation elements is based on a pure design structure whose basic raw material is the Visual Formal Elements, as many visual arts theorists such as (Meyer, Durkheim) (Meyer, 1966, p. 237) agreed that these elements are:-

A- Point & line:

B- Shape and form:

C- Colors and their properties:

D- space and area:

E- Perspective types:

f- Mass:

G- Size:

The second factor - Image Composition:

Composition is defined in pictorial arts as “the art of arranging in an ornamental spirit different elements that the artist uses to express his emotions” (Dean, 1986, p. 45). Visual, spatial, and shapes within the frame space of the cinematic image, and as defined by (Machelli) as “the process of intentional distribution of the elements of the visual form embodied visually in place and characters, which are gathered and represented by lines, shapes, masses and movement, which are arranged in harmony that achieves us Building an artistic image to embody the events and work to communicate the idea to the recipient” (Mascelli, 2005, p. 200). The composition is what governs the constructive process of the cinematic image by converting the elements of visual formation into active components in the cinematic framework, through the process of visual representation of the elements Figurative language, as this visual representation is embodied in the construction of imaginary bodies of characters, accessories, spatial assets, and natural formations by distributing them in the perspective of the cinematic image according to the director’s vision of the maker, so the lines turn into formal formal bodies, and the blocks are distributed and their sizes are determined through the formation process that The visual elements are distributed in the space and space of the cinematic image, and here we see the director's basic function in building the cinematic image through the process of building within the image frame "he installs the formations on a fixed-size frame" (Janetty, 1981, p. 77), the composition process consists of visual elements that are considered invisible in a divisive manner within the space of the photographic frame, but they are embodied visually through the process of distributing assets and visual components within the framework to achieve in turn the process of artistic construction of the cinematic image, where the cinematic image consists of multiple visual components that allow the director Achieving his artistic vision, which is:

A- scalar distance levels:

It is "the multiple interstitial distances between the surface of the screen and the depth of the image, which works visually within the borders of the frame of the cinematic image in order to embody the visual components and activate them dramatically" (Roy S, 2000, p. 92), as the visual levels are employed in the cinematic image directorially to present Symbolic or suggestive indications of the dramatic theme, which the cinematic image deals with in the transversal scene, through the ability of these levels to participate in the cinematic pictorial construction in general, and its effective role in narrating the events in particular, as the director employs the levels of pictorial distance in order to either focus, distance, or achieve Any dramatic purpose in the space of the cinematic picture frame through the distribution of areas and shapes and specifying the ranges of sizes of blocks in the distances that form between the levels of the cinematic picture, which are divided as follows:-

1- Background Level:

It is the distance that "is defined at the end of the image, that is, its background, in the depth of the image frame that makes things far from the surface of the screen, as it is formatively cross-sectional at the end of the visible horizon" (Mascelli, 2005, p. 203), the director employs this image level in several formative connotations, including What suggests a distance from the center of the subject in the case of the sizes of the distant shots, or building a relationship between the levels that are visually closer to what is intended by composition at the end of the cinematic image. Intentionally dramatic by the director to create a state of psychological emotion or a semantic reference to a visual element that has an active role in the events of the scene in particular and in the entire movie in general.

2-Level Mid-Ground:

And it is the area that is located in the center of the cinematic image and that is usually employed by a director for the purpose of focusing events in the area of visual focus because it is considered "the central parts of the screen are generally reserved for the most important visual elements, and this area is instinctively considered as the center of implicit attention" (Jannetty, 1981 , p. 82).The centrality of this distance makes the majority of directors resort to using it to build a highly sensitive visual focus area in drawing attention to the axis of events and to the image components that are used intentionally to create a high dramatic value, and that the operation of this distance In the film, it is usually used in order to construct a visually clear reference to the centrality of a specific character or an iconic symbol that has important significance through the role it plays in the course of events.

3- Foreground Level:

This level is defined as “everything that is present to the visual eye in the foreground of the image and the surface of the screen, it is all that looks at us from the window of light that shows us a new world” (Marati, 2003, p. 28), when the director places any visual element in the front of the cinematic image, that is, in front of it, it obscures any formal elements or spatial assets in the background of the image, in order to indicate the dramatic dominance of the character or the visual element over the unity of the subject or the general atmosphere, which generates a state of psychological tension or dramatic control over the cinematic image in general, due to the ability This functional level is to show the embodied element in a way that is greater than what is shown in its physical reality, which achieves the dramatic purpose that the director intentionally employs (Arikhon, 1997, p. 23), and this in turn achieves the intent behind the formative structure in the cinematic image through the positioning of characters or figures. In the foreground of the image to give it weight by enlarging its visual mass by bringing it closer to the front and according to the artistic vision of the director. There are many directors who intentionally make extensive use of the level of the foreground of the image to focus on the character who dominates the event in the cinematic film.

B- Image Frame:

It is defined as the boundary between what is visible and invisible in the motion picture, and it is also known as “the frame of the screen that borders the world of the film, as it performs the function of the basis for composition in the filmic image ... and performs its function as a means of aesthetic expression in several ways, as it is a means of isolation in its essence It allows the director to express his interest” (Jannetty, 1981, pp. 76-81). The framework is the entity that combines the elements of visual formation with the composition process in a synthetic structure that is framed according to the directorial visions that the work maker (the director) bestows on his cinematic image. The process of visual formation takes place According to the directorial point of view that determines the frame of the cinematic image and the way it isolates the centers of interest and the dramatic event in the structure of the film scene, the image frame in itself is a purely formal structure that may be visible to the eye of the beholder, i. Most filmmakers use it and turn the frame into a visual metaphor through which they look at the cinematic world and observe the lives of the characters, or identify centers of visual importance with it. Placing the visual assets within a framed space by itself is about transforming the form into content through the exploitation of the various parts of the frame. To build the symbolic and aesthetic values as defined by (Machelli) as follows:-

- 1- The upper part of the frame.
- 2- The middle part of the frame.
- 3- The lower part of the frame.
- 4- The side parts of the tire" (Carmona, 2016, pp. 67 - 68)

In order for the construction of the cinematic image to be completed, the director must employ other preoccupations that are the axis that embodies the events and fulfills the requirements of the dramatic idea to create a cinematic image with sensual and aesthetic features, which is the employment of the elements of the visual cinematic language, that is, the visible and the mentally aware at the same time (Elements of Cinematographic Discourse), which was defined by Marcel Martin, which is as follows:-

- 1- Actor (character).
- 2- The camera (its angles - movements - levels, sizes of shots).
- 3- Montage.
- 4- Lighting.
- 5- Sound (dialogue - music - sound effects).
- 6- Landscapes and Decoration" (Martin, 2009, p. 53).

Theoretical framework indicators: -

- 1- The visual formation in the cinematic film depends on the function of the formal organization of the elements of the visual formal design, which is carried out by the work maker to achieve the dramatic idea of the cinematic achievement.
- 2- The contents of the meaning and the idea are embodied in the construction of the cinematic image through the act of artistic formation represented by the image formation in the space of the image frame.
- 3- The elements of the pictorial language, through the artistic work of the work maker, represent the dramatic idea of the cinematic image in a way that achieves the plastic structure of the image.

Research procedures

First - Research Methodology:

In order to achieve the goal of the research and provide effective solutions to the research problem, the researcher adopted the analytical descriptive approach to analyze the sample, believing that this approach is one of the most accurate approaches compatible with the nature of the research, because it provides its user with the possibility of describing what is an object through analysis and interpretation of the aesthetic work of hybrid technology, as well as This is because this approach has the characteristic of analytical description, which is based on two main bases: abstraction, i.e. isolating and selecting certain aspects of each film or serial achievement, and the second rule is generalization: i.e. classifying

things and facts on the basis of a distinguishing factor by deriving a judgment that applies to a specific category (Muhammad Saeed, 1990, pp. 94-96).

Second - The Research Tool:

For the purpose of achieving the scientific objectivity of this research, the researcher decided to develop a tool and use it to analyze the sample. Therefore, the researcher will rely on his findings in the theoretical framework to use them as tools for analyzing the selected sample.

Third - The Research Sample:

It is the British film (Three Thousand Years of Longing), and the researcher intentionally chose this sample for the following reasons:

- 1- The visual construction relied on the method of visual formation in making the main scenes of the film.
- 2- The film relied on employing the elements of figurative language as a tool in narrating and delineating dramatic events, as it deals in a narration of multiple times.
- 3- This film was made using modern and traditional digital techniques in an innovative way.
- 4- The film won multiple awards and appreciations in Europe and the United States of America, especially when it was shown at the Cannes Festival.

Fourth - Sample Analysis: Three Thousand Years of Longing

Production data:

Story: George Miller, Augusta Guria, S. Byte.

Directed by: George Miller.

Starring: Tilda Swinton, Idris Elba, Erdel Yasaroglu.

Photography: John Sell.

Editing: Margaret Sixel.

Soundtrack: Michael Hulkenberg.

Technical Operations: Nicholas Dare, Sophie Nash.

Producing Company: Kennedy Miller Productions,
Metro-Goldwyn-Mayer.

Show time: 108 minutes.

Display System: Color, DCP, Dolby Atmos.

Show Date: (First) 20/5/2022 France, Cannes Festival.

Country: United States of America.

Original language: English.

Budget: \$28 million.

Movie synopsis:-

The film revolves around the academic, Dr. Alethia Penny, played by (Tilda Swinton), the lonely bachelor who lives alone surrounded by her



books in her quiet London apartment, who travels from London to Istanbul for the purpose of attending a conference on archeology and its relationship to her delicate specialization in mythology, and eastern ones in particular. Upon her arrival at Istanbul airport, she begins to experience strange phenomena of characters surrounding her similar to what she was reading about the characters of the jinn and goblins in the heritage of One Thousand and One Nights and the tales of Kalila and Dimna. To take it back to London, to buy a strange glass bottle and take it back to the hotel room to start cleaning it, but it suddenly breaks and smoke and a strange color come out of it, and a giant person appears from it in human form and ruins the features of the room, and after the shock it turns out that he is the jinn and plays his role (Idris Elba He asks her in a strange language (the Sumerian language), what time are we? But she falters in her words from the horror of the shock because she does not know the language. When he starts to talk to her in the Hellenic Greek language, she calms down a bit, so she explains to him the current time and that humanity has left these beliefs, so he presents the traditional presentation in literature and drama, (You have three wishes, so what do you want?) But she refuses to say May she have any wish, as she believes that the end of all wishes is exposure to deception and destruction, so that the jinn defends, on his part, that the fulfillment of three wishes for every person is to free him from the bottle in which the Prophet Solomon imprisoned him, but she still refuses any wish, so he begins to tell the events of his story, which is divided into a number of The time stages are:-

- A. The story of the jinn when he was the companion of Bilqis, the Queen of Sheba, who abandoned him in favor of the Prophet Solomon in order to detain him in the bottle, to throw him after that in the red search.
- B. Thousands of years later, his adventure with Prince Mustafa, the son of the Ottoman Sultan (Suleiman the Magnificent) and the slave girl who loves him (Gultan), who was unable to fulfill the three wishes, only to be transformed by Satan into a ghost wandering on the face of the earth, neither seen nor heard.
- C. His third story in the fifteenth century AD with the two princes Murad and Ibrahim and their mother, Sultana (Qawsim), the wife of the deceased Ottoman Sultan Ahmed Al-Fatih, and his attempts to get out of his prison by making one of Sultan Murad's concubines make three wishes in order to obtain his freedom, but he fails after a favorite rises. The Sultan from the slave girls by throwing his bottle in the depths of the Bosphorus Strait.
- D. His last story with the teenage girl (Zafar), who has no family and married to a rich old merchant, who loved to collect perfume bottles, and who found a bottle of gin by chance and fell in love with it until they became romantically involved because it

reminded him of his eternal lover Balqis, who asked him for two wishes The first is to learn to write and read, and the second is to be a better wife, but he locks himself in the bottle because she wanted her third wish, but he did not want to leave her.

In the end, the jinn return with him in a new bottle in London in order to release him by requesting three wishes, and the last one was his freedom. After three years, Alicia finishes writing her memoirs about this adventure and is surprised by the jinn's return to her in order to live with her a romantic relationship (a jinn being with a human being from Beni Adam).

The first indicator: The visual formation in the cinematic film depends on the function of the formal organization of the elements of the visual formal design, which is carried out by the work maker to achieve the dramatic idea of the cinematic achievement.

scene number	scene title	scene time	time and place of the scene
14	Professor's platform	1:47 min	Day - indoor

In this scene we see Dr. Alithia Benny, while explaining at the scientific conference about the origins of the most important texts and stories of the cinematic worlds that our modern societies are full of, and how these characters that are loved by young and old have their reference foundation for myths in dusty ages, and here, as shown in Figure No. (1) The Justice League of comics (DC Comics) and the second from the comics of the (Marvel) cinematic world, as it merges into the explanation, explaining that the myths and tales of the Thousand and One Nights, the northern European heritage, and even Greek mythology have a role in shaping our contemporary cultural reality and our imaginary experiences in life, and here The director employed a simplified visual plastic idea, which is the regular symmetry between two large images of these cinematic chains, which in our current reality have come to dominate the viewing culture in all visual media, and it supports and achieves the idea of the film that talks about the human obsession with heritage, stories and tales that occupy the mind. The director organized it plastically at the level of the background of the image in a way that made it dominate most of the pictorial area of space and size alike through their positioning in this way, and that is by comparing formatively between the size of these images and the sizes of the characters in the image, especially the main character who Placing it in the central space, i.e. the central part of the picture, indicates the dominance of the story over the human being.



Figure No. (1)

scene number	scene title	scene time	time and place of the scene
27	Exit	2:11 min	Day - indoor

In this scene, we see the jinn after leaving his bottle, occupying with his giant body that has been held for hundreds of years, the space of the visual space in the image through the appearance of the palm of his foot in a strange color form and a space that occupies the image to indicate the dominance of the character of the jinn in the film, but through the use of the physiological element (the extremities of the body of the jinn) to create the dramatic significance of the strength of this character and its formal appearance that may resemble humans but differ from it. As for the way in which the visual formation was built to achieve the idea, it is by showing the body of the actress trapped in her personal space and the body of the jinn still growing and expanding in a growing horizontal level to appear The extent of the enormity of this personality steeped in history as shown in Figure No. (2), and its tremendous strength on the physical and mental level, so a part of the body of the jinn was placed in the background of the image and the human figure was placed in the foreground while it recedes in the back to occupy the size and mass The jinn depicted the figurative space most prominently in order to achieve the idea of the gradual diminishing of the human personality, as it retreated for fear of achieving what it considered to be mere mythical tales and a folklore told to children.

The second indicator: the contents of the meaning and the idea are embodied in the construction of the cinematic image through the act of artistic formation represented by the image formation in the space of the image frame.



Figure No. (2)

scene number	scene title	scene time	time and place of the scene
30	You speak Homer's language	1:49 min	Day - indoor

In this scene, Alithia converses with the jinn in a number of European languages, to which he does not respond, so he speaks to her in Sumerian, but she is not fluent in it, so she dialogues with him in Greek (Hellenic), so that the jinn pays attention and talks to her, saying (Do you speak the language of Homer?), so she answers him in the affirmative, and he begins by presenting himself as the original jinn in the stories. And the narrations that talk about the genie of the lamp and the jinn in the bottle who gives you three wishes, to add by saying that he is her obedient servant, but she should not underestimate him, so he starts talking to her about this era and its sciences so that he passes his giant hand around her room to absorb From her books of knowledge and knowledge, and eventually reaching her laptop, we see a flood of light rays that come out from her small computer to the tips of his golden fingers, as shown in Figure No. (3), as the genie withdrew human knowledge from the global information network (the Internet) to start Suddenly speaking in English fluently and surprisingly, the heroine was shocked, saying to him (Do you speak our language now?), that the way in which the visual formation of the scene was built and distributed reflects the act of artistic formation that made the occupation of the visual space favor the palm of the jinn over the human knowledge that is represented visually in the computer The small portable, compared to the scene and the visual space occupied by the character of the jinn, which achieves the content of the idea of how little we know as a human race in the world of the unseen, and the ability of these beings to acquire science and knowledge in addition to the magical capabilities that distinguish them from the human race.



Figure No. (3)

scene number	scene title	scene time	time and place of the scene
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32	Science	2:36 min	Day - indoor
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In this scene in particular, Alithia begins to put a scientific and accurate explanation of what this character (The Genie) is by explaining his ability, which is called magic, but in reality, it is a renewable energy with wave frequencies. A lecture by the physicist (Albert Einstein), so The Genie make a strange move, which is to withdraw his speaking image from the TV screen and replace it in the palm of his giant hand, so that life suddenly appears in this deceased character in the year 1955, so that the jinn is surprised by Dr. box? Are you a witch of some kind?) to answer him in the negative, and that this invention is called television, and its meaning in Greek is (remote vision), so the jinn will be surprised at the wonders of this era, as the contents of the meaning and idea of this movie are embodied by merging the concepts of magic with science, which was shown by the size of the image space Which the jinn occupied and its ability to dominate the visual and formative perspective in the snapshot, as shown in Figure No. (4) by being stationed in the center of the image, occupying the back and middle levels of the snapshot, to indicate the magical ability that it possesses and its potential that it demonstrates in making wonders, but it was stunned by the reality of the existence of science Who evolved to fulfill human wishes that he distinguished himself as the one who grants wishes to human beings and fulfills them.

The third indicator: The elements of the formal language, through the artistic work of the work maker, represent the dramatic idea of the cinematic image in a way that achieves the plastic structure of the image.



Figure No. (4)

scene number	scene title	scene time	time and place of the scene
42	Sheba Palace	2:54 min	Day - outdoor

In this scene, which takes us back to the time of the Prophet (Solomon), or what the genie call him in the movie (King Solomon, may his memory be blessed), while he was in the court of Queen (Bilqis), the Queen of Sheba, to seduce her by playing a strange musical instrument while he was surrounded by strange forms of the jinn tribes who were amazed by his playing the This wondrous musical instrument is as shown in figures (5) and (6), and here the artistic work of the director emerges through the employment of the elements of the pictorial language from lighting, photography, construction of scenery and decoration to the design of clothes and accessories, which can be described as innovative, which in turn achieves A visual plastic structure that performs the process of artistically embodying dramatic events, and here comes the role of the creative capabilities of the formative image levels that achieve the artistic visual formation features that transformed the scene into a vibrant painting through the artistic structure embodied by the visual formation elements of lines and colors that come together In a carefully studied pictorial space, which is indicated by the jinn that the queen’s yard is surrounded by a thousand and one rooms, and this is what the pictorial montage techniques contributed to achieving, and this is what the researcher explains in the forms cut from the previously mentioned scene.



Figure No. (5)



Figure No. (6)

scene number	scene title	scene time	time and place of the scene
58	A battle in Mesopotamia	1:39 min	Day - indoor

In this scene, we see a pictorial embodiment of a historical event, which is the battle of Sultan Murad with the tribes (Al-Qizilbash Safavid) in the land of Iraq in the fourteenth century AD (Bowen & J, 1957, p. 189). Digital scenes and decorations, so that we can see in Figure No. (7) the atmosphere of the battle, which is represented by the employment of formation levels in the cinematic image by placing Prince Ibrahim in the center of the fictitious event by making him dominant over the general atmosphere in the scene and the dramatic context of the event in which he eliminated his enemies and make him a prince looking for wars and conflicts. And the creation of evidence in this was done by shaping the parts of the scene using the elements of visual design embodied by the elements of the pictorial language in an artistic composition that shows the castle that the Ottomans burned in the background of the scene, followed by the middle level of the image in which Prince Ibrahim appears as he pounces on his enemies. As for the front level, his enemies appear as they leave their weapons and horses to flee from his tyranny. The plastic structure of the cinematic image is evident through the act of artistic work of the director in making this shot, even if it was produced with computer digital techniques, but it expresses the general idea of this chapter of the film that embodies the journey of the jinn with Prince Ibrahim in his continuous struggle with himself and his enemies.

The Results:

1. The process of visual formation is achieved through the artistic employment of the elements of visual design (line with its various patterns, shape with its types, space, perspective with its types and color), thus realizing the possibility of producing a high-performance sensory image artistically and creatively as it appeared in the analysis of the research sample.
2. The process of constructive composition is promoted in the cinematic image through its ability to combine the pictorial

composition with the elements of the pictorial language that work with the director, who in turn gives it the ability to create a cinematic image that has the ability to embody the dramatic event effectively and distinctly, which was evident in the analysis. the sample.

3. The harmonious relationship appears to us in a constructive way between the elements of the visual formation and the capabilities of the elements of the visual language in a state of harmonious harmony that enables the visual formation to distribute and operate the visual formal elements in the formal form, which embodies a formal, cinematic, visual structure with the ability to communicate the dramatic content of the cinematic image.
4. The effective artistic formation works by using the elements of the visual language to create and produce a cinematic image with a distinct potential in embodying the dramatic event in form and content, which was represented in the research sample through its ability to achieve the director's vision in building a visual plastic structure that fulfills the requirements of the artistic idea.

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