

Diversity thematic of the structure for the visual formation in satellite channels

Weam Sabri Khaddam¹, Dr. Abdulbassit Salman²

¹Department of Cinema and Television, College of Fine Arts, University of Baghdad, thairdawalibi@yahoo.com

²Department of Cinema and Television, College of Fine Arts, University of Baghdad, abs@uobaghdad.edu.iq

Abstract

The artistic work in the works of satellite stations, Arab or international, depends on the generating of meanings in the television performance visually through semantic and expressive representations based on the elements of visual formation, This is done through the thematic vision on which the structural fabric and architecture of the text depends, within symbols, icons, and expressive semantics based on a set of theorizing references. It is mainly formed according to the aesthetic representation and intellectual construction depending on the language of the mediator through the thematic employment in the use of the elements of the pictorial language based on the inclusion of narrative structures and their engagements in the visual production and their inclusion of generative meanings that impose requirements for the production of meanings in satellite channels, As there is a label and affiliation in drawing imagination and creativity with what the spectator watches, and the researcher has formulated the title of her research according to the following: Diversity Thematic of the structure for the visual formation in satellite channels.

Introduction

The visual structure, through what it reflects in the establishment of the formal balance, achieved great gains for cinema and television, and what was achieved in its ability to influence, dazzle, improve and purify. The structure of the image expands to include many elements in the construction and installation of any successful cinematographic work, and since it was of this level of importance, its impact was reflected in the diversity of the topic according to the specialization of the dramatic works, as it carries with it more aesthetic composition and its dramatic employment, as it plays in pushing the work forward in order to achieve a distinctive quality of viewing, which we notice is immortal in the minds of the recipients and followers of cinema and

television, It was found that there are many important topics in which construction and formation play a role according to its specialization or field, and because there are many variations in the nature of cinematographic works, the two researchers decided to deal with an important aspect in achieving diversity and thematic specialization, and the researchers formulated the title of his research according to "Thematic specialization of the diversity of the visual formation structure in satellite channels" The research problem was also identified through the following question: - What are the mechanisms of diversity Thematic of the structure for the visual formation in satellite channels?

The importance of research: Most of the successful research is important in providing aid and assistance to the specialists or the concerned community in the field of scientific research.

Objective of the work:

The research objectives lie in revealing the mechanisms of diversity Thematic of the structure for the visual formation in satellite channels?.

Define terms: Specialization is linguistic: the term specialization is known as Abdul-Ghani Abu Al-Azm referred to it in his dictionary Al-Ghani (Khassas : Determine. "He allocates an amount of money for the people that need it. He allocates it to something specifically and privately (Al-Razi, 1986, p. 76).

Specialization idiomatically: The term specialization was mentioned as (Whoever specializes so-and-so in the matter and specializes in it if he is alone, the specialty for the scholars of the fundamentals is the specification, and the statements of the scholars differed in it, some of them said (It is the extraction of a picture of the rule of what the discourse requires if it were not for the specification. (Akkawi, 1996, p. 44).

Literature Review

TECHNOLOGICAL TOPIC

The subject is language: the subject is divided into that the two words "Objet" and "thème" in French carry the same meaning, but the first is Greek and the second is Latin, so everything that is "thème" as a subject of thinking, contemplation, or consideration, is "objet." It is an "objet", it is "thème" because it is capable of being an object of reflection, contemplation or consideration. But "objet" corresponds to "sujet" and the word "thème" cannot achieve this correspondence.

Hence begins the confusion in the Arabic word “objective”, which includes the meanings of this word. (Balouhi, 2011, p.5).

Theoretical framework

The first topic: the thematic approach and its concepts and the most prominent theorists and foundations:

Thematic approach : The nature of human thought, we find it centered in systems and ideas stuck in the corners of the human mind, whose steps move directly towards life in all its aspects and corridors that are visible to the eye with all its contents, and at other times towards the soul and its repositories, secrets and mysteries, that is, what is related to the inner aspects.

The first building block of objectivity crystallized and emerged in the nineteenth century due to the various special influences of feelings, sensations and conscience between the conscious thought of the individual and the unconscious. We find that objectivity in critical studies is measured on the side of the active effect, in the sense that it represents the clear apparent meanings and is linked to the hidden meanings under the folds of the unconscious. This connection is the one that represents the focal point of the root of objectivity, meaning that it constitutes the connecting point between the feeling and the unconscious, and many people talked about this aspect and their visions and critical premises differed in presenting many critical and literary points of view, until the truth of understanding the subject and objectivity is reached.

The memories that a person or creator passes through, we find centered in his methods of life and even his achievements, no matter how different they are, but the first imprint remains in his idea recorded and engraved on his actual present, and we find that echo (the effect left by one of the memories of childhood in the memories of the writer)(Burgess, 1997, p. 138). in most aspect of life and within the framework of what the human mind accepts at first, Then, it is referred to the mysteries of perception in various intellectual, psychological, social and ideological aspects. These referrals are the sociology of the human being, the nature of its formation, and the references that established a composition that is subjective and objective in thought at the fateful intersection of a being stuck between two conflicts.

Objective Criticism Concepts

Objectivism has several names like thematic and purposeful, and there are many names for this approach and for the phenomenological, purposive, radical and orbital, and it may be called

synonymous with another methodological description, so it is said of structuralism, but rather it is a method without identity, structural objectivity, although objectivity is not limited to something, it is mixed with various philosophical and critical approaches (phenomenological, existential, hermeneutical, structural, Psychology,...), as they all work in concert in order to capture the dominant themes of the texts (Youssef, 2009, p. 147). and this is what we referred to regarding the dominant objectivity that is based on a structural formation that includes all spectrums that are based on interpretation or origin, meaning and knowledge that is based on the mind.

Objective Scientific Criticism: The existence of the point of proximity in objectivity is the same that is linked to the relationship of imagination and belief. Kleito indicated in this regard that he touched on the impact of objectivity in proposing the path of fate and said that (the search for one topic is the topic of fate in the novels of François Mauriac, with what it refers to from an imaginary and ideological horizon) (Hamouda, 2001, p. 25).

Because the basis for building objectivity is its reliance on fate, giving it completeness and sobriety in its overall construction. The best example in this regard is the American cowboy films that embodied the image of the power of the white American man and the American human power that does not calm down or weaken no matter what happens to it. It still the authority in the world, This white man is the one who challenges the red Indian man and defeats him with his strength, toughness, and the fatalistic level of subduing the weaker, giving up anything and receiving in return for the victory of the hero who is unparalleled by anyone. The system of fate in the submissiveness of the ally and the victory of the superhuman over all challenges is considered the ideal model for the strongest American image.

Klito also wisely linked his objective ideas and used a deliberative pattern in the entire paragraphs of his novel, as if they were tales with images that divert you to a visual world represented by (familiar writings, woven carefully, as he grew fond of comics) (Amon, B, T).

Thematic approach: It is the literary formula used in how to present the various methods that operate literary on the minds of critics, the methods of their existence, and the approach that is drawn towards them, whether they are intellectual, social or ideological. Thus, the psychological aspect should be included in the dynamic of the objective approach with the connection to the science of semiology, which constitutes an important sample in the thresholds of objective analysis and access to the perceptions of the creative achievement

(Thematic reading studies the literary work by describing its elements that form a meeting point between the area of consciousness and the

unconscious with its existence in the real and imaginary worlds) (Balouhi, 2011, p.1).

The second topic: the visual formation

It occupied the minds of thinkers and creators in the cinema, and it still fuels the distinguished creative tendency. For all artists, it is photomontage, until it has become an option in our daily needs, as we see most programs and applications on computers or mobile phones a number of options often guide us in determining what suits us in terms of color, shape, font and so on. We find them under a name in applications or programs with “Appearance - Configuration”, that is, the image, appearance, arrangement and organization of the shape, drawing, framing, layout, etc., At the time, the directors and directors of photography went beyond what many imagine, in terms of innovation of exciting and unconventional formations, to make a number of distinguished and interesting films, many connoisseurs of cinematic art, are impressed by the strength and ability of organization and coordination. The world of the formations that appear in the film, as is the case with many films that have become legends.

In the concept of image in language:

When we start talking about the meaning of formal formation, we must first touch on the meaning and reality of the image, so that it penetrates into building its intellectual content and the way it is formed and its functions. Many touched on this matter, as it was stated in *Lisan al-Arab* by Ibn Manzoor that the image appears in the speech of the Arabs on its outward appearance, on the meaning of the reality of a thing and its form, and on the meaning of its attributes, and in the names of God, the Most High, the Photographer, and He is the one who portrayed all beings and arranged them, so He gave everything a special image and form and a single body that is distinguished by it in its diversity. (Ibn Manzoor, 1998, p. 483).

The formation and construction of the image is not easy, and it has many dimensions and intellectual contiguity behind its formed content, which is several references (the image, in a more precise sense, is the mediating world between reality and thought, between sense and reason) (Abu Osbaa, 2008, pg. 64).

This interdependence is built through the relationship that is reflected in the mirror of the image to form the structure of meaning.

Concept and definition of formation:

The visual development witnessed by the twentieth century and the twenty-first century in the technological world gave images deeper and more influential dimensions and visions in the construction of

visual formation in new forms and innovative patterns that were not familiar before, The structure of images was formed in new suggestive frameworks and dimensions through a new formation, and here we must first touch on defining the term formation in order to be more aware of the incursion into the works of formation visually with thoughtful employment. So that we first touch on formation in language, it is (the formation of a thing: a perception, and its shape in the formation of its image)(Al-Husseini, 1994, p. 381).

the formation of an image similar to something that might be Similar to the truth and imaginary in the mind, and we represent it in a new formation.(Ibn Manzoor, 1998, p. 463).

Formation structure and components: The structure of the visual formation depends on the structural construction of the elements of the cinematic film in a literal and semantic, cognitive, expressive and embedding manner through the creation of semantic and intellectual levels. The adoption of symbolic connotations in the cinematic elements and the ways of their formation is to create a state of the idea through the visual formation, which is considered the main space in communicating the idea or the theme of the work by adopting (Visual vision requires less cognitive processes than reading) (Abdul Hamid, 2005, p. 5).

As for the composition (visual structure: it includes the formation of the image, the distribution of lighting, the placement of scenes, the management of the camera, determining its shape, style, content, clothes, hair and makeup). (Al-Jeffery, 2015, p. 1).

It is necessary to work with all the elements of the cinematic image and its various worlds with all their influences for the purpose of employing them optimally and expressively within aesthetic and semantic formats that have the ability and control to decipher symbolism and iconography within the boundaries of that visual vision that is loaded with various interpretations (the reality of the image and the role of design in presenting the intellectual content of the image, and its role in formulating the form, and studying the foundations of design to build an image that bears the characteristics of a good artwork, through it, the kinetic forces inherent in the elements and foundations of the design are studied, which would make the image work successful and make it more attractive. Cinematic images are the language consisting of several sequences and pictorial contiguities through which we can decipher the codes that are in regular coordination with each other that creates a composition with a dynamic system to deliver themes that create anticipation, attraction and excitement from that anticipation for a series of images that are capable of creating various mental images for the recipient (the image is one of the most prominent components On which cinema relies, it is the smallest cinematic component at all, and the image includes high

positive energy because it is shaped by imagination). (Abdullah, 2020, p. 54).

Diversity in the expressiveness of the form: Perhaps by creating a poetic theme according to a harmonious emotion in a plastic structure that expresses several contents in the same film composition, which some see as very poetic according to a harmonious visual perspective in the structure of the image elements and their merging with the sound elements, according to a plasticity rooted in the entity of the film to create whispers that can only be heard by those who watches the film deeply, Since (the composition of the poetic image since the beginning of the construction is devoid of a mediator, unlike the cinematic image, which builds on the technique of the mediator. Therefore, Nabil Ragheb talks about sound and image, saying that the sound and image in the film are the basis on which his poetry is based. Some films are lyrical poems, And a series of descriptive images linked to each other through the unity of feeling and atmosphere. It is a unit that controls the photography and achieves for itself something similar to the rhythm that the verses of poetry adhere to in a poem) (Ragheb, 1996, p. 74).

The use of event sequence is important for the flow of the artistic work in a smooth and rhythm that is commensurate with the parts of the fabric as a whole and achieves the excitement of the recipient in following the scenes as one harmonious unit Visually and sonically, It achieves the expressive and semantic meanings encoded in the film according to harmony and aesthetic coherence to simulate the overall actions within the film image with the architecture of the plastic construction to rhythm the shots in addition to sculpting its fine details to be more exciting, beautiful and expressive.

Theoretical framework indicators:

1- The semiology is one of the pillars on which objectivity is based in the formation of the various satellite channels programmes.

2- The digital channel crystallizes the semantic level and its aesthetic dimensions to achieve the thematic structure consistent with the identity of the specialized channels and the various ones.

3- The elements of visual formation work to enhance the expressive level of the thematic structure of the achievements of satellite channels.

Research Methodology: The two researchers took the descriptive analytical approach in this study because this approach suits the nature of the research and to come out with the desired results. The descriptive analysis achieves the goal of the researcher, which is defined as (a description of what is an object and includes a description

of the current phenomenon, its composition, processes, and conditions, recording, analyzing, and interpreting them. (Abu Talib, 1990, p. 94).

This procedure provides a determination of the method that was relied upon in analyzing the samples in the research, and the two researchers relied on qualitative analysis and quantitative analysis, in order to obtain objective results.

Materials and methodology

Sample Analysis: "homeland Masks" - episode: 15th floor

Starring: Iyad Radi - Saba Ibrahim

Written by: Mustafa Al-Rikabi

Directed by: Samer Hikmat.

A show from Al Sharqiya Channel 2020.

Produced by: 2020 Al-Sharqiya satellite channel.

Executive producer: Art city

Show duration: 36 minutes



Al-Sharqiya Channel: Al-Sharqiya is a public diversified channel that includes many Iraqi programs with different themes, from serials to programs to movies. This drama series was embodied among the programs that appeared for an Iraqi local drama that was distinguished by its formation.

The philosophical idea: The sacrifices of the martyrs in the demonstrations that demand the rights of the people represent a sublime human symbol that remains immortal to express the will and aspirations of the people.

The first indicator: Representing the allegorical, symbolic and iconic element, to be one of the pillars on which objectivity was based in the formation of its various satellite channels programmes.

Clinic scene

L 1 Long Shot, and then it switches to Close-up

To Dr. Jamal as he extends his feet.

L 2 M.S Sideways Dolly in and He is tired and puts his hand on the head.

L 3 Close Up To Dr. Jamal.

L 4 M.S. to Dr. Jamal as he stands standing.

L 5 American shot Over shoulder shot.

He looked around the window and looked from behind the curtain.

L 6 side M.S. to Dr. Jamal and

He examines with his eyes what is going on outside while he is observing with his eyes

What is going on behind the window is cross-stripped.

L 7 L.S. Fariba is drinking from the can.

A continuous shot of anticipation, while he is drinking

It is smoked and breathless white with dark lighting

And the x-ray of the head on the board.

L8 L.S. he takes out his cell phone from his pocket to call.

L9 M.S Close to Dr. Jamal he call his brother, a picture of the formation of smoke from the cigarette in addition to the flames of fire with his drunkenness.

Ambulance sound.

Dr. Jamal: Hello Saudi, how are you?

Demonstrators: O people, O world, this is wounded

Crying voices.

Dr. Jamal, while watching the window.

Dr. Jamal: I could not answer you because.

Hospital murmurs.

Protesters: O people, O world.

Dr. Jamal: How is my mother? decoration ?

L 10 L.S Over shoulder To Dr. Jamal is lurking near the window

The sounds of protesters shouting.

L 11 M.S very close to Dr. Jamal

Dr. Jamal: A Saudi woman does not excuse her and goes out.

Protesters: I want a homeland, world

Dr. Jamal: By God, Jamal says there is nothing wrong with the hospital.

Protesters: crying

Dr. Jamal: I can't come. No.

L 12 L.S. to Dr. Jamal and Radiologist

I can't... it doesn't violate.

The demonstrators were crying and screaming

Dr. Jamal: Then... Oh my love.

L13 M.S. to Dr. Jamal and he wearing a white shirt.

Dr. Jamal: Do not leave the house, I depend on you

Music

Protesters: I want a homeland, world

The doctor is smoking.

And turns around.

L 14 L.S. To the Doctor turns around and puts on his silencer

Ambulance sound

L 15 Over shoulder M.S Close t Dr. Jamal as he heads toward the tap.

Continuous music

The second indicator: Focusing on digital technologies and their various patterns of formation in embodying semantic content based on graphics in creating their imaginary and virtual worlds of visual construction and expressive aesthetic formation that achieves the integration of their thematic structure and orientation of the identity of those specialized channels or the various ones.

Turkish Restaurant - 15th Floor - Exterior

L4 L.S - OVER SHOULDER for martyrs

Among them is Dr. Jamal, and they are watching the funeral.

Their bodies are in Tahrir Square.

Sad music.

L 5 M.S. to Saba among the mourners soaked in her grief and wears black and her tear ran down her cheeks

Sad music

L 6 close up to dr. Jamal

Sad music

L 7 L.S. TILT DOWN

Dr. Jamal smokes on the roof at night with lights on.

A view of Baghdad sparkling in the back.

Song: They Died Before There Was No Death By Johnny Huay

L8 M.S. to Dr. Jamal smoking his cigarette and the night behind him and Baghdad in a circular motion.

L9 triples from below eye level to the doctor

Saba and the spirit of Dr. Jamal and his friend as he looks

His portrait is sadly hung on the Turkish restaurant

He wants to talk to her and stop her.

Sad Iraqi Song.

The third indicator: Crossing between times, places, and events in the thematic structure of the television artistic achievement for channels of all kinds, using elements of image formation such as (characters, decorations, movement, accessories, colors, sound, lighting, photography, and montage construction) in creating the expressive level.

Results, conclusions, recommendations and proposals.

The results

1- The indicative, iconographic, and symbolic element works to form intellectual structures that work to reach thematic meanings in the clips and television programs of all kinds on satellite channels, such as the programs Homeland masks - a break on MBC Action, a news report from Al-Arabiya channel on the death of Queen Elizabeth, Captain Khalfan and the Criminal Investigation Team, program - My heart is at peace, the President's Cup Documentary Program).

2- The elements of visual formation are the basis for the production of semantics for programs in channels of all kinds, dependent on the level, the structure of the visual texture dependent on composition, sound elements, colors, lines, lighting, photography, accessories and

movement, as we saw in “homeland Masks”, a break on MBC Action, news report from AL-Arabyia about the death of Queen Elizabeth - Captain Khalfan and the Criminal Investigation Team, the program - My Heart is at peace, the President's Cup Documentary Program.

3- The preoccupations of time and space between the real and the symbolic in the formation of its intellectual structure, depending on its expressive levels of the events that it lives in, its character between illusion and reality, depending on the process of programmatic production in the channels of all kinds and directions. This is what was presented in “homeland Masks”, a break on MBC Action -, news report from AL-Arabyia about the death of Queen Elizabeth - Captain Khalfan and the Criminal Investigation Team, the program - My Heart is at peace, the President's Cup Documentary Program.

4- The expressive use of the vocal elements to embody the temporal and spatial element and all the verbs in the formation of the thematic structure, and this is what is fully represented in the television imaginary achievement, “homeland Masks”, a break on MBC Action, news report from AL-Arabyia about the death of Queen Elizabeth - Captain Khalfan and the Criminal Investigation Team, the program - My Heart is at peace, the President's Cup Documentary Program.

Conclusions

1- Working on multiple narrative structures in the program productions of various visual genres in specialized and diverse channels.

2- Relying on the semantic element in generating thematic meanings in building the relationship between the sender's goal and the production of the message to the recipient through the means of the elements of formalization.

3- Objectivity depends on the intrinsic meanings and questioning the subconscious by creating new meanings in the production of satellite TV channels.

4- Digital technologies have an effective role in aesthetic formation and intellectual formation in reflecting the identity of specialized and diverse satellite channels in broadcasting their programmes.

Bibliography

1. Ibn Manzoor, Lexicon of Lisan Al-Arab, investigated by Abdullah Al-Kabeer and others, 1st edition, Part 4, Egypt, Dar Al-Maaref, 1998.
2. Abu Osbaa, Saleh and others, image culture in media and communication, Philadelphia University, Amman, Jordan, 1st edition, 2008
3. Abu Al-Azm, Abdul-Ghani, Al-Ghani Dictionary, The Comprehensive Library, Link No. 23- 1300

4. Abu Talib, Muhammad Saeed, Research Methodology Science, Ministry of Higher Education and Scientific Research, Baghdad, Dar Al-Hikma for Printing and Publishing, 1990,
5. Amoun, Muhammad Seddik, Hikma Magazine, An article so that the river does not dry up twice: Literature between Kilito, Tata Abd al-Rahman and Mahmoud Shaker.
6. Bergez, Danieli, "and others," Introduction to Literary Criticism Curricula, Ter Radwan Zaza, The World of Knowledge, Kuwait, d.t. 1997,
7. Balouhi, Muhammad, Thematic Criticism, "Foundations and Concepts," Wahat Al-Dorr Foundation, 2011, p. 1.
8. Al-Jifari, Muhammad, preparing and presenting radio and television programs, Dar Sunaa Al-Ibdaa for Production and Distribution, 2015
9. Al-Husseini, Muhammad Mortada Al-Zubaidi, The Crown of the Bride from the Jewels of the Dictionary, Dar Al-Fikr, Lebanon, 1994
10. Hamouda, Abdel Aziz, Concave Mirrors, National Council for Culture and Letters, Kuwait, 2001
11. Al-Razi, Sheikh Muhammad bin Abi Bakr bin Abdul Qadir, Al-Ma'ajem Library Lebanon - Dar Al-Solh - Beirut, in 1986
12. Ragheb, Nabil, Art Criticism, Misr Publishing House, 1996
13. Abd al-Hamid, Shaker, The Book of the Image Age, World of Knowledge Series, Kuwait, No. 311, 2005
14. Abdullah, Ali Awwad, montage in the speech of Edward al-Kharrat, the novelist, the Egyptian General Book Authority, Egypt, 2020
15. Akkawi, Anam Fawwal, The Detailed Dictionary of the Sciences of Rhetoric, Al-Badi' and Al-Ma'ani, M. Ahmed Shams El-Din, Dar Al-Kutub Al-Alami: Beirut, Lebanon, in 1996
16. Mohsen, Hisham Salih, The Latent Forces in Building and Appreciating the Image, Research, Al-Quds University, Faculty of Arts, Twelfth International Philadelphia Conference, Jordan, 2007.
17. Youssef, Glaisi, Methods of Literary Criticism. Bridges. Algeria. I. 2.1430 AH / 2009 AD