

The Image of the Child in Jordanian Cinema: A Semiotic Study of "Theeb"

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Abstract

This research shows the image of the child in the Jordanian cinema. The study sample consisted is the semiotic analysis of the cinematic film "Theeb", where the researcher worked on analyzing four scenes (Master scene) from the film: the longest daytime scene, the longest night scene, the shortest daytime scene, and the shortest night scene, and analyze them semiologically. The researchers used Roland Barthes's theory of semiotic analysis. Roland Barthes divides the visual message into two parts, the "iconic message" which includes two connotations (designative and applied connotation) and the "linguistic message" (structural function and approach).

The results indicated that the term child image in Jordanian and Arab cinema is a newly established term. Many individual initiatives have emerged that presented the image of the child in films and series. In general, the image of the child in the cinema has disappeared with the project to promote the child's dreams and what he aspires to in the future.

Keywords: Child's image, Theeb's film, semiotics, Jordanian cinema.

Introduction

The child in the cinema is an active or secondary party within the cast in the films which requires writing script and specialized technical treatment, commensurate with the dramatic events within the film script. Here, the image of the child in the cinema in general is a great danger in many respects, the most important of which is in terms of the child's acting performance and then in terms of receiving the audience in general and the child in particular. The relationship of cinema to the world of childhood in the Arab region in general and in Jordan in particular means emphasizing one of the prominent aspects of cultural criticism in the Arab art scene. It is mainly related to the

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paradox and the gap between an artistic model that is not realized in the Arab world. In the Jordanian film "Theeb", the director was able to achieve a model that can be considered ideal in showing the image of the child in the Jordanian cinema. In this cinema, the director explicitly explained the customs and traditions that the child learns during his childhood. The director also explains the education and courage that are planted in the mentality of Bedouins children and how the child deals in different situations shown in the scenes of the film "Theeb".

Image concept

The cinematic image is a visual and semiotic moving shot, linked to the film, the frame, the angle of view, the type of vision, and is subject to a set of artistic and industrial production processes, such as: finance, casting, screenwriting, acting, achievement, cutting, installation and mixing displayed on the screen. The cinematic image is considered a semiotic sign and a visual icon that soak reality literally or imaginary. This means that the cinematic image may be an artistic and aesthetic imagination. It may also be a factual and direct document.

Types of cinematic image

There are many images within the cinematic film. There are the still image, the moving image, the standing image "pause", the serial image, the verbal image, the visual image, the image and the icon, the image and the symbol, the sign image, the advertising image, the sound image, the musical image and the light image. We can also talk about the mental image, the emotional image, the kinesthetic sensory image, the rhetorical image, the observation image, and the photographic image. The French philosopher Henri Bergson spoke about the image of movement and the image of time, the generation of "Deleuze" (Gilles Deleuze). He has divided the cinematic image into image - perception, image - emotion, image and action, and the world is considered deception, such as cinema's deception of time and space by deceiving the senses in the book of images - movement and the book of image - time published in 1985.

The Cinematic Image and the Jordanian Child

Many Jordanian directors presented the image of the child in many films, which were presented in Arab and international festivals, the most important of which was the film "Theeb" directed by "Naji Abu Nowar", and the director "Amin Matalqa" in the film "Captain Abu Raed". They presented a beautiful picture of what is going on in the minds of children of ambitions and imagination and addressed many issues related to children, the most important of which was escaping from school and heading to work at an early age of their lives. Logical solutions presented by the characters of the film were the reason why children stopped escaping from school and heading to work.

The image of the child in Jordanian cinema has undergone remarkable development over the past years, often portrayed as innocent victims of society, subject to the struggles and challenges of their adult counterparts. However, in recent years, Jordanian filmmakers have begun to adopt more accurate depictions of children, highlighting their resilience and ability to bring about change.

One notable example of this development can be seen in the 2007 film *Captain Abu Raed* directed by Amin Matalqa. The film tells the story of an airport worker who a group of children in his neighborhood believe he is a pilot. This misconception among children came when Abu Raed began to tell children fictional stories about his supposed travels, and they began to see him as a hero, and he became the father figure for them. The film challenges stereotypes about poverty and limited opportunities for those living in working-class neighborhoods, instead highlighting the imagination and creativity of the children living there. It was released in 2014 and directed by Naji Abu Nowar, *Theeb* tells the story of a Bedouin child who had to navigate the dangers of the desert during World War I. The protagonist is a child, challenging the stereotype of children as helpless victims. Another important film is *"3000 Nights"*, which was released in 2015 and directed by Mai Masri. The film tells the story of a Palestinian teacher who is falsely accused of aiding a prisoner and is sent to an Israeli prison. The film explores the challenges facing both mother and child in a hostile environment, and highlights the resilience and strength of the child.

In general, portraying children in Jordanian cinema has become more complex and accurate over time, as filmmakers have highlighted children's ability to adapt to difficult circumstances. These films offer a refreshing perspective on the role of children in society and challenge stereotypes about childhood and poverty.

Jordanian cinema has revealed a variety of themes related to childhood. Here are some of the common themes that have appeared in Jordanian films:

Family relationships: Several Jordanian films have exposed the complex relationships between children and their families. These relationships can be loving and difficult, and films often delve into the dynamics of families living in the Arab world.

Upcoming stories: Films about growing up children and discovering their place in the world are popular in Jordanian cinema. These stories often explore the challenges of adolescence and the importance of family and society in shaping a person's identity.

Social issues: Some Jordanian films have focused on social issues that affect children, such as poverty, education, and child labor. These films

often highlight the struggles children face in their daily lives and the importance of social justice.

War and conflict: Jordanian cinema has also revealed the impact of war and conflict on children. These films often depict the trauma of war and how it affects children's lives, as well as children's resilience and courage in the face of adversity.

Overall, Jordanian cinema provided a platform to explore a range of topics related to childhood and the challenges faced by children in Jordan and the wider Arab world.

Semiotic analysis method

Several linguistic and semiotic writings and dictionaries agree that semiotics is "that science concerned with the study of signs" (The Whole Meanings, Chapter S)(De Saussure, 2011; Koehler & Barthes, 2012; Metz, 1974; Monan, 1870, 1968, 1974). Monan's definition is the most complete and perfect of these definitions "the general science that studies all the forms of signs or 'symbols' by virtue of which communication between people is achieved"(Elam, 1992, p. 605). It may be better to define semiotics as a science devoted to the study of the production of meaning in society and is also concerned with the processes of signification and communication processes (Communication). In other words, it is the means by which meanings are generated and exchanged together, and the topics of systems include relationships, symbols that work in society and messages. It is the actual (Messages) and the texts through which it is produced, and semiotics has evolved in recent years to include many branches where its precise methodological characteristics vary from one branch to another, but they are united in a comprehensive common understanding, which is the best understanding of the bearer of meaning (Meaning Bearing) i.e. our own behavior(Radia, 2017).

The origin of semiotics goes back to the Greek word (Semeion) and MaanHa signifier, which is a compound of "sign, and Logos" as a science(Hassanein, 2000). Semiotics in its modern sense emerged as an independent science almost simultaneously with Charles Sanders Peirce in America and Ferdinand de Saussure in Europe. Charles Sanders Peirce is an American philosopher, logician, and mathematician, born on September 10, 1839 – died April 19, 1914. He is sometimes called the "father of pragmatism." He was interested in logic, received an education to become a chemist, and worked as a scientist for 30 years. Today, Peirce is highly regarded for his contributions to logic, mathematics, philosophy, scientific methodology, semiotics, and for his foundation of pragmatism.

In Arabic linguistic usage, we will find that the science of signs entered the world of Arabic terminology when it was brought to be confronted

with what was called "Ferdinand de Saussure" (Semiology) or what was called "Charles Sanders Peirce" semantics. This Arabic translation is not the only one on offer. For use in modern Arabic writings, there is semiotics, symbolology, semantics, and signology, in addition to all the definition of the two terms: the term "Ferdinand de Saussure" is translated in Arabic as semiology, and the term "Charles Sanders Peirce" is translated in semiotics (Hassanein, 2000, p. 3).

By definition, semiology and semiotics are similar in meaning. Semiology is synonymous with semiotics, and its subject is the study of sign systems regardless of their linguistic, Sunni or indicative source, as well as non-linguistic sign systems. There are no longer reasons or justifications for one term to be sovereign over the other. Although there are reasons that distinguish each other, they are in fact simple reasons based on regionalism. Trans (1996) states "it is not easy to distinguish between them, and both words are used to refer to this science means 'signal science' and the only difference between these two words is that semiology is preferred by Europeans in recognition of the formulation of Ferdinand de Saussure", while English-speakers seem to be inclined to prefer semiotics as a respect for the American scientist Charles Sanders Peirce (Trans, 1996, p. 114). It was adopted by the International Society of Semiotics held in Paris in January 1909. Eco (2004) states that "we have decided, however, to adopt here definitively the term 'sémiotique' without stopping at discussions about the philosophical or methodological implications of both terms. We are simply subject to the decision taken in January 1969 in Paris by the international body that gave rise to the International Society of Semiotics, which accepted, without excluding the use of semiotics, the term semiotics as the one that should henceforth cover all possible concepts of the two competing terms" (Trans, 1996, p. 117). The difference between semiology and semiotics, in the view of many researchers, should not take up the broader aspect, or the large space of their interests. They are the same, as we have seen, but the latter, namely semiotics, has come to dominate the scene. Lévi-Strauss et al. (1975) informs Roger-Pol-droit's question about the difference between the two terms in an interview with Al-Alam (Le Monde 7) (1974), under the title: "The Science of Signs": they should not waste time in such verbal arguments when we have many things ahead of us. When, years ago in 1968, it was decided to create an international association, a choice had to be made between the two terms.

Jacobson, Russian linguist and literary critic (October 11, 1896 – July 18, 1982), was a pioneer of the Russian formalist school. He was one of the most important linguists of the twentieth century for his pioneering efforts in developing synthetic analysis of language, poetry and art. He approved Claude Lévi-Strauss (Lévi-Strauss et al., 1975), Émile Benveniste and Roland Barthes. Semiotics was adhered to, but

the term semiology has deep roots in France. Hence a double label was introduced, and today it may be thought that it is two different things. This is wrong, of course. We will often propose, following Helmslev's advice, to assign the name "Sémiotiques" to research in special fields such as literary, cinematic and kinetic, and we will consider semiology as the general theory of these semiotics.

Semiology included many scientific branches, such as pedagogy, psychology, sociology, geography, physics and media, and this is due to the link of this project to linguistics, where linguistics is concerned with the dimension and linguistic analysis. Language is the means that there is no other way for the origin, formation, development or rigidity of human knowledge in some cases(Fahmy, 1988).

Semiology is part of linguistics, because signs do not exist without languages. Roland Barthes confirmed that it is undoubted that things, images and behaviors may indicate things abundantly, but they cannot do so independently, as each semantic system mixes with language. The visual essence, for example, supports its significance through its association with a linguistic message such as imagination, or a relationship with the tongue system. Today, more than ever we are watching the invasion of the image in our lives and in a much more general way. In the end, imagining the system of images or objects can be deliberated outside language and is more difficult and even more difficult"(Hassanein, 2000, p. 7).

Roland Barthes is considered one of the thinkers and critics of French literature after World War II. Barth was born in 1915 in the city of "Cherbourg", he was the son of officer "Louis Barthes" (Louis parts) who was working in the navy where he was killed in a battle in the North Sea and the age of "Roland Barthes" was one year. His mother "Henriette Barthes" lived in a French city called Bayonne, a very small town where Roland Barthes learned piano from his aunt at the age of nine, then moved to Paris with his mother and grew up there(Koehler & Barthes, 2012).

Roland Barthes graduated from the Sorbonne and specialized in Latin, French and classical literature between 1935 and 1939, and he spent his life from 1939 to 1948 interested in grammar and physiology, and continued academic work and obtained many positions in French universities. In 1952, Roland Barthes obtained a place at the National Center "de Regieri" while studying dictionaries and sociology. Then in the sixties of the last century, he began to explore the semiological and structural, and held positions. He continued to produce his works until the end of the sixties, and traveled to many countries such as Egypt, Japan and America, speaking at various seminars, and continued to develop his literary criticism, following new ideals and novelist neutrality. "Roland Barthes" was professor of "semiotics and message"

at the College of France, died in 1980, at the age of (64) years, "Roland Barthes" wrote many important books in semiotics, the most important of which are in literature, writing and criticism, structural criticism of the tale, and a new reading of old rhetoric.

It should be noted that this aforementioned social reference and living conditions had a significant influence on his framing of his method of semiological analysis. Barthes believes that the image is based on two important linguistic and semiotic elements. With them, the image moves from the world of investigation to the world of imagination, which paves the way for several readings and interpretations, namely "appointment and inclusion". So, we find that "Roland Barthes" used them in his readings of the image. He took the terms "appointment and inclusion" as two important poles in semiotics, if the function of appointment poses the following question: What does the image say? The suggestive function poses a procedural and interpretive question: how did she or the image say what she said (Williams, 1999).

The researcher will rely on the theory of "Roland Barthes" in semiotic analysis so that "Roland Barthes" divides the visual message into two parts, the "iconic message" which includes two connotations (a specific connotation and an applied connotation) and a "linguistic message" (synthetic function and approach).

Steps involved in analyzing the iconic message

There are many steps in iconic messages:

- Designative significance (real meaning): It is the initial reading of the image "visual material + sound" that the camera records. At this stage, the material to be analyzed is technically cut, because cutting is a descriptive method necessary in the analysis, and the method used in the cutting process is as follows (Boissens, 2017):

- Photo bar: It includes the following elements: shot number, shooting angle, camera movement, and description of the content of the shot from the décor, colors, lighting and music.

- Soundbar: It includes the following elements: dialogue, which means the "voice of the actor", and sound effects.

- 1- Implicit significance (figurative meaning): It is the reading behind the image, and the search for connotations, the cinematographic techniques that concern the image give dimensions and cultural readings to this moving image. In the search for implicit significance, we always wonder, why one angle but not another and a shot but another, and a specific color from others, special lighting or other, where all these techniques have readings and are always based on cultural foundations (Boissens, 2017).

2- The linguistic message (legendary meaning): We always find that the image is accompanied by a linguistic message. According to "Roland Barthes", the linguistic message has two tasks: the task of consolidation and the task of rotation, the image is based on a system of values and on many interpretations appear especially in the text, which represents a cycle in reducing the bifurcation of the meaning of the image. It leads the recipient "viewer" towards the best level of significance that the sender wants to communicate. The image in a look includes many meanings, mystical meanings. The reader chooses some of them and ignores others, the function of the linguistic message is to direct the consumer audience to a specific meaning chosen by the advertiser at the specific level, the text answers the question: What is this? It is a preliminary description of the image. With the symbolic implicit level, the message performs the task of interpretation "knowing something else" and the consolidation is censorship, as it bears responsibility for the direction of the power of the image presentation, the text has a compulsive value that appears in the ideology of each society, while the function of the shift is found in the image. Here, the dialogue has a role not only in explaining but in developing the event where we find meanings that we do not find in the accompanying image (Boissens, 2017). One of the most important basic aspects of Roland Barthes's thinking is an approach that gives utmost importance to form due to the influence of all constructivists, including Ferdinand de Saussure, even if they do not admit it. It is natural that this interest in art form leads to giving absolute priority to the visual aesthetic effect in terms of building any "signifier" instead of studying the message conveyed by the visual aesthetic effect or trying to communicate it "signifier", and this is consistent with constructivist criticism (Zeid, 1996). Roland Barthes worked on the term "double structure" to explain the dual meanings of forms in the process of artistic visual formation and called the forces that make meaning "codes", and Roland Barthes was able to rely on reading units by dividing them as follows (Stroke, 1996):

- Speculative code: It is the code of the verbs "events", as it involves all the verbs, and this code is one of the codes that make the plot in the drama of visual forms within the frame. Here, events occur and re-occur because they are interrelated, and "Roland Barthes" believes that the visual aesthetic text subject to analysis can refer to the actions through the degree of their visual impact, and there is no need to put them in order.

- Hermeneutical code Like riddles and questions: we realize that beneath the hermeneutical code are various formal terms through which to distinguish the puzzle, talk about it, formulate it and stop its course.

- Semantic code: it is the themes of mental visual fugue, these codes are the subjects of imagined art.
- Symbolic code: It has the ability to define the theme and suggest ideas, and it starts working in the reading unit.
- Reference codes: These are references to a science and domain knowledge material without going beyond the point of building and reconstructing.

The theory of the image constitutes the main threshold for the formation of the semiotics of semantics, as the artistic and aesthetic image is the fabric of the coordinated elements. It is part of a set of concepts that work on the formation of signs, which is the vessel of the signifier. Its concept is linked to the metaphysics of truth, and to the formal collector of visual phenomena, and to the practice of a function of special status in semiotics, as well as that aesthetic composition is a productive form. It is a field for the redistribution of forms by means of the cadre that forms each creative shot (Koehler & Barthes, 2012).

One of the most important areas studied by "Roland Barthes" is the study of signs and the role of the reader in discovering them. "Roland Barthes" reviewed the binary layer of the meaning system, which depends on the system of real meaning and figurative meaning.

Table 1: The Simology of Roland Barthes illustrates

Dal	Si gnificance
The real meaning	
The signifier of the real meaning	The meaning of the real meaning
Figurative meaning	

This table, in our opinion, makes Roland Barthes's methodology more suitable and comprehensive to employ in the field of cinematic image analysis. Accordingly, the semiotic analysis method will be relied on for the Jordanian film "Theeb" directed by "Naji Abu Nowar", which is one of the most important Jordanian cinematic films, as it was able to reach the world in 2016, specifically in the final nominations in the international Oscar competition as the best foreign film.

The researcher relied on the unity of the cinematic scene of the film in the selection of the semiotic sample in the analysis, as the analysis will be by selecting four scenes (Master Sean) from the film, which are the longest daytime scene, the longest night scene, the shortest daytime scene, and the shortest night scene, and analyzing them semiologically. The researcher watched the film "Theeb" in depth and

worked on sorting the entire scenes of the film to choose the semiotic analysis sample.

The semiotic analysis of the Jordanian film "Theeb"

Perhaps it is very important, and to achieve a scientific and objective semiotic analysis to introduce the semiotic analysis sample. The reason for choosing the analysis sample is to put the reader fully aware of the importance of the analysis sample and its semiotic vocabulary in the research.

Sample and reason for its selection

The semiotic analysis method will be used for the Jordanian film "Theeb" directed by "Naji Abu Nowar", which was produced in 2014, in Jordan, specifically in the Wadi Rum region in southern Jordan. Here the film "Theeb" is one of the most important Jordanian cinematic films, as this film was able to reach the world in 2016 in the recent nominations in the international Oscar competition as the best foreign film. It has been shown in many Arab and international festivals, and won many awards, and the film also includes all the digital elements in digital film production. It is the first Jordanian film to put Jordan on the map of the Oscars for foreign film in the world.

The researcher relied on the unity of the cinematic scene in the selection of the semiotic sample in the analysis, as the analysis will be done by selecting an intentional sample of four scenes (Master scene) from the film. It is the longest daytime scene, the longest night scene, the shortest day scene, and the shortest night scene, and analyzed semiotically. It has been available in these selected scenes all the elements of film production, as the researcher will work in semiotic analysis in terms of form and content of the film in the semiotics of the film.

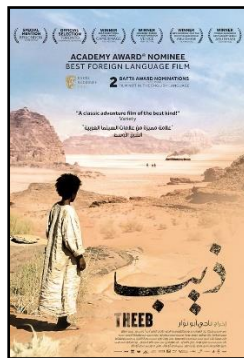
Sample scenes selected for semiotic analysis

The researcher watched the film "Theeb" in depth and worked on sorting the full scenes of the film to choose the sample of semiotic analysis, where the researcher sorted the entire scenes of the film according to the chronological order of each scene. It was arranged in descending order, where the scenes with a long time duration at the beginning, and the shorter at the end. The analysis scenes were selected according to the sample selection method as follows:

Table 2: Sample of semiotic analysis from the film (Theeb)

sequencing	The scene number in the movie	Duration of scene	The time of the appearance of the scene in the movie	classification
1	Mashhad No . 30	0:05:52 min	0:49:20 min	The longest daytime scene
2	Mashhad No . 26	0:04:13 min	0:38:08 min	Longest night scene
3	Mashhad No . 10	0:00:37 sec	0:15:48 min	Shortest night scene
4	Mashhad No . 40	0:00:15 seconds	1:31:13 min	The shortest walkin my day

Film (Theeb): Directed by (Naji Abu Nowar) 2014



Basic data of the film

-Movie Name: Theeb.

-Director: Naji Abu Nowar / Bassel Ghandour

-Screenplay and dialogue: Naji Abu Nowar.

-Year of production: 2014.

-Running time: 100 minutes.

- Starring: Hassan Mutlaq, Hussein Salama, Jasser Eid.

Producer: Abu Dhabi Film Fund, Doha Film Institute, Swiss Southeast Visions Fund.

The story of the movie

The film begins with a poem from Nabati poetry which says:

Who dives the Red Sea? He does not follow its extent

Oh Wolf What every man prays",

The brother is not from your place. Don't disappoint him.

Be with him in his right hand. With boilers arrived

And the wolves if they seemed to you. What has been achieved for you is a survival ...

All of them do not benefit you.

They all won't benefit you. And the wishes are happening

After this poetic passage, the child Theeb appears barefoot with his brother Hussein, who waters the camels and then plays with Theeb and teaches him to use weapons and use a short hooked dagger with a blade from White weapons which is araditional Arabic in Bilad al-Sham and north Arabian Peninsula.

Hussein grows up Theeb and plays wrestling without harming him, and jokes with him and puts him in the well and then takes him out. After fatigue from playing, they go home and the evening they come. The film presents the story of a nomadic child named Theeb, who tries to survive in the desert. This is after his brother Hussein was killed by strangers in the desert, where Theeb and his brother Hussein were accompanied by an English officer and with anotheBedouins r companion officer to tell Hussein the location of the Roman well in the middle of the desert. The film takes place in the Middle East after World War I, specifically at the beginning of the Great Arab Revolt against the rule of the Ottomans.

After the completion of filming the film "Theeb", the premiere was shown by the Royal Film Commission in Jordan in the village of "Al-Shakriya" in which the film was filmed. Most of the heroes of the film were from this village, and after this screening began the journey of the film "Theeb" in Arab and international festivals, the film was shown in many Arab and international festivals, and won (15) awards from these festivals, the most important of which was nomination in an award Oscar for Best Foreign Film in 2016.

Over the course of four years after the filming was completed, the film participated in many festivals and won many awards.

Analysis of scenes semiotically

The first scene

The duration of the scene is (0:05:52) minutes, and the scene number in the film is 30, which is the longest daytime scene. The time of its appearance in the film was in the minute (0:49:20).

1- Appointive reading of the scene (true meaning)

After Theeb buried Hussein's brother in the desert, he remained sitting next to the well waiting for someone to come to the place to save him from the desert. He looks at the water inside the well in a state of extreme thirst and does not obey drinking, moments... He looks and looks at the sky and listens to the voice of the bird "eagle", he sees a wolf "camel" advancing in the direction of the place and there is a strange man on the back of the camel. Theeb runs towards the camel and stops him and looks at the stranger trying to call him as the strange man a coma because of the bullet he was injured during his attack. In a previous scene, Theeb the camel sits on the ground and the strange man falls to the ground as well, the signs of fear begin to appear on Theeb, he tries to wake up the strange man but does not wake up, then he heads to the saddle of the camel and starts looking for water to find the water rain empty, he heads to the well and draws water through the rope with the rain, then drinks until he is quenched, and heads to the camel trying a ride and run away. Yet he cannot because of the lack of standing of the camel, as the language in which Theeb was addressing the camel are words said "to the donkey" to walk and the camel has special words and a special way to pull the rope wrapped on his neck to stand and walk, Theeb continued to try but failed and began to show signs of despair and sadness.

2- Implicit significance (figurative meaning)

There is an instinct of survival, life, perseverance and determination to survive from the middle of the desert, where anyone can be determined to face obstacles, but for Theeb, a young child. He is usually weak in the face of the challenges he faced in the film, where Theeb derived his strength and courage by looking at the bird "Eagle" from a low angle. The director wanted to convey an indication from this shot of strength and courage, and his determination to survive by carrying out the will of his brother Hussein to stay in this place. His courage and instinct to stay were confirmed by his exit from the well in a previous scene. All these motives confirm Theeb's adherence to survival and his return to his family, where the director paved the way for the strength and courage of Theeb and that he is different from children who are his age in the first scenes in the film when his father was talking about him that he is brave and strong. Theeb's attempt to extract water confirms his determination to survive and live shows the image of Theeb as manifested in trying to survive in his courage in riding a camel trying to escape from the place. He was not very afraid of the stranger who killed his brother Hussein in a previous scene. The director wants to convey to us that if we have the courage, perseverance and determination, we will be able to survive the challenges and difficulties facing us in life. These implicit connotations

were able to be conveyed by the director with many shots of different sizes that focused on Theeb in his dealings with dramatic events within the cinematic scene.

The movement of the camera also contributed to creating an element of suspense in the dramatic event, and paved the way for showing the courage of Theeb through the director's use of many low camera angles that indicate strength and courage in dealing with the dramatic event. What the cinematic image presented confirmed the semiotics of the cinematic image through the creative employment of significance in the movement of the camera, shots and angles, and thus translating the directorial vision by these tools.

3- The linguistic message (mythological meaning)

The legendary meaning appeared in the introduction of the film in the verses of poetry, specifically in the section "who dives the Red Sea. So it does not follow its extent and the sea Oh Wolf What every man prays", meaning here that Theeb is a child other than all children of his age, as children of the age of Theeb occupy their lives only playing. Yet, Theeb has shown us that he is strong and brave by remaining alone in the middle of the desert. He was surrounded with dangers from animals and strangers blocking the road, as it appeared in that period of the events of the film to cut off the road due to the war between the Arabs and the Ottomans. Theeb's determination to survive in the face of all the circumstances that surrounded him is a testament to his courage, strength and determination to survive.

Scene Two:

The duration of the scene is (0:04:13) minutes, and the scene number in the film is (26), which is the longest night scene, and the time of his appearance in the film was in the minute (0:38:08).

1- Appointive reading of the scene (true meaning)

After the strangers surrounded Hussein and his brother Theeb and the English and friend, there was shooting between them from a distance. They were able to kill the Englishman and the friend, Hussein and Theeb hid at the foot of the mountain between the rocks, and remained trapped for a while at the beginning of the night. The strangers returned to shoot Hussein and Theeb and the length of the exchange of gunfire. Hussein tries to protect Theeb and tell him if he was shot and died to stay in this place by the well until someone comes. The shooting increased towards Hussein and Theeb and they tried to descend from the top of the rocks towards the well, Hussein was shot and killed and Theeb tried to escape and ran in the direction of the well. He turned back wanting to look at his brother Hussein and unconsciously fell into the well, then a stranger tried to shoot Theeb

while he was in the well but he could not hit him making him decide to cut the rope in the well, which Theeb was holding in order not to drown in the water. After the rope was cut off Theeb tried to swim in the water until he managed to reach a rocky ledge and stuck to it. He stayed all night in the well trying to get out, and after several attempts he came out of the well. Because of fatigue and exhaustion, he slept next to the well.

2- Implicit significance (figurative meaning)

Theeb continues his attempts to survive and get out of the well, despite the fear and suffering he faced in the death of his brother Hussein in front of him. Yet the words of Hassan before the start of the exchange of fire were always strengthening Theeb's determination and increasing his determination to survive until he came out of the well to see his brother again, but found him dead. The director had already confirmed in a previous scene the strong brotherhood bond between Hussein and Theeb and showed Hussein's keenness to teach Theeb's brother shooting with "gunpowder". These memories formed the motive for Theeb's determination to survive and get out of the well.

The cinematic shots varied in the scene of the presence of Theeb in the well, where the director focused on the close-ups to convey the feelings of fear and horror that Theeb experienced in trying to escape the bullets of strangers. The director also used high angles to indicate the state of fear and horror experienced by Theeb, and the sound effects were consistent in adding an atmosphere of fear by repeating the sounds of bullets while entering the water in the well. The director also employed natural lighting with artificial lighting to show the shadow and light on the face of Theeb to confirm the semiotic indication of the state of fear and waiting for survival in getting out of the well.

The director paved the way for finding determination and determination for Theeb in trying to survive by carrying gunpowder while shooting between strangers and his brother Hussein. The combination of actions that Theeb was doing from the beginning of the film was a prelude and reflection of the determination and determination that Theeb would continue to survive in order to take revenge on the murderer of his brother Hussein.

3- The linguistic message (legendary meaning)

He emphasized the legendary meaning in the third verse of the poem in which the director opened the film, "The Brother, no, instead of you.. Do not disappoint him, be with him in his right hand. He means here that Theeb stayed next to his brother Hussein in all the circumstances that they went through during their trip, where Theeb appeared in

most of the shots in the scene and he is to the right of his brother Hussein and the right side always indicates strength. Hussein wanted to send strength and reassurance in Theeb despite his young age, and Theeb's insistence on getting out of the well to help his brother Hassan, who was killed, was a sign of love and brotherhood between them. This indication was clearly and significantly evident in another scene when Theeb found his brother killed. He pushed and carried the stones and put them on Hussein's grave despite the weakness of his body, but he tried to return a little of the favor that Hussein's brother gave him and continued to sit all night next to the grave.

Scene Three

The duration of the scene is (0:00:37) minutes, and the scene number in the film is (10), which is the shortest daytime scene. The time of its appearance in the film was in the minute (0:15:48).

1- Appointive reading of the scene (true meaning)

After Hussein, the Englishman, and his companion leave Hussein's father's house on a journey through the desert, Hussein tells them about the location of the Roman well. Theeb was planning to follow them on the donkey and implement his plan. It is known that the donkey cannot walk fast in the desert sand, and when Theeb felt that Hussein's brother and his group had advanced in the march, he left H's donkey and began to run after them barefoot and his legs sticking in the sand sometimes and sometimes walking on the covered rocky areas. The night started and Theeb was still running after them, as he saw from a distance Hussein's brother and those with him resting next to desert trees and lighting the fire. So Theeb became more excited when watching the fire and started running faster in their direction and calling out to Hussein's brother until he reached their place.

The director used general shots to indicate the brutality of the place where Theeb is walking to emphasize the spirit of adventure that Theeb has. He also focused in the close-ups on the harshness of the place where Theeb is walking, and Theeb endured this harshness due to the intensity of his attachment to his brother Hussein. The director used modern techniques in photography, especially in the movement of the camera to accompany Theeb, in order to confirm the content of the cinematic shots and deepen the semiotic significance in the scene.

The cinematic image in the lighting also contributed to creating the general atmosphere of the scene, as lighting the large areas in the desert is a difficulty in itself. Yet, by these techniques, filming these shots became possible by employing lighting in its real meaning and lighting the place, and with its aesthetic sensory meaning in conveying the director's vision. This vision shows the harshness of the place on a wolf while walking behind Ah Hussein's brother.

The color mixing that the director made by the cinematic image showed in color in imparting and creating the general atmosphere for the character of Theeb in enduring cruelty despite his young age. The color mixing in the scene gave depth to the image of the place where Theeb walks, in addition to the aesthetic image that color added in the scene.

2- Implicit significance (figurative meaning)

Courage is the implicit indication in the scene, as the Arabs are known for their courage and they are not afraid of fear in light of the conditions and environment in which they live. They instill these teachings in children from a young age in order to preserve their lives in light of the conditions of the place in which they live, which is the harsh lonely desert, in addition to the confrontations that were taking place between the Arabs and the Turks in that period of looting and stealing their food and animals. All these conditions make the Bedouins, whether old or small, brave to defend their life and property, and Theeb's walk behind his brother Hussein at night is a confirmation of the courage that Theeb has learned. This indication appeared in an earlier scene when Hussein asked Theeb to slaughter the sheep to make dinner for an Englishman and his companion when they were guests in the house of his father. The scene also confirmed the spirit of brotherhood between Hussein and Theeb and Theeb's fear for his brother Hussein is an Englishman and companion, as he wanted to be with him. This was confirmed by Hussein's refusal to bring Theeb home when Theeb arrived.

3- The linguistic message (mythological meaning)

The director of this scene wanted to convey some of the customs and traditions in the nature of the Bedouins who live in the Arabian Peninsula. They teach children courage from a young age because these children must be raised on courage and strength to maintain their presence in this desert environment. In addition, most of the Bedouins were living on the invasion of other tribes and the robbery of their property. The law of the desert is the survival of the stronger except in the Turkish colonialism, which the Bedouins rejected in all its forms and allied with the British to get rid of it, so that they could live away from Ottoman colonialism.

Scene Four

The duration of the scene is (0:00:15) minutes, and the scene number in the film is (40), which is the shortest daytime scene, and the time of its appearance in the film was in the minute (1:31:13).

1- Appointive reading of the scene (true meaning)

Theeb discovered that the stranger was a traitor and a spy for the Ottomans when he went with him to the Ottoman camp and handed the Ottoman officer there the detonator that the Englishman was keeping, through which he intended to blow up the railway. After Theeb saw this behavior of the stranger, he refused to take money from the Ottoman officer and went out of the camp waiting for the stranger to come out, where Theeb took the gun out of the camel's saddle and directed it towards the door. When the stranger came out from inside the camp, Theeb shot him and died immediately, after that, the Ottoman soldiers came out from inside the camp and saw the stranger had been killed. Theeb told them that he had killed Hussein's brother before they came to this place, so the Ottoman officer told him to ride the camel and leave the place. Theeb rode the camel and returned in the opposite direction to the Ottoman train run.

2- Implicit significance (figurative meaning)

The implicit significance was confirmed by the relationship of brotherhood between Theeb and his brother Hussein when he took his revenge. These are the customs of the Bedouins in the Arabian Peninsula, as Theeb avenged himself from the treatment of strangers to him when he fell into the well. Although Theeb helped the stranger get the bullet out of his body and saved his life, this is also one of the customs and traditions of the Bedouins. They do not take advantage of the weakness of the enemy and work to get rid of it, but their customs and traditions in the courage to be the confrontation of man to man, as the director wanted to convey to us in this scene. Despite the young age of Theeb, he acted like a man with the stranger and did not take advantage of his weakness in order to get rid of him, but left him until he recovered his health and took revenge for himself and his brother Hussein, as the director explained to us in this scene, which is the last scene of the film in a victory for himself over the Ottoman officer and did not accept to take the money because he felt that it was a betrayal of his Arabism and origin. The director explained to us in the return of Theeb on the camel unlike the Ottoman train route, it is an indication and symbolism that Theeb is strong and certain that the camel he rides is more important than the train of the Ottomans who were exploiting the Bedouins and stealing them, as in this closing scene the director summarized for us the character of Theeb with his strength and courage in the ability to triumph first. Secondly, the director assured us that the Bedouin does not forget his origin.

3- The Linguistic Message (legendary Meaning)

The legendary meaning appears in the last verse of the poem: "And the wolves if they seemed to you. What has been achieved for you is a

survival ... All of them do not benefit you.. and the wishes are happening". This means the traitor to the homeland cannot be trusted by his side, and he described strangers and bandits as traitors and that they work for the Ottomans. The real Arab cannot betray the homeland, as the director here wanted to convey to us the state of Ottoman colonialism and how it continued for a long time in the Arabian Peninsula through the help of traitors from strangers, as a child. This is an indication of the Bedouins' teachings, customs and traditions of courage and preservation of their country despite their young age. They are true teachings that parents instill in their children that they see in them the coming future.

Figure 1: A general snapshot of the scene showing Theeb's return to his family



The end

Arab cinema in general and Jordanian cinema in particular dealt with the image of the child. This image is an influential dramatic act in the aspects of daily life in a limited and concise manner that cannot be compared with what is produced from various cinematic films in content and content. These feature and documentary films were addressed in which many different topics were discussed, but remained unable to provide tales and stories that revolve in the minds of children or provide concerns and hopes related to the world of children. The term "child image" in Jordanian and Arab cinema is a recent term, as many individual initiatives have emerged that have presented the image of children in films and series, such as the series "Bakkar" directed by Mona Abu Nasr. In general, the image of the child has been absent in the cinema and the project to promote the child's dreams and what he looks forward to in the future has been absent, and many critics agree that the absence of the child's image is due to many reasons, the most important of which are: The crisis of texts that show the image of children in Jordanian and Arab cinema, in addition to the lack of institutions and production companies concerned with the image of children in cinema. Due to the absence of a culture of "children's cinema" in the Arab world, those in charge of the culture

sector in Arab governments tended to compensate for this deficiency by organizing international festivals for children's cinema, such as the Cairo Children's Film Festival, which was established for the first time in 1990 and continued until 2011. In these festivals, more than (37) films were screened, most of which were foreign. In Jordan, the Jordanian Ministry of Culture has begun working to show the image of children through film festivals such as the Jordanian Film Festival and the Karama Festival.

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