



The motion of imagery and the construction of meaning in television drama-An analytical study

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Abstract

Movement has constituted a fundamental element of allure and suspense in cinema, showcasing its capacities in attraction, maneuvering, and variation within the frame and motion itself, both cinematically and on television. Movement has fulfilled a multitude of functions and expressions, often imbuing the dramatic scene with significance and meaning for the audience. This phenomenon has compelled numerous filmmakers in cinema, theatre, and television to rigorously design movement. The visual arts, particularly painting, have concentrated on this aspect, generating movement within the frame to construct meaning and significance that realize the artist's creative intent. Given its importance, this study examines the role of movement, structure, and meaning, and their manifestation in television drama.

Keywords: Movement, Image, Structure, Meaning, Drama, Television.

Chapter One Methodological Framework

1. Research Problem:

With the technological advancements in cinema and television, significant attention has been devoted to enhancing movement through the equipment used, whether in filming, lighting, editing, or graphical body design. We observe that movement has become a fundamental tool in technology, encompassing aesthetic construction, as exemplified in "Virtual Reality – Virtual Studio" where technologies have bolstered movement in all compositional aspects of the image, creating dynamic scenes that captivate and thrill the viewer. This phenomenon has extended to various television programs, including news broadcasts that now employ virtual techniques to create vibrant and dynamic environments. The research problem is encapsulated in the following question: What are the mechanisms for achieving image movement to construct meaning in television drama?

2. Research Significance:

Movement can be considered the foundation of existence and all things in the universe, inherently linked to all creation. The researcher believes the significance of this study lies in addressing a topic that serves dramatists in cinema, theatre, and television alike.

3. Research Objective:

The study aims to:

- Unveil the mechanisms for achieving image movement to construct meaning in television drama.



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4. Research Scope:

The study is delineated as follows:

A. Subject Scope: Examining the movement of images and the construction of meaning in television drama.

B. Spatial Scope: The Turkish drama series "Muhteşem Yüzyıl" (Magnificent Century).

C. Temporal Scope: The year 2010.

5. Definition of Terms:

A. Movement:

The definitions of movement in scientific and philosophical texts are numerous, but they generally express the concept of continuity, where everything that does not cease is referred to as movement. Movement⁽¹⁾ is the opposite of stillness. It entails the transition from one place to another, either wholly or partially, and can be divided into partial and complete movement⁽²⁾. Partial movement refers to the continuous transition from one state to another, culminating at a certain point, such as the growth of dates or grapes. Complete movement involves the total relocation of parts from one place to another. In physics, movement is termed "dynamics," a word derived from Western terminology meaning "movement activation," with dynamics referring to the study of movement⁽³⁾. Movement is also defined dynamically as "vibrant vital force, oscillation, and displacement, opposite to stability and stillness."⁽⁴⁾ The definitions of movement in scientific and philosophical texts are numerous, but they generally express the concept of continuity, where everything that does not cease is referred to as movement. Movement is the opposite of stillness. It entails the transition from one place to another, either wholly or partially, and can be divided into partial and complete movement. Partial movement refers to the continuous transition from one The concept of movement is intrinsically linked to the specificity of time, defined as "a change in place caused by certain forces over a period."⁽⁵⁾ In the context of a shot, scene, or dramatic work, movement encompasses "all gestures, postures, external behaviors, and group movements, observed from two perspectives: psychological, referring to the external performance of actors monitored by directors."⁽⁶⁾

Operational Definition:

Movement consists of a series of transitions and changes perceived by the viewer within the visual dramatic form. It is divided into two levels: the first involves a series of visual transitions and changes interacting with time within the spatial confines of the shot or scene, perceived visually. The second level is a mental movement, referring to the cognitive shifts in the viewer's mind through a series of perceived signs, transitioning from one state to another in comprehending meanings and eliciting their semantic significance.

Chapter Two Theoretical Framework

First: Concept and Application of Kinetic Structure

The principle of movement is embodied in the intrinsic connection between motion and time, based on the law of continuity established by the Creator, as reflected in the Quranic verse: "And the sun runs on course towards its stopping point. That is the determination of the Exalted in Might, the Knowing."⁽⁷⁾ This divine orchestration of the universe ensures that movement, synchronized with time, underpins the perpetuation of the cosmos and the creation of all beings. The depiction of



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multiple legs on cave wall carvings, and sculptures shaped in various poses, represents the relationship between humans and other entities through movement and struggle. The winged bull, for instance, symbolizes an attempt to illustrate and affirm the presence of movement in dramatic works⁽⁸⁾.

Movement is inherent to existence, being a creation of God Almighty. The foundations of the universe are built on the movement of particles and celestial bodies in space, governed by precise laws that cannot be overridden. Occasionally, minor changes or partial disruptions in the cosmic order may occur, affecting the stability of the universe and the Earth, such as the slight deceleration in Earth's rotation during the "Tsunami" wave, which caused a fraction of a second⁽⁹⁾ delay. One can only imagine the chaos if the Earth or other celestial bodies were to cease their motion entirely.

Philosophers' interest in movement was not trivial, as many viewed it as the essence of life, believing that everything within this vast universe is imbued with movement. Cosmic movement is in a constant state of transformation, continuously changing within the space that enables our movement. Movement can be seen as the transition from thought to objective reality, organizing dynamic relations between thought and objects. Life, as perceived, is a struggle and decay within movement. Other views consider movement as development and change, inherently opposed to stillness. Aristotle posited that movement represents perpetual evolution, despite the unchanging essence of things, and described time as the movement through which events unfold towards their purposes, with the human mind and life always governed by the law of movement and perpetual change.

Movement aligns with time and conflict⁽¹⁰⁾, as Hegel suggested, where everything exists in a state of being or not being, driven by contradictions that create conflict and propel events. He regarded movement as a change and transformation in space and action within the unity of time. Hegel also noted that the world and its phenomena are in constant movement and unending change⁽¹¹⁾, driven by interactions between opposites, involving movements of objects, forms, and meanings. The universe, filled with diverse components, operates on the movement of entities that surpass human capabilities, adhering to mathematical and physical laws. Pythagoras expressed that the world consists of elements and entities, where these entities are numbers, harmoniously and consistently imitating reality.

The concept of movement hinges on the principle of instability and the absence of stillness. Consequently, movement is inherently linked to form, as every alteration in form signifies an expression of movement⁽¹²⁾. Walking and running, for instance, are expressions, and any change in form alters the expression. Simultaneously, the kinetic force that continually strives to transform from one form to another relies on mutual interdependence for expression⁽¹³⁾. Change and movement are fundamental laws of nature, with all entities influencing one another in a general interconnectedness⁽¹⁴⁾.

Every shot represents a naturally evolving sequence of adjacent and constantly changing shots. Movement and change are overarching concepts in nature, as noted by Plato and Aristotle, who viewed matter and the external nature of things as interconnected⁽¹⁵⁾, each influencing the other within a continuous dynamic change. Movement in general, and in art specifically, is characterized by both formal and temporal change. Movement manifests in various ways as follows⁽¹⁶⁾

1. Objectively in the visual field: "actual or sensory movement."
2. Mentally in the process of perception: "illusory movement."



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3. The integration of both.

Actual or sensory movement refers to spatial-temporal transitions, meaning movement from one place to another, perceived visually and associated with time. This encompasses all movements occurring within a scene during a specified period. In the visual field, movement can be categorized into spatial, positional, qualitative, and quantitative movements⁽¹⁷⁾. Spatial movement involves changing from one location to another, such as a person moving from one point to another. Positional movement operates within the context of structural change within a space, like the shifting of sand dunes in a desert. Qualitative movement takes on a psychological dimension, such as the effects of joy and sorrow. Quantitative movement involves the increase in the movement of groups within a space, like certain masses moving in various directions. Perceptual movement, or "illusory movement," is a cognitive interpretation based on the viewer's individual perception and experience, forming a mental image of movement.

The researcher thus views movement as a structure functioning on two levels: the first is a variable form within the visual space, and the second is a mental transformation resulting from these variables, based on their comprehension and semantic interpretation.

Movement involves various operations in constructing the elements of any part, applicable to cinematic or television work. In linguistic terms, construction means building, as in "to build a house," and it is referred to as "structure" in technical terms,⁽¹⁸⁾ defined as "a set of conditions interconnected by relationships, consistently defined despite ongoing transformations."⁽¹⁹⁾ The role of interconnected parts in forming an artistic structure relies on rules that collectively form the construction.

The relationship between movement and structure is one where each component of cohesive phenomena depends on the others and can only exist due to its relationship with them⁽²⁰⁾. Piaget's explicit definition emphasizes that structure coheres and integrates within its own rules, facilitated by the influence of movement. He describes it as "a system of transformations with specific rules, maintained or enriched through the interplay of these transformations, which do not exceed the system's boundaries or rely on external elements."⁽²¹⁾ Transformations within the structure align with the concept of movement in a consistent sequence, continuously displacing anything that does not conform.

The structure of television drama, especially television series, is composed of interconnected parts that collectively convey meaning. Scenes function as units carrying meanings that arise from their interconnection, contributing to the overall structure of the series. Linguistic and visual meanings vary, with meanings produced from the connection of adjacent scenes. Each scene contributes to building meaning in alignment with a series of interconnected meanings within the series unit. Each unit of meaning acquires multiple variations through its alignment with other units⁽²²⁾. The process of reception is capable of producing the meanings generated in those units or scenes for the entirety of the series.

Structure is defined as a system of mutual relations and construction rules that connect various boundaries of a single group, determining the meaning of each element constituting that group⁽²³⁾ or phenomenon. The relationships in their composition depend on the element of movement within the harmony of the parts, forming a coherent structure that makes the meanings clear.



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The interrelationships between parts of a dramatic work, based on a matrix of visual images, contribute to the development of the dynamic structure represented by events, the growth, and evolution of conflicts, and their connection to the continuity of movement within the structure of the work. This helps in defining meaning in line with the growth of the dramatic construction as a whole context. This overall context has developed from smaller interconnected structures based on consistent and ascending lines of movement that are built on the movement of characters and the events leading to action, a result of movement within the scene's structure, linked to other scenic structures. Thus, the movement of the image is dramatized as a general fabric within a delicate balance. The dramatic construction should be considered as a building unit, making each part complement the other, focusing on the action and its formulation within the dramatic work, as it is the one that impacts the viewer and therefore, to understand the meaning that requires its interconnection in a tight structure⁽²⁴⁾. Any dramatic structure consists of regular parts that generate a cohesive dynamic unit, depending on a system in its formation from the specific partial formation to the general partial formation. Therefore, the television dramatic construction is a cohesive dynamic unit linked to the overall movement of the scenes.

Secondly: Image and Meaning Movement in Television Language Tools:

The image holds a significant presence in all dramatic arts, entering art based on the process of formative visualization of its contents. The image in film and television is characterized by its impactful nature due to its possession of movement. It is formed according to compositional and technical rules that can convey different directions and multiple concepts because it is a light package containing a set of crafted signs intended to be conveyed to the viewer within the visual space, the screen, which visually affects the sensory system, the visual system, to turn into a sign in the mind of the viewer. These signs are the main components of what is called the mental image, which is defined as a set of "things in the receiver's mind, while we see from one person to another an extreme adaptability in the process of composing new images, memories, and contemplations."⁽²⁵⁾ These contemplations depend on the vision and interpretation of the form as a single structure, as "the idea of form remains in the brain, as a thought stored for a sensory formed percept⁽²⁶⁾." Receiving the signs and the recipient's ability to analyze the future visual sign matrix sensually into a mental matrix, or what we call a "mental image."

Careful consideration of the vision of the images leads to a result that is formed in the mind, consisting of conceptions based on the matrices that were received. Therefore, the mental image is a mental specificity; it is "everything the mind imagines of things and meanings."⁽²⁷⁾ The mental image depends on a relationship that combines thought and perceived form. The form that the recipient sees carries signs, and through contemplation, the "mind" analyzes those signs to transform them into a meaningful mental image representing the received form. The sign in reality is a tangible physical reality that arouses a mental image in the mind⁽²⁸⁾, but this image is a mental image of something existing in reality. The mental matrices produced by the viewer vary from one scene to another depending on cognitive storage and analytical capability to produce meaning. Therefore, the mental image is considered "a complete meaning as it is an intention based on knowledge."⁽²⁹⁾

The production of the mental image relies on the movement of visual matrices. The formation of the mental image is achieved based on principles that depend on levels, including cognitive storage, which relies on a specific level. As a result of mental flow, this storage is summoned, along with the



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recipient's ability to analyze the data presented by memory.⁽³⁰⁾ The movement of meaning realized from the mental image is cognitively formulated based on what is presented in the film strip and the viewer's receptivity to interact with the image. Researcher "Dureid Sharif" emphasizes that knowledge comes from both the film and the acquired experience, considering it as immediate knowledge. It is represented by the current events of the film and the prior knowledge, which includes events that have been formulated in previous scenes⁽³¹⁾. Knowledge is also related to the concept of perception, being the knowledge obtained by the recipient through a series of data. Perception is "the knowledge that we obtain through actual direct contact with things or their movement."⁽³²⁾

The concept of the image is linked to the relationship between sensory perception and cognition. Sensation assists imagination in interpreting the form of the image. Sensation is considered "an initial response to sensory organs, as sensory operations record environmental stimuli."⁽³³⁾ Cognition works on "interpreting these stimuli and formulating them in a way that can be understood."⁽³⁴⁾

The process of linking between sensation and cognition creates a single sensory system that works on preparing the information and using it as data for visual interpretation. They are both related to each other in an imperceptible manner, with no clear boundary between these two phenomena. The cohesion of the sensory system operates according to a sensory movement, with time passing at an infinite speed. Sensation and cognition are two successive and intertwined processes that occur on a continuous line... It is difficult to determine a dividing point between them⁽³⁵⁾. Therefore, the relationship continues constantly within an infinite capacity. From the eye to the brain, passing through the sensory system, to generate a mental image that we perceive by interpreting the information coming from the visual matrices according to the following diagram:



The diagram illustrates the matrix of perception and sensation according to the researcher's work. In human life, the human mind sequentially interprets these sensory indicators to allow us to perceive and understand what we see based on the concepts led by the mind. During viewing, the mind analyzes the sensory auditory and visual perceptions, producing meanings and concepts based on previous and immediate experiences, leading us to analyze and deduce what is intended for us to understand from the overall presented dramatic discourse.

The visual matrices perceived sensorially work to produce concepts. These concepts can, on one hand, interpret what is happening, and on the other hand, create future expectations of what will happen. This occurs in the area of imagination, a purely human trait. The viewer's mental imagination gives possible and impossible expectations within the limits of the event that can be seen. Imagination is defined as "a fact or an issue, meaning its reshaping or reformation is an influential artistic creation".⁽³⁶⁾ The imaginative process involves two fundamental properties that shape the overall meaning of the cinematic discourse, namely, the psychological impact associated



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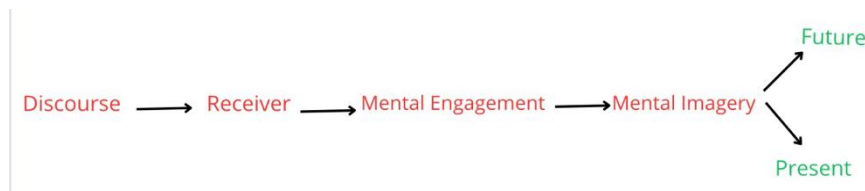
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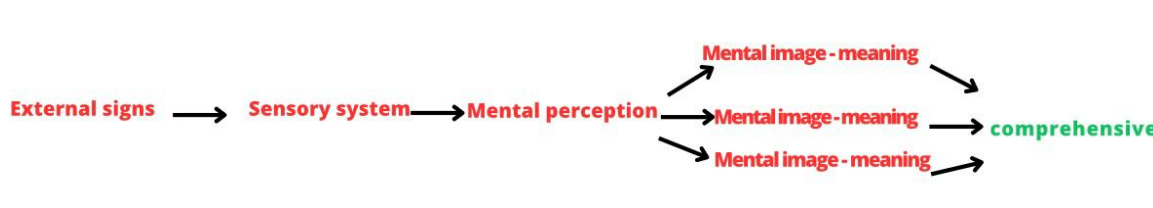
with the imaginative process and the meaning resulting from the formulation of perceived images—the discourse. These properties shape the overall meaning of the cinematic discourse. ⁽³⁷⁾

The state of artistic creativity that emerges in television drama relies on the director's ability to enrich his work with artistic imagination and innovation, depicting his mental ideas through the creativity embodied in the visual matrices woven by the innovative imagination of the director. The imaginative innovation is an artistic creation ⁽³⁸⁾perceived sensorially by the viewer because movement in the image enriches the meaning. Thus, the moving image is distinguished as it is the art form that most clearly conveys meaning, touching human nature, and that the true aesthetic image is the expressive image⁽³⁹⁾. Therefore, the expressive image is an artistic creation, and creativity is the link between the director and his discourse and the recipient and his perceptual abilities, as they both share this feature according to their roles as sender and receiver.

The activity of the imaginative abilities in the recipient is directly affected by the influences coming from the screen and the ways in which the visual and auditory signals are arranged. The more complex these structures are, the more the mind requires engagement, and thus, the more capable it is of creating mental imagination in its present and future aspects. This creates sensory and aesthetic pleasure in the film product. Therefore, the development of the creative process of the visual matrix works within the following diagram:



The mental image is formed based on the ability to imagine, as multiple mental images rely on imagination.⁽⁴⁰⁾ Imagination is the energy for producing images⁽⁴¹⁾. It is the ability to build images based on visual images and the viewer's self-generated visual production. The film and any dramatic or television production, with their accompanying signs, are a collection of changing mental images and meanings. The construction of the mental image comes from the integration of several meanings linked to each other to represent the general concept of the film or series, according to the following diagram:





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The mental image and its relationship to meaning (research work)

The crystallization of this concept through television language tools and means, especially those concerned with the subject of movement, is particularly characterized by its ability to clarify the meanings. There are several factors that work to create meaning in the image, namely "material - form - change." These enable meaning to appear within the structure of the film narrative, as the material is considered the building blocks from which the film is constructed, including sounds, colors, decorations, and other film elements. The form highlights the perceptible and expressive shape of the idea through the optimal use of components within the frame of the image, representing the view in the aesthetics of art. The form within the image should be guided by details and require further clarification to crystallize the meaning through it.⁽⁴²⁾

The researcher believes that this clarification is achieved or developed through creative participation and interrogation of the meaning within the framework of the image, as shown to us by the camera and marketed within the framework of the television image.⁽⁴³⁾ In addition, its movements, established by the dramatist, shape each shot and camera movement dramaturgically according to the necessities of its construction. The balance in the image is related to the psychological weight, which is affected by the degree of attraction of the eye to the various elements of composition in the image. The movement of meaning in the structure of the series is a coherent link in creating the idea that is formulated by creating the image in a way that expresses it. Meaning cannot be achieved without form, and form cannot exist without meaning. Peirce refers to two types of meaning: psychological meaning and logical meaning. He emphasizes logical meaning as it possesses conceptual characteristics despite the differences between individuals. Therefore, it is of importance. These two types of meaning are found in the meaning constructed in the film in two directions. The first is built through the movement of shaping images and highlighting their contents within the frame of the image to enrich their details and their deep visual content, providing value to the event and achieving a cognitive connection built through the movement of the image⁽⁴⁴⁾. The camera enriches this direction. The second direction follows the importance of editing in highlighting the meaning through the sequence and selection of shots, building the scenes. Thus, editing establishes this sequence as a result of the visual cohesion, through the number of shots and scenes that form the entire dramatic structure. "The precise construction in any shot or scene is a construction that reveals the film's editing, as seen in the film's use of shots that support the dramatic conflict."⁽⁴⁵⁾ Therefore, editing is the fundamental pillar in building the meaning that crystallizes within the context of the dramatic conflict. This, in turn, helps the recipient to respond and interact with the events and be affected by the lines of conflict and its development, especially if these conflicts are filled with emotions resulting from reactions between its parties, whether physical movements or linguistic addresses, where language plays an influential role in igniting emotions. Thus, understanding the meaning of conflict and its reasons is achieved. "Meaning is the component of language; language is the material from which meaning emerges,"⁽⁴⁶⁾ especially since language is a verbal image that has the ability to interlock and correlate with the visual image as a single unit through which meaning is achieved.

This leads us to the sound structures in drama at the cinema and television levels, which are a set of sound elements that, when formulated with the image structures, have a primary and real supportive presence to complete the meaning. Dialogue serves as a model that merges with the movement of the image to highlight purposes that have significance, through which a clear and comprehensive



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image of the meaning can be given. Thus, it contributes to achieving the maximum amount of causes and reasons that make the subject of drama, in its cinematic and television aspects, a focal point of attention and high interest for the recipients. Dialogue provides "the image with important capabilities in persuasion, explanation, clarification, and information presentation,"⁽⁴⁷⁾ and this in turn applies to other sound structures, such as music and sound effects, in addition to silence. All of these work as a single unit or separately with the structure of the visual image. We enjoy the melodies of music that harmonize with the movement of the visual image and coincide with the spoken dialogue to give meaning that seeks to add to the visual form and highlight a dramatic coherence with the event and the development of the conflict. "In the spoken film, music takes on important dramatic tasks, delving into the depths of the work," and in light of these dramatic tasks of music, they harmonize with the sound effects as they both highlight meanings that take the recipient to the atmospheres that achieve the necessary persuasion of what he sees and confirm the feeling of the image. This makes the meaning clear and directs towards its understanding without difficulty.⁽⁴⁸⁾ Based on the above, the auditory and visual levels converge to build the meanings of the television drama.

Theoretical Framework Indicators:

1. Changes in the levels of shot elements, visual composition, and editing techniques achieve movement in drama.
2. Every dramatic conflict creates movement to contribute to building events that achieve meaning and understanding for the recipient.
3. Sound creates movement and contributes to building meaning through its elements, represented by dialogue, music, sound effects, and silence.

Chapter Three (Research Procedures):

1. Research Methodology: The research adopted a descriptive-analytical approach.
2. Analysis Tool: The research relied on the axes and indicators of the theoretical framework extracted, and then used observation as a tool to analyze the sample for the study.
3. Unit of Analysis: The researcher will rely on the specific scene presented in the sample to determine the situation, frame, and meaning, and to explain the movement and its mechanisms in television drama.
4. Analysis Method: After the researcher has derived and extracted the indicators from the theoretical framework, he will try to select a scene suitable for analysis that includes the movement corresponding to the study, and then apply and build the analysis standard accordingly to reveal the movement, frame, and meaning in television drama. This will be documented according to the scene and situation. A deliberate sample of a scene has been chosen that includes indicators of the theoretical framework for analysis.

Description: The series "Harem Al Sultan," directed by the Brothers Tantilan, written by Meral Oka, produced by Timur Savci, and produced by Timas Company in 2011, starring a group of Turkish actors.



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****Description:**** The TV series *Harem Al Sultan*, directed by the Taylan brothers, written by Meral Okay, produced by Timur Savcı, and produced by Tims Productions in 2011, features a prominent cast of Turkish actors.



Season 1, Episode 2, Scene 4 - Duration: 1 minute, 10 seconds

****Scene Summary:**** The scene depicts the Sultan's meeting with warlords and ministers at the palace, where he reviews the state's financial situation and declares his unequivocal intention to conquer Europe and expand the Ottoman Empire eastward. The Sultan expresses his views passionately, with unanimous agreement from the attendees, marking a pivotal moment in Ottoman history and the Sultan's reign, signaling a new era of Ottoman dominance.

1. ****Changes in Shot Composition and Editing Techniques:****

The dynamic composition of the scene conveys its objectives clearly, making them prominent to the viewer. The character "Ibrahim" appears in specific compositions, subtly positioned behind a corner, merely listening, his expressions indicating full agreement with the Sultan. The scene's composition, from the opening shot, visually demonstrates the Sultan's authority and power, with guards standing beside him. This composition persists through subsequent shots, with the Sultan occupying the center frame and moving confidently before the attendees, reinforcing his presence. The variety in shots adds layers of meaning, with the Sultan's raised sword captured from a low angle, enhancing his perceived strength. The wide shot of the ministers reveals their astonishment, which narrows gradually (Track in), with Ibrahim remaining in the background, reinforcing the theme of dominance and the special relationship. The close-up of the sword planted in the map symbolizes imminent war, and a medium shot from behind the Sultan and ministers, panning to show the Sultan addressing them, reinforces the speech's directness. Editing sequences align the Sultan's strategic plans with his speech, dissolving initial surprise among attendees, and the final shot of the Sultan looking out the window while Ibrahim smiles slightly, suggests premeditation, aiding viewers' comprehension.

2. ****Dramatic Conflict and Scene Dynamics:****

The scene conveys the ministers' unspoken question, "What does the Sultan want from us?" which becomes apparent through their facial expressions and the map placement on the floor. The entrance of the princes into the meeting hall, their calm movements, and orderly alignment signify obedience and order. The Sultan's sudden rise and forceful draw of his sword incite fear, symbolizing



his intent to invade Europe. His stance on the map further heightens this tension, while his movement back and forth before the princes maintains the scene's intensity until its conclusion, where his forceful strike of the sword underscores his seriousness and resolve, setting the stage for future conflict.

3. **Role of Sound in Building Meaning:**

This scene, rich in dialogue, conveys crucial plot points and the Sultan's new policies. The dialogue reveals the Sultan's targeted regions for conquest, with names like "Belgrade – Vienna – Rome" spoken aloud, and the sound effects, synchronized with his final strike of the sword, create a powerful closing. The mix of sound effects and music, transitioning to a new scene, enhances the dramatic effect, clearly communicating the Sultan's intentions to the viewer. The researcher observes that sound elements, including dialogue, music, and effects, significantly contribute to the series' narrative, particularly in the selected scene, where they create a cohesive auditory experience that complements the visual storytelling.

Chapter Four Findings, Recommendations, and Suggestions

First: Research Findings: Based on the scene analysis, the researcher identified the following results:

- Visual Composition and Editing:** The series effectively uses compositional elements, creating a distinct visual style in many scenes, though some scenes show weaker compositional use. Motion plays a crucial role in expressing meaning, with camera movement and editing providing a high level of descriptive power, enhancing the narrative.
- Dramatic Conflict:** Persistent conflict throughout the episodes, aligned with the narrative and character development, creates a continuous engagement for the viewer, contributing to a comprehensive understanding of the series.
- Sound and Meaning:** Diverse sound elements, particularly music, play a significant role in producing meaning, with dialogue and effects adding depth to the narrative, especially when analyzed in conjunction with the scene's visual elements.

Second: Conclusions:

- Compositional elements significantly influence the production of meaning in television series.
- Objective and camera movements are extensively used to convey meaning.
- Editing, as a cinematic language element, constructs visual and auditory sequences to create meaning.
- Sound, in its various forms, serves as a direct expression of meaning in television scenes.

Third: Recommendations:

The researcher recommends further exploring motion within the television production framework, utilizing methodologies that contribute to the creation of distinctive, dynamic content.

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