

**THE ARTISTIC AND TECHNICAL EMBODIMENT OF THE FILM FORM OF THE
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University of Baghdad² Department of Cinema and Television Arts College of Fine Arts, University of Baghdad**Abstract**

There are many uses of digital technologies in the film industry in most of its details, especially in films that rely in their structure on the author's cinema. Their representations and embodiment in most cinematic films were the focus of attention and focus by the audience receiving this type of films that were combined with digital technologies that contributed significantly to Showing them in different creative images of all types and trends, whether they are horror, science fiction, CGI films, or even films made with a Mocap motion capture suit.

This diversity in the use of digital technologies has had a great impact on the production of films that varied in their artistic form, some of which were created entirely through computer software, some of which had characters created on the computer through a motion capture suit, and some of which the environment, place, and accessories were created using computer software, especially Color, lighting, sound effects, and action scenes in all their forms: action, war, explosion, flying, jumping, etc. are among the scenes that were brought to light through digital technologies.

The film "In Time" is one of the embodiments of digital technology that blends reality with science fiction. The idea of the film was adopted absolutely in this sample. The film is based on the idea of coupling this technology with the embodiment of the film's message, which is that people work in order to prolong their lives and not in order to obtain the money. Therefore, the research came under the title (The artistic and technical embodiment of the film form of the author's cinema). The first chapter included the research problem, which centered on the following question: What is the artistic and technical embodiment of the film form of the author's cinema? The aim of the research, its importance and its limits, while the researcher divided his second chapter into three sections, the first of which is entitled: The artistic and expressive use of digital technology, and the second section stated: The technical structure of form and content in the author's cinema. The third section dealt with: The artistic and aesthetic use of digital technology, so that the researcher concludes with: A set of indicators. The third chapter included the research community, the research sample, the research tool, and the analysis of the sample that the researcher chose for research necessities, which is the movie "In Time," while the fourth chapter included the results, conclusions, and the results drawn, so that the research ends with the sources.

Chapter I - Methodological Framework

1- Research Problem

Since its inception until today, the film industry in the world has been subjected to many major developments on the technical side with its classic concept of story, vision, and execution, and on the technical industrial side of equipment, devices, and studio. It was then mixed with modern digital technologies, and this is what made it move toward large and many worlds open to infinity of renewal, creative development, and integration by linking reality with unreality in order to translate visions and ideas that were trapped in the mind because they require amazing and fantastical capabilities in order to see the light and be seen by the recipient, and with the technological development and the computer world. Deep with its tools and technical extension, this technical development played a major role in developing the concept of author's cinema and the work of the director, the author who was thinking, writing and directing. These computer technologies were able to create wings for these ideas in order to translate them and show them to the public in multiple forms, so author's cinema emerged in multiple styles, including: science fiction, animation, horror and more.

The film "On Time" is one of the manifestations of this visual technical creativity that has had an impact on the mind and feelings of the recipient, as this film is about linking imagination with reality. People usually work to earn money to secure the necessities of life, and this is normal, but the role of technology in this film It is the feeling of the importance of time and how people should invest time well. Here it is a counter to their lifespan that keeps them alive. Yes, the people in the film work in order to receive compensation for their effort and the time they work is the time that is added to their balance and it is similar to the bank account in which a lifetime is saved. Not sums of money. This is what led the researcher to think about the problem of this research, which he put under the following question:

What is the artistic and technical embodiment of the film form of author's cinema?

2- Research Objectives

The research aims to reveal the artistic and technical embodiment of the film form in the author's cinema.

3- Research Importance

The importance of this research is evident through its exposure to a complex topic of two formats: the first is the method of digital technical embodiment and the second is the method of its representations and artistic form combined with the author's cinema, in addition to being an addition that benefits workers and those involved in the technical cinematic art.

4- Research Limits

A- Objective Limits: It is determined by the problems that are the artistic form of digital technologies in the author's cinema.

B- Spatial limits: Since the issue of digital technologies has become widespread in all aspects of life and not only in cinematic art, it is an amazing tool in all parts of the world.

- C- Time Limits: Since computer digital technologies are a nascent science compared to the age of cinema, the researcher will take a sample produced at the beginning of the third millennium.

5- Terminologies

The researcher did not specify any terminologies because they are widely used throughout the research.

Chapter II – Theoretical Framework

1st Topic: Artistic and Expressive Work of Digital Technology

The aesthetic space that the filmmakers work on, as it is a synergistic system of language elements. Cinema is the expressive medium of the cinematic film, which works on two axes, the first of which is the philosophy of the dramatic work and the second of which is the aesthetic construction of the form. Digital technology has added aesthetic additions to the expressive medium that the raw material did not achieve in reality, where in its first development, author cinema worked on reality as the raw material from which the creators of artistic works draw, while digital technology has achieved many additions that have beautified reality, making the expressive medium of the cinematic film open to broad horizons.

In the beginnings of the cinematic art, its reliance was on special and limited capabilities, which consisted of photographic and projection equipment techniques only, and this was the basis and first building block for the following stages, as it (later provided an objective and real basis for the development of the concept of cinematic production after discovering the ability of these photographic materials to generate revenues from their display. From the money of the public and viewers, which contributed to creating a suitable atmosphere to maintain the continuity of production at limited levels that developed little by little) ⁽¹⁾. The film industry has gone through many and varied stages of development and modernization, whether technical or mechanical. (With the passage of time, this art was able to establish its artistic features at a technical and aesthetic level, as most theorists went towards counting expression on the basis that the origin of the director's technique, which he seeks to achieve through the tools of cinematic expression, is the camera and its accessories, lighting, sound, image composition, technical narration, and the actor's performance, etc.) ⁽²⁾.

Digital technology has been formed in many and varied forms, and its forms and uses vary depending on the time in which it was discovered, the goal for which it was created, and the medium in which it is embodied. It has been embodied in many forms, including realistic,

¹ Jamal al-Din Jamal Lutfi, *The Function of the Creative Producer in Cinema*, Master's Thesis, University of Baghdad, College of Fine Arts, Cinema Branch, Baghdad 2021, page 9.

² Buraq Anas Al-Mudarres, *The Synergy of Modern Technology and Artistic Aesthetics in Film and Television Productions*, University of Baghdad, College of Fine Arts, Al-Academy Magazine, No. 93, Baghdad 2019, page 141.

including fantasy, including cartoon, and other forms and uses. Each of these technologies has its own computers, devices, programming, and operation. And its medium, which will fulfill its artistic purpose, as digital production is linked to the process of preparing harmonious technical devices, starting from the camera, lighting, sound, montage, and all the way to the projector, as (Lucas conducted many practical experiments on the first version of the “Sony” camera in more than one place, time and color context) ⁽³⁾. Due to the capabilities of digital technology, it has allowed the director to create events with simple means and tools that achieve dazzlement and amazement during the presentation. The digital image has more precise dimensions than the real image, as the recipient sees this image smoothly and clearly, which covers all parts of the frame in the shot. Rudolf Arnheim wrote that the effect produced by the film falls between two-dimensional and three-dimensional, and we perceive the image of the film, in connection with the meanings of surface and depth at the same time) ⁽⁴⁾. Here, the American film director David Lynch, who presented cinema with some of its most important and unusual works in shooting film using digital technology rather than the old technology, mentions that digital technology provides a new way of working that enables us to maintain spontaneity during filming without having to change the tape in the camera, which eliminates... The magic inherent in the fleeting moment) ⁽⁵⁾.

As for the visual effects, they are an integral part of the digital image and its unlimited techniques. They are those (visual elements that were employed by introducing digital technology into the field of visual creativity, which would present those desired ideas and values and contribute to achieving the productive or directorial vision of the artistic work, and this is what was achieved in The movie “Warship 2012”) ⁽⁶⁾, as what is written cannot be translated literally without adding touches and visual treatments that are in harmony with the technical medium that will translate those textual treatments into visual treatments. Everything visible is intentional, and this intention that the director wanted is to harness These factors are for persuasion, and therefore (the relationship between human choice, technology, the subject being photographed and the surrounding environment, all of these things contribute to the strong feelings that we experience) ⁽⁷⁾. Digital technologies were not limited to cinema only, but their use also went beyond radio and television and even social networking sites, especially what was called artificial intelligence, which constituted many influences and variables in the visual discourse industry, which is the other side of digital technologies in cinema, as (artificial intelligence techniques and applications and algorithms helped to produce Videos for the purpose of television and media use, so that tools and

³ Hisham Gamal, **Digital Technology in Modern Cinematography**, published by Madkour Thabet, Academy of Arts, Cairo 2006, page 272.

⁴ Jacques Aumont and others, **Film Aesthetics**, translated by Maher Trimesh, Abu Dhabi Authority for Culture and Heritage, UAE 2011, page 24.

⁵ Sofiane Mokhtar, **The Film Image between Traditional Film and Digital Film**, published research, Moulay Taher University, Algeria 2021, page 384.

⁶ Buraq Anas Al-Mudarres, **Digital Production of the Cinematographic Medium**, Dar Dejlal for Distribution and Publishing, Jordan, Amman 2017, page 163.

⁷ Michael Rabiger, **Film Directing Techniques and Aesthetics**, translated by Ahmed Youssef, National Center for Translation, Cairo 2013, page 96.

technologies work automatically to analyze the video content, select the most important excerpts contained in it, and prepare a short video for those excerpts, which is what YouTube uses ⁽⁸⁾.

The researcher will discuss some of the digital technologies in the film industry that have contributed significantly to the creation of different environments, places, characters, decor, costumes, accessories, color and sound effects, and other digital aesthetic tools that have distinguished this art through its representations and performance.

First: Motion Capture Technology

What is called “Motion Capture” in English, meaning it is a special suit somewhat similar to a diver’s suit that contains sensors or sensors connected to a set of wires that the actors wear and they perform the movements required in the film, which will be embodied in characters, whether realistic or not. Realistic in representational scenes, these devices capture movement and convert it into movement keys on graphic programs.

This technology works on (recording human movement, and converting it into signals through a suit worn by the person who performs the actual movement, called the ⁽⁹⁾. Its purpose is to record a realistic movement of a character that may be unrealistic in order to demonstrate the concepts intended to be demonstrated through these movements, whether they are chase, combat, or fantasy movements. As it (simulates human movements, translates them, and transfers them to the calculator to benefit from the utmost levels of realism, although these works are intended to be realistic by displaying complex movements or details) ⁽¹⁰⁾. The uses of this technology are not only in cinema, but also in electronic games.

It requires a room - a studio - prepared in order to film the actions performed by the actor, and it has a green background (chroma key) and is connected to devices related to the computer, as chroma technology is (one of the special effects that has spread in many films and series, as it works to erase the background of the character or the subject and replace it with film material or any other graphic source) ⁽¹¹⁾. Director Steven Spielberg has drawn the attention of film makers and enthusiasts to the growing importance of motion capture technology. He explained that he spent about 16 months studying it, before using it to make his childhood film, “The Big Friendly Giant,” in which this technology created the main character of the Giant, and was performed by the experienced English actor Mark Rylance. Rylance did not win an Oscar for his role in The

⁸ Muhannad Hamid Obaid, *The Future of Television Work in Light of the Challenges of Artificial Intelligence, A Prospective Study*, University of Baghdad, College of Information, Media Researcher Magazine, Volume 15, Issue 60, Baghdad 2023, page 15.

⁹ Safaa Zuhair, *Eye on Cinema*, about camera capture technology, an article published on the Internet, 2023.

¹⁰ Anas Al-Musawi, *The Eighth Art*, Dar Al-Kutub and Documents, Baghdad 2023, page 50.

¹¹ Jaroslav Vondra, *Directing Artistic Programs on Television*, Arabized by Fouad Sanduk, Publications of the Arab States Broadcasting Union, Tunisia, 1985, pages 104-106.

Giant. Rather, he won it the previous year in 2015 for a film directed by Spielberg, “Bridge of Spies”⁽¹²⁾.

This technology is used to mix natural movements with unnatural ones, including various animals, for example in the movie “The Call of the Wild,” which was produced in 2020 and directed by Chris Sanders. The dog’s movements were recorded through that suit via motion capture technology. Bringing in the actor Terry Notary, who embodied the role of the dog by imitating the dog’s general movements, such as running, walking, and pantomime movements, and director Chris Sanders says that it was a genius move on the part of the actor as he embodied the role of the dog while wearing a motion suit that it contains electronic sensors and sensors that communicate and record the movements from the suit worn by the actor to the computer within a specific program.

The thing that should be emphasized is that there is a cohesive trio: the author, the director, and the editor, who share the same goal. If the director is not an author, he must transform the textual discourse into a formal discourse. Therefore, the editor’s role lies in linking this image sequence in order to weave a discourse. Visible through visual and audio data)⁽¹³⁾. In order to clarify the basic message or idea of the film after going through all the stages of the industry that made the cinematic film a virtual reality, one believes in it or disagrees with it according to one’s sensory perceptions and taste.

The director made limbs for the actor to walk on in order to perfect that movement and even improve it, and thus his presence and performance with the actors in the studio gave a realistic impression of all the dog’s movements embodied by the actor playing the dog with the other heroes, and many of the tasks performed and carried out by this technique, such as being chased. A monster of a human being in a forest, or science fiction films in all their forms, or films that dealt with the era of myths and dinosaurs, or even recording action movements performed by an actor who does not know martial arts, or fantasy movements of a human being whose movements do not resemble reality, as in the movie “The Lord of the Rings” in its parts. The three are directed by Peter Jackson and produced in 2001. (This technology works to record human movement and convert it into signals through a suit related to motion capture technology worn by the person performing the actual movement and works through several motion sensors, to convey the movement of one or more actors. Several times per second, motion data is then sent to the computer-generated model so that the model makes the same movements and expressions as the actual actor. Often the purpose of motion capture is to record only the actor's movements, not their

¹² Ahmed Maghribi, **Motion Capture and 21st Century Cinema**, Popular Will Party Magazine, Online, 2018.

* Terry Notary is a circus and acrobatic artist - Wikipedia.

¹³ See: Ken Danciger, **The Director’s Idea**, translated by Muhammad Allam Khadr, publications of the Ministry of Culture - General Cinema Foundation, Damascus 2014, page 11.

visual appearance. The matter is not limited to body movement only, but also includes conveying facial expressions and reactions ⁽¹⁴⁾.

The film is born from an idea, and the idea goes through many and varied stages until it becomes a film that is presented to the recipient in order to disassemble and savor it. (The film is born under the direction of the director, transforming from the brief idea expressed in the script into a living series of images, sounds, and events) ⁽¹⁵⁾. The process of crystallizing this idea is a mental planning based on tastes, experience, goal, and message. The faculty that the director possesses is that his job is absolutely creative, meaning that (accuracy and creative correctness must start from the first spark, which is the idea, and then the directorial treatment in its literary and directorial lines) ⁽¹⁶⁾.

Second: (CGI) Computer Generated Imagery

It is one of the most prominent technical developments that have entered the world of television, media, and cinema. This technology creates an engineering or environmental world or virtual digital characters to simulate the reality in which we live. This technology is considered one of the most prominent developments that have accompanied image making in cinematic art, as it has been coupled with the computer's ability to create an image. It is built in an integrated manner that displays the environment in a realistic way. The researcher believes that the drawings, whether done manually through digital graphic programs or done by computer, have become an important part of the synthesis technique that takes place within the framework of the film image, thus (digital cinema is a special case of animation) that uses live imaging in one or more dimensions within its composition) ⁽¹⁷⁾. This technology also has the property of (creating the image in three dimensions, and through computer software it can collect more than one manufactured source, whether classical or digital, and merge it within the image, so that it appears as a unified form, meaning that it has the possibility of "merging two-dimensional graphics and live action) ⁽¹⁸⁾.

These film styles, which take a different artistic form through their productive material medium, are horror films, science fiction, and fantasy adventures. These styles share together the fact that they build their spatial and temporal worlds differently. They (exploit their narrative and use the cinematic practices that we know as special effects, and bring them to the forefront of the film structure, and thus these three styles tend to make such imaginary worlds and experiences more embodied and become visible before our eyes ⁽¹⁹⁾.

¹⁴ Safaa Zuhair, *Eye on Cinema*, about camera capture technology, an article published on the Internet in 2023.

¹⁵ Louis Jacob, *The Cinematic Intermediate*, translated by Abia Hamzawi, Publications of the Ministry of Culture - General Cinema Foundation, Damascus 2006, page 7.

¹⁶ Hussein Al-Salman, *Cinematic Introductions*, Dar Al-Jawahiri, Baghdad 2013, page 397.

¹⁷ Edited by: Shane Denson & Julia Leyda, *Post- Cinema: Theorizing 21st Century Film*, Lev Manovich, what is Digital Cinema? (Famler: REFRAME Books, 2016), page 29.

¹⁸ Jean Ann Wright, *Animation Writing and Development*, Library of Congress, 2005, p8.

¹⁹ Geoffrey Nowell Smith, *Encyclopedia of the History of World Cinema*, Talking Cinema, translated by Ahmed Youssef, Volume Two, Issue 1586, National Center for Translation, Cairo 2010, page 347.

Especially the manufacture of digital visual effects, regardless of their type or the nature of their operation and use. It provides us with a virtual world that is very similar to reality. This technology works to (create things that can never exist in reality, things that no longer exist, or even things that do not exist yet) ⁽²⁰⁾, and this technology also provides a three-dimensional image. As for the various computer programs, it can combine and create many sources, whether in traditional, classical or digital form, and combine them together within an image or a single shot, as this technology works to use these (drawings) for visual effects because their quality is often higher and more Ability to control other operations such as additions to celebrity scenes and the ability to create images with very advanced technology) ⁽²¹⁾.

The researcher believes that these modern digital technologies that relied on technology were able to transfer the nature of the film industry to stages that were not easy in the era of traditional classical technologies. These technologies, with the capabilities and capabilities they possess, realize the director's visions, aspirations, and image treatments, no matter how imaginary and unrealistic, as this technology It has (added new capabilities to humans that did not exist before, which doubled the human ability to create art. It added new arts such as computer art and digital art, and the new tools contributed to the discovery of images and forms of creativity and beauty) ⁽²²⁾. However, cinema is essentially a technology since its discovery, and therefore it is also a group of technologies that went through multiple stages until it reached what it has reached today. (Cinema is primarily a scientific technology, or a set of scientific technologies, that puts this art into practice, and technology thus constitutes a part Head of the basic definition of this art) ⁽²³⁾. It has become very easy for the director to mix different worlds and multiple environments at the same time, one realistic and the other digital, as there were (other important transformations related to the story crystallizing in the digital age, which digital technologies helped to create and show in the desired way, in particular, display devices. In the 21st century and new screen technologies - tablets, watches, glasses, wearables - are all commonly used by individuals for complete, close-up movie viewing ⁽²⁴⁾. Therefore, it has become possible and very easy to create sources of light, color, and movement in an accurate, detailed, and logical manner, wherever the scene or shot is in a forest, street, sea, or any place within the environment that the film needs. Thus, according to

²⁰ Omaima Al-Dakak, *Virtual Reality, Computer and Technologies Magazine*, Issue 81, Syria 1999, page 32.

²¹ Roaa Darkhabani, *Science and Technology, what is CGI*, South Arab website, published article, the World Wide Web, December 2020.

²² Ramadan Bastawisi, *Aesthetics and Technology*, Dar Al Maaref Publishing, Cairo 2000, page 256.

²³ Geoffrey Nowell- Smith, *THE HISTORY OF CINEMA (A Very Short Introduction)*, (Oxford: Oxford University Press, 2017), page 8.

²⁴ Christy Ann, *Narrating the Novel in the Digital Age*, translated by Mustafa Hani, University of Amsterdam, Amsterdam 2018, page 14.

* At this stage, the digital archive is on the SAN hard drive, in the form of a sequential format of DPX files, formatted into folders, each of which contains a chapter of the movie. See: Shawqi Al-Arabi, previous source, p. 151.

this technology, there is flexibility and limitless control of this technology in creating movement and other effects and integrating them into the film.

Digital artistic work goes through several stages, like printing and developing laboratories, but with different forms and tools. After completing all stages of preparing the digital negative, inserting all visual effects and graphics work (CGI), and verifying the synchronization of the image with the sound, the digital negative must be printed on Intermediate raw materials. To obtain the digital medium (DI) ⁽²⁵⁾, a group of digital printing devices (Film Recorders) that operate with different technologies are used to accomplish this process.

Third: Chroma Key

It consists of photographing the scene on a green or blue background, then this background is deleted with graphic programs and the scenes and effects designed on the graphic programs are combined with it. Chroma technology helps save a lot of money, time and effort, for example, instead of the work team having to build the environment. The surrounding environment, or, for example, the decoration of historical buildings, which takes a lot of time and effort. The scene can be photographed in chroma, then the required surrounding environment is designed on graphic programs, then easily integrated with the scene. Therefore, chroma (the green background allows you to use techniques to separate screens and green panels from the people standing in front of them with ease and simplicity, meaning that by using this green background, you are turning from the work of an advanced space scientist to the work of a desert) ⁽²⁶⁾, and chroma technology is also able to represent the scene of bomb explosions and the country. Quite simply, it can be relied upon to hide a specific part of the human body. It will also be able to hide any other part of the filming

²⁵ See: Ihab Al-Zalaki, **Digital Deception Technology Threatens the Authority of the Director**, *Seventh Art Magazine*, Issue 31, Third Year, Cairo 2000, page 151.

* From digital printing devices:

1. (Arrilaser) In this type, three beams of red, green, and blue laser light scan the film line by line, and the process of printing one frame, in this case, takes about 2 seconds, and printing the entire film on intermittent raw material takes about 3 days. There are other devices for digital film printing that work with this same logic, but they rely on other light sources, including (EDL) or (CRT).

2. (Cinevator) This system relies on the DLP chip to copy the entire frame, through the huge number of micromirrors that the chip contains, and on (LEDs) as a light source, which allows the Cinevator system to print images on the raw film strip. Very fast, the same realtime film exposure speed, i.e., 24 frames/second, making Cinevator the fastest digital film printing system ever.

Film Recorders systems work with different image definition capabilities, starting with HD (1080 x 1920), then 2K (1536 x 2048), then 4K (3112 x 4096). The film printing speed depends on the image definition resolution used (HD, 2K, 4K). The 4K system takes longer than the 2K system, which takes longer than the HD system. See: previous source, page 151.

²⁶ What is green chroma and what is its importance in cinema production, *Technical Crafts Magazine*, published article, the World Wide Web.

location and many other scenes related to cinematic production in films and series, or even preparing the decor, environment, and accessories.

After the camera relied on raw tape or magnetic tape, it became possible to deal with digital formats and control many components of the image, such as color saturation, the degree of illumination, or even the nature and levels of movement (digital photography is simply the modern equivalent of film photography). It uses an electronic processing system to record the image as binary data, which facilitates the processing of images by storing and editing them by computer and immediately deleting bad images from the camera automatically ⁽²⁷⁾.

The interconnected relationship between the blocks with each other is coupled with their ability to produce a formative and compositional relationship for the image within the borders of the frame, (as the process of overlaying the blocks included in the composition by hiding part of a block and showing part of an accessory or decoration, as an internal frame for the image, this overlay achieves in the composition a greater sense of spatial depth, as the block from which part of the block is hidden is in the back, while The mass that overshadows the one behind it is in the foreground, and one of its other features is that it also highlights sovereignty) ⁽²⁸⁾. Mass carries a number of plastic requirements for the elements of the composition, as the concept of mass is linked to the presence and place of things, meaning that it is linked to (space, which is the unit for constructing the image) ⁽²⁹⁾. These developments have had a positive impact on production in general, and the researcher believes that the work and vision of the directors, as well as the nature of their treatment of stories, have appeared. Many special programs have appeared that (create these effects and through which the timing between the camera movement and the movement of digital effects produced by the computer) has emerged ⁽³⁰⁾.

On the other hand, the virtual movement in the studio gives the blocks a suggestive movement that changes the relationships between them, if (the huge blocks dominate the scene if we place one or more small blocks opposite them, and the size of the block within the frame can be increased by carefully choosing the angle of the block in Image) ⁽³¹⁾, movement gives small blocs sovereignty over the large bloc.

2nd Topic: Technical Structure of Form and Content in the Author's Cinema

²⁷ Abbas Mustafa Sader, The digital image as a key element in the structure of new media, unpublished research submitted to King Abdullah College in Saudi Arabia, B, T, page 6.

²⁸ Abdel Fattah Riyad, Training in Plastic Arts, Arab Nahda House, Cairo 1973, page 88.

²⁹ Qaddour Abdullah Thani, The Semiotics of Image, Al-Warraq Publishing and Distribution Foundation, Amman 2008, page 107.

³⁰ Amr Mahmoud Muhammad Ali, using modern technology for television production in designing the advertising image and measuring its impact on the recipient, page 190.

³¹ Joseph Machelli, Composition in the Cinematic Image, translated by Hashim Al-Nahhas, Egyptian General Book Authority, Cairo 1982, p. 44.

The cinematic art has been able to reach a distinguished position, as the processes of reduction, encoding, and merging a group of means at the same time made it superior to the rest of the other expressive arts, as it made great expressive strides through the image, as it jumped in huge steps, creating a clear distance in form and content with the previous achievement. The counterpart to him is, "Cinema possesses its own linguistic vocabulary that makes the new text completely different from its predecessor, whether in methods of treatment or expression of dramatic events and actions, so that the result is a new text that belongs entirely to cinematic art. It is a visual discourse that stands on its own. Many directors Cinema treated a single story or play, but with more than one directorial vision, and several film texts appeared that did not belong to the previous text, but rather constituted a stand-alone text ⁽³²⁾.

What made cinema rise to the top of the pyramid of arts, takes away the will of the recipient, and constitutes a real competitor that imposes itself in some cases as an alternative to theater, challenging it in its paternity of the arts. The entry of this software was a succession in the production of visual images. It began to dominate the industry, because digital technology gives the director more freedom to (control everything he wants to show on the screen, and perhaps he can even touch upon topics and themes that are difficult to imagine in common cinema.) Topics include science fiction, difficult fantasy, increasing violence, unusual sadism, or graphic sex scenes, etc., thus relying on imaginary virtual actors created by the digital computer, actors who will not care about blame and censure or their media image. Scenes of violence and sex may become more expressive by viewers and critics when Everyone realizes that whoever supports it is not human) ⁽³³⁾.

Hugo Munstererg confirms that the technical form of the cinematographic film creates a reflection of events in the mind, meaning that emotions and emotions will be affected in the film. The film is a mediator for the mind and that synthesis is what simulates and addresses the mind. In the author's theory itself, Rudolf Arnheim confirms "(The distortion caused by the lens, the mind will compensate for this distortion, and seeing is a complete mental process and the effect on the eye's lens is just one of its components) ⁽³⁴⁾. Our vision is not merely a result of an effect on the eye's lens, but it includes an entire field of sensations, mental associations, and memory, and we are not in this situation. We are visually impaired, but, in reality, we see most of what our eyes see because looking is a complete mental process and the effect on the lens of the eye is just one of its components. The researcher believes that the technical director and writer can resort to the process

³² Ali Haider Farman, *The Poetics of the Image in the Cinematic Film*, University of Baghdad, College of Arts, *Journal of Arts*, No. 127, Baghdad 2018, page 540.

³³ Luis Jose, *Cinema and the Internet*, article translated and prepared by: Natiq Khulusi, Baghdad, *Funun magazine*, first issue, 2001.

* A German and American psychologist, he was one of the pioneers in applied psychology, as his research and theories expanded into industrial or institutional, medical, clinical, educational, and commercial fields.

³⁴ Dudley Andrew, *The Great Theories of Film*, translated by Grace Fouad Al-Rashidi, reviewed by Hashim Al-Nahhas, Egyptian General Authority for Writing, Cairo 1987, p. 35.

of researching the text in a way that suits his idea, direction, and directing passion and intensify his efforts and time in developing the text. And its development into a final cinematic script that meets its goals of achieving industrial and aesthetic values at the same time. Literature in unpublished stories and novels and many sources of texts and ideas is truly a rich treasury that can be crowned cinematically with immortal and distinguished works if it is developed in a scientific and precise manner.

(Screenplay development is perhaps the most challenging aspect of filmmaking. The text must be transformed into an effective film on the screen, not just on the written page) ⁽³⁵⁾. Many stories whose intellectual and artistic content have a wide range of dramatic events and require a technical artistic form. This content is highlighted and vice versa. Accordingly, the treatment must (set the main lines of how to approach and deal with the topic, determine the information that the proposed film should include in a preliminary layout, and express the essence of the author's thinking) ⁽³⁶⁾. The philosophy of directing lies in the director finding an answer to every question, a logical answer to respond to the recipient's questions, even if they are not spoken. What is meant by this is even the mental questions that appear in the recipients' thoughts. The director puts the question and the answer together in order to penetrate into the depths of the desired meaning. The director and actor must investigate: Why is the character doing what he is doing? Has he changed? And why? Then what are the scenes that focus on this change?) ⁽³⁷⁾. So, the classic achievement in cinematic art and television drama has come under the authority of digital technology, and what has been depicted through film Raw material has become smoothly and effectively converted into digital data, as "we can now convert a cinematic film into a digital video tape, just as we can convert a video tape into a cinematic film tape" ⁽³⁸⁾.

Digital technology and software development created for us an advanced technical work called (scanning), and this technology worked to convert raw film images into a digital format, and the scanning technology, or what is called (scanning), which is (the process of converting the film into a video tape or into Digital signals so that they are easy to deal with during digital montage, and the installation of music and sound effects. For this process, a scanning device is used, through which the cinematic film passes, and this device converts the optical signals of the cinematic image into digital signals that are recorded on film or on a hard disk ⁽³⁹⁾.

Therefore, the researcher will briefly address some representations of digital technologies in the elements of cinematic language as follows:

³⁵ Duane Byrge, *Behind the Scenes with Hollywood Producers*, North Carolina, McFarland, 2016, Page 203.

³⁶ Dwight Swain, *Screenwriting for Cinema*, translated by Ahmed Al-Hadary, Dar Al-Tanani for Publishing and Distribution, Cairo 2010, page 43.

³⁷ Mary Ellen O'Brien, *Cinematic Acting*, translated by Riyad Esmat, Publications of the Ministry of Culture - General Cinema Foundation, third edition, Damascus 2012, page 66.

³⁸ Saeed Shimi, *The Cinematographic Image by Digital Means*, Ministry of Culture - Cultural Development Fund, Supreme Council of Antiquities Press, Cairo 2004, page 108.

³⁹ Rabab Abdel Latif, *Digital Editing Techniques in Cinema Film*, Academy of Arts Publications, Cairo 2005, page 118.

Digital Script

Many digital films depend on digital stories, which constitute their organic structure based on embodying the contents through the use of computer software technology. The content, whatever its type, whether related to science fiction, myths, historical tales, or even educational topics, only appears through a digital form that delivers the digital text to the recipient. The researcher can say that the digital story is a system of integrated and synergistic procedures that link digitization and the traditional story. Researcher Nashwa Rifaat argues that the digital story is based on several components, including digital characters, the node of events and procedures, the climax, and the conclusion, and these components are linked to the computer industry in a way. Clear and clear (40).

Digital Personality

The digital character is one of the important elements in digital cinema, as the role of technology was not limited to photography, effects, sound, montage, and display, but it also reached the stage of creating different characters of actors with their various roles, dimensions, and specifications, as (this program contains a huge store of images and information about hair and eye color and height. And width, skin color, and personal characteristics of actors, and these systems contain images of the actor's head and body) (41). The matter did not stop at just creating a fictional character, but computer software provided us with the possibility of recreating a copy of the actor's character in order to perform his roles in more than one age group, by creating (a fully digitized human model by relying on the image of the original character in relation to the actor, and secondly, in Concerning innovative hand drawings of a character (42).

In light of the rapid technical development in the film industry, which was not limited to innovations that caused a major revolution in all the details of this industry, (but rather this extended to reshaping the recipient's taste in a way that is consistent with this development and the pleasure of identifying with the characters of the film story that were at a stage in the development of this enjoyable industry. The greatest thing for the recipient is also affected by the advance of technology (43). Technical development is linked to the ability to adapt to it and not ignore it, so there has become (a bias toward technical cinema that wears the clothes of the new millennium in its language and content, or this is how it should be, without that meaning stopping. At the threshold of dazzling the audience with the torrent of technical effects and blatant begging

⁴⁰ Nashwa Refaat Mohamed, designing a proposed educational strategy via the web in light of the Education Dimensions Model to develop educational digital story development skills and the trend towards it, Cairo - Egyptian Society for Educational Technology, Educational Technology Journal, 2014, Volume 24, Issue Two, Pages 292-231.

⁴¹ Fares Mahdi Al-Qaisi, Digital Technology in Film and Television Production, University of Baghdad, College of Fine Arts, Al-Academi Magazine, No. 47, Baghdad 2007, page 155.

⁴² Avi Arad & Paul wong, Comicon, A course study for Building Graphic Characters by CGI, San Francisco, 2007, 3 days course lectures.

⁴³ Alaa Al-Mafarji, Electronic Personalities in Cinema, Al-Mada newspaper, issue 4463, the World Wide Web, 2019.

in the showrooms, but rather seeking to employ technological means to raise serious concerns related to our vision of the future) ⁽⁴⁴⁾.

Starting at the end of the nineties of the last century, some filmmakers began using a full group of human characters driven by computers, inaugurating a new phase of the seventh art. And last but not least, with films such as “Moon Fall” by director Roland Emmerich, produced in 2022, these filmmakers have entered a stage that makes actors fearful of the day when their place will be taken by machine-made actors, digital actors who seem helpless in the face of the desires of producers and directors. Also, the matter was not limited to production companies’ interest in producing films that include characters in digital technological forms. The makers of such films, as usual, explore new ways and discover new technical methods that guarantee them open creativity and higher revenues, given that this is the main motivation for their activity. Therefore, it is not strange that there are makers and audiences. They are enthusiastic about this type of film, especially because they see in these characters a high accuracy that surpasses real characters in their realistic details, such as features, hair strands, movement, and even sight, but they forget something important in performance, which is the ability to express which is not available in manufactured characters.

Although these films have upset major actors and directors, they have become a reality like any other cinematic phenomenon. This is not something new for the film industry, which has witnessed, over more than a hundred years of its history, many major technical developments that have greatly affected those before it, from the introduction of sound to color to developments, whether digital or mechanical, that included all aspects of this industry.

Digital Place

The digital place is also one of the important elements in digital cinema, as the computer has become able to design and implement different and multiple three-dimensional environments, which perhaps did not even exist in reality, and this is what made the director think about an open ceiling of imaginations and directorial treatments in a philosophical, intellectual, and creative manner. So that he can, with the help of this technology, create the geography of the place he is thinking about and add the modifications and additions he wants before starting filming and implementing the work on the ground. (By using the 3D vision program for the décor and location, the director can indicate the required angle of the camera and point out the décor obstacles that prevent filming the shot, where he can Removing it from the composition of the shot using the computer is one of the most important features of this technology. This program gives the user the opportunity to roam within the visual environment and within levels of clarity and accuracy ⁽⁴⁵⁾. In addition to creating the virtual place that is intended to be the location for filming the film, it is also possible to draw the movement of the camera with all its movements and directions. For example, the process of creating a scene in which there is an actor, a space, and a vehicle is created

⁴⁴ Ahmed Thamer Gehad, James Cameron/Aligning with Digital Cinema, Cinephilia website, 2013.

⁴⁵ Fares Mahdi Al-Qaisi, Digital Technology in Film and Television Production, previous source, page 153.

with more than one element. The vehicle, the actor's character, and the space are all made through this computer program, which will structure the movement of the camera with the actor, the vehicle, and the space without one element affecting the other element.

Digital photography is one of the means of film expression that embodies the digital place for us through computer technologies. It is one of the most important works that reduce the costs of film production, such as reducing the expenses of going to external or distant places in order to film specific shots or a small scene, so drawing technology was used. On non-reflective glass, which has simple production costs, as (the glass panels show us scenes drawn in a variety of ways and according to the nature of the events or the cinematic story, and the cinematic camera is mainly used in creating this visual effect, so these panels are used to replace the environments inside the studio and add... Imaginary environments or dangerous places that cannot be photographed in, not even a realistic scene) ⁽⁴⁶⁾.

Digital Time

One of the most important elements of cinematic language is time in the film. Reduction in time is at the heart of the process of composing shots and scenes in montage. Therefore, time in the film has no relation to real time, as (time is a process of absence from the image with its materiality - the present -), except that it is an overwhelming presence at the level of substance and content, and between presence and absence, time emerges as a sovereign sign of the visual image ⁽⁴⁷⁾. Time changes according to the structure of the scene, its shape, and the visual discourse it carries. It is affected by the time period that the film covers, the décor, the movement, and the characters. This is in traditional film in general. However, if the film is within digital cinema, then of course time will lose its features to a greater extent, and what the recipient feels and perceives. Inevitably, it is the time of the film that leads us towards the narrative structure of the film because it bears no resemblance to reality.

In the movie "Judge Dredd," which was produced in 1995 and directed by Danny Cannon, where the events of this fictional movie take place in an advanced era in the third millennium, we notice that the movie deals with events, wars, and human devastation. The forecasters in the movie tell us that disputes between authorities impose strict regulations against humans, and the virtual time in the film is present and present for the recipient if he goes with the worlds of the film.

3rd Topic: Artistic and Aesthetic Deployment of Digital Technology

The researcher previously discussed the journey of the emergence of the cinematic image, the stages of its development, and how it crystallized in accordance with the development taking place in life successively. This is what gave the art of photography an advantage over other cinematic

⁴⁶ **Creative Motion Graphic Titling for Film, Video, and the Web, Yael Braha, Bill Byrne, Focal Press is an imprint of Elsevier, USA, The Boulevard, Langford Lane, 2011, Page 22.**

⁴⁷ **Maher Majeed Ibrahim, Temporal Structures in the Narrative of Contemporary Cinema Film, University of Baghdad, College of Fine Arts, Cinema Branch, doctoral thesis, unpublished, Baghdad 2005, page 67.**

arts, as it is a creative element of a special nature that requires from the person working in it a renewed and unconventional skill, as it (combines technology and creativity) In the fabric of the work in order to achieve its impactful goals, the craftsmanship in this visual art differs from being of a complex nature. It requires a complete understanding and awareness of the technical capabilities that development provides day after day in order to achieve complete control and sufficient mastery to reach the practical and technical goal that guarantees the artist proper access without defects. basic) ⁽⁴⁸⁾. The artistic process has begun to depend primarily on technological progress. From a creative standpoint, it will help the artist reflect his creative artistic vision to the recipient.

Digital technologies have become a reality in the film industry in a way that can redefine this art again, not only in terminology but even through production concepts, and this technology deals with a huge amount of information and data without losing the desired accuracy in the capacity of recording, storage, processing and display. This artistic interplay between multimedia resulted in what is called today “digital cinema.”

What has benefited the digital cinema industry is that it is amazingly flexible and easy in the post-production stage, as it can be controlled and manipulated with its shape, size and color very easily, after transferring the cinematic material to this new digital environment in which visual effects, cinematic tricks and sounds that simulate... This is the image that was created and inserted into this dramatic fabric of the film's events directly and unconditionally, which allowed all film media to benefit from these digital properties, and not only benefit, but to address the shortcomings in some digital aspects and complement their artistic components. Thus, the cinematic film achieves Greater levels of stereoscopic realism, as this digital art is characterized by a greater ability to control depth of field, which helps to attract the recipient more.

Director Peter Scannall says (I still do not understand how this happens. The film not only brings us greater depth and impact, but also brings us truth, feeling, emotion, and beauty to that story that did not look like this in classic cinematography) ⁽⁴⁹⁾.

However, digital technology is not limited to image making only, but rather to color, sound, décor, location, and effects, and even to recording, storing, montage, and display, as there were (other important transformations related to the story crystallizing in the digital age, which digital technologies helped to create and show in the required form, In particular, 21st century projectors and new screen technologies – tablets, watches, glasses, and wearables – are all commonly used by individuals for complete, close-up movie viewing ⁽⁵⁰⁾.

The introduction of digital technologies into French author cinema has brought about radical changes in the visions and meanings that the film carries. The capabilities of the technologies have interfered in everything, even in the character, whether outside or inside the depth of field, as it is

⁴⁸ Hisham Gamal, *Digital Technology in Modern Cinematography*, published by Madkour Thabet, Academy of Arts, Cairo 2006, page 43.

⁴⁹ Hisham Gamal, *Digital Technology in Modern Cinematography*, same source, page 126.

⁵⁰ Christy Ann, *Narrating the Novel in the Digital Age*, translated by Mustafa Hani, University of Amsterdam, Amsterdam 2018, page 14.

computer-generated and therefore has an effect that accompanies the spectator, which is certainly what the creator of the work intended, especially in (The works of the French New Wave, which worked to cut off the emotional connection between the spectator and the events of the film in order to follow a more serious and realistic or even make the spectator live the state of boredom and disappointment that the character experiences in his movement, and here there is an interference based on the process of exchanging positions between the spectator and the character, because all the techniques of the shot The long shot, the reworking of the frame, and the deep shot require not only unity of place and movement, but also the possibility of a pun that enriches the meaning ⁽⁵¹⁾).

When expression is harmonized through its combination with industry and digital artistic performance, we find major transformations in passing the visual discourse that is intended to appear to the spectator. For example, also through montage, which is considered a basic pillar in the making of the cinematic film, so it is considered (one of the most important distinctive elements that is able to give the narration an expressive flow, and creates harmony in the narrative structure of the film in a way that reduces and condenses many meanings through a specific composition that is harmonious and dialectically interconnected with all the shots flowing into that filmic fabric. We can even say that montage creates a film ⁽⁵²⁾).

The interaction of the elements of the cinematic language with each other constitutes a factory for melting the components and bringing them out in a new, different form that may have nothing to do with its origin. Each element of the cinematic language has its own independent expression, and when it is linked with another element, it performs another performance and gives a new meaning. Light, color, movement, narration, decoration, and costumes are all It has many great meanings, where (the elements of cinematic language are many elements that are mostly present on the screen at the same time, so they strengthen each other. The camera movement is strengthened by the size of the shot, strengthened by the décor, and strengthened by the lighting, meaning their effect increases. These factors struggle with each other and create a new effect. But if an unexpected element occurs, that is the conversion value) ⁽⁵³⁾. This technology provided the ability to create similarities between the performance of the human character and the created characters in an almost identical way, and it is effective at the level of highlighting feelings and emotions, or at the level of embodying movement and actions, or even at the level of vocal performance, as (they must have the ability to express in a convincing way through the image Or

⁵¹ **Maher Majeed Ibrahim, Semantic Employment to Construct the Shot-Scene in the French New Wave, University of Baghdad, Faculty of Fine Arts, Al-Academy Magazine, No. 52, Baghdad 2009, page 197.**

⁵² **Athra Muhammad Hassan, Forbidden Montage and the Technique of Transition in One-Shot Films, Film 1917 as a Model, University of Baghdad, College of Fine Arts, Al-Academy Magazine, Issue 97, Baghdad 2020, page 200.**

⁵³ **Najeeb Asliwah Haido, Employing place expressively and aesthetically in the structure of the cinematic scene, University of Baghdad, College of Education, Ibn Rushd, Al-Ustad Magazine, No. 216, Baghdad 2016, page 262.**

body movements, gestures, or facial expressions so that the characteristics appear true and faithful to the characters depicted and to the situation in which the characters find themselves) ⁽⁵⁴⁾.

In the 1960s, some academics transformed the theatrical work “Mirror, Mirror,” which tells the story of Snow White and the Seven Dwarves, into a popular cultural work. According to one of the scholars, “Guerin,” the analyzes for popular culture are textual and production analysis, audience analysis, and historical analysis. They turned it into a cinematic film after they were able to apply the four aforementioned analyses, and how Hollywood makes films through Guerin’s theory of productive analysis ⁽⁵⁵⁾. This leads us to the fact that the process of transforming any text and any idea is based on intellectual artistic techniques first and digital and production techniques second.

Theoretical Framework Indicators

- 1- The construction of the digital cinematic narrative text represents the basis on which the structure of the film form in the author’s cinema is based.
- 2- The digital character constitutes a dominant structure in the author’s cinema through the intersection between the real and the imaginary.
- 3- The digital spatial environment made of decor, costumes and accessories constitutes a dominant element in the author’s cinema.
- 4- Digital time constitutes an essential pillar in the author’s cinema through the interrelation between real time and digital film time.

Chapter III – Research Procedures

Research Methodology

In order to achieve the goal that the researcher seeks in his research, he chose the descriptive method, and will use the content analysis method as one of the tools of the method.

Research Community

The research community includes many cinematic films belonging to digital cinema, but the researcher will choose a purposive sample.

Research Sample

The researcher chose the sci-fi drama film “In Time,” directed by “Andrew Niccol,” which he also wrote and produced, and was shot by “Roger Deakins.” The film stars “Amanda Seyfried” and

⁵⁴ Joseph. M. Boggs, *The Art of Watching Films*, translated by Widad Abdullah, Egyptian General Book Authority, Cairo 1995, page 170.

⁵⁵ See: Hoda Abdullah Abdul Latif, *Going Against Patriarchy in the Film Singh, Mirror Mirror*, University of Baghdad, College of Education for Girls, *Journal of the College of Education for Girls*, Issue 33, Baghdad 2022, page 36.

“Justin Randall.” . It was distributed by 20th Century Studios in the United States of America, and the film is 109 minutes long.

Film Summary

People were genetically engineered in the year 2169 to stop growing and aging from the time they were born at the age of 25, which for each individual begins a one-year countdown on the clocks on their wrists, and when that countdown reaches zero, the person's lifespan ends and they die immediately. Thus, age has become a currency for everyone and time is passed between people through handshakes or stored in time capsules.

The hero character in the sample, “Will Salas,” is a worker in a factory in the Dayton area, which is one of the poor areas because the people are simple and work long hours to secure their lives. “Will Salas” sees a group of thieves trying to steal the life of an old, drunk man, so “Will” By saving him, this 116-year-old old man has a balance, but he is tired of living, and the next day, this man transfers his entire life to the worker “Will” who saved his life and died at the same moment, and “Will” became so wealthy that the city police complained that Will is the one who stole the man’s life and caused his death. “Will” told his friend who warns him against possessing this huge amount of life or time, as it will inevitably lead to his death as a result of being robbed and killed. Will's mother works in another city and dies due to her poverty. Will tries to save her, but he does not come forward to help her. After her death, he decides to take revenge for his mother from all the bourgeoisie, the aristocracy that has hundreds of years of life, and he is exposed to many paradoxes between thieves and gangs. And merchants, but recently he was able to open a time capsule factory and distribute them to the poor in order to achieve social justice in his poor city, and then grow his ambition to eliminate this unjust and unjust regime.

Sample Analysis

First indicator: The structure of the digital cinematic narrative text represents the basis on which the structure of the film form in the author’s cinema is based

The digital cinematic narrative text constitutes the basis on which the digital cinematic form in author’s cinema is based, as there is a great interrelation in the visual commonalities of the two mediators, as digital cinema relies on the use of CGI techniques, which is the comprehensive electronic structure of the digital cinematic industry, just as digital cinema relies on software. Which creates the elements of cinematic language, the author's cinema depends on these programs. In minute 4.44, we see the factory workers extending their hands to an iron box, and behind it sits a person who looks like an accountant who pays their wages after the hard work and the end of the day. Here the role of the digital narrative text that replaces the dialogue becomes clear, as the image has said its words and the recipient has begun to connect the threads together in order to form an idea. The film, its form and purpose, confirmed this idea in the next scene at minute 5.20 when the hero, Will, entered the bar and his friend had borrowed time from him to play gambling with his other friends.

So, with the presence of this technology, the digital narrative text has become an alternative to dialogue in order to decode the film and explain the story to the recipient, but the work of the

digital text has reduced this dialogic treatment, and digital technology has replaced the dialogue in the film.

Second indicator: The digital character forms a dominant structure in the author's cinema through the intersection between the real and the imaginary.

The most important characteristic of digital cinema is the digital character, as it embodies the entire concept of the author's cinema in all its forms through the creation of the cinematic character that fully embodies the events of the film, by employing this technique that the director adopted in translating his ideas and visions through the creation of the character that he wants to be translated. Whatever he intends to show to the recipient, this character will carry with it many ideas, references, and behaviors that the director has implanted in the digital character and through which you will experience all the scenes of the movie. The characters of the research sample are realistic, but they took a characteristic or technical advantage that made them a digital character, so adding this counter On the forearms of the individuals in the sample, it made them unrealistic characters. They are real human robots, because this technical addition, no matter how simple, has transformed the characters from real to fictional because they do not belong to the real reality that human beings live in. This matter is clear throughout the film, and there may not be a single shot. Completely devoid of the image of the counter in the arms of the sample figures.

Third indicator: The digital spatial environment made of decor, costumes and accessories constitutes a dominant element in the author's cinema

The setting, decor, costumes and accessories are among the most prominent elements that the director works to employ in digital cinema films. They create the environment and general atmosphere of the film and determine its style as they carry semantic, intellectual and cognitive content. On the other hand, they confirm the goals and objectives for which the film was made, as they suggest the meaning and the era. The timeline, style of the film, its social, psychological and ideological status, and all the ideas, messages, goals and visions that the film carries.

In the research sample, everything that the recipient might see is real, including a place, fashion, decor, and accessories, but when the matter was combined with the technical idea of the film here, there became a dire need for additions to the accessory, which is the meter device on the hands and the meter device that is at work, bars, restaurants, and everything that people frequent and use, so it was transformed. From real, realistic natural environments to digital additions that enhanced the artistic form of the film, and these additions entered all the joints of the film, the restaurant, the factory, the car showroom, travel means, and other life necessities.

Fourth indicator: Digital time constitutes an essential hinge in the author's cinema through the interrelation between real time and digital film time

The researcher believes that the element of time in this sample is dominant in the film. The origin of the idea of the film is based on time, all types of time, the most important of which is the filmic time that the director created with the help of digital technology, which shaped the film's form in the most beautiful way. Time in the sample was logical and real, but there is no Time that you can donate or take as a result of a task or receive it as wages for work, while the time in the sample was a filmic reality. The process of going and coming, arriving, leaving and playing was all

proceeding logically and it is a filmic reality, but the digital time in the sample made it dominant through its performance and embodiment of the form. The content and idea of the film were based on this digital technology, which made the film digital cinema.

Chapter IV – Results and Conclusions

Results

- 1- The digital cinematic text is the basic structure upon which the film form is based in the author's digital cinema through techniques of condensation and reduction that are achieved through the intersection between the aesthetic and the technical. It was also observed in the research sample.
- 2- The character in the author's digital cinema is divided between reality and imagination. In both cases, the two characters cooperate in explaining the movement of events and the dynamism of the conflict, leading to the supposed endings, as in the research sample.
- 3- The spatial environment, decoration, and accessories in the author's digital cinema are dominant elements in which reality and the imagined intersect in a comprehensive, mutually reinforcing structure, as in the research sample.

Conclusions

- 1- Digital time in the digital cinematic film in the author's cinema represents a dominant element in linking events and scenes in the digital cinematic film, as it is the point of convergence between all cinematic times.
- 2- The film form in the author's digital cinema is a structural transformation that arises through the aesthetics of technology on the one hand and the astonishment of reality on the other hand, in which the digital cinematic text forms the deep structure from which the form emerges.
- 3- The place, environment, and accessories in the author's digital cinema are the comprehensive structure that forms the harmony between reality and the imagined, through its multiple functions that complement the idea of the cinematic film and its digital specificity.
- 4- The character's physical transformations between reality and the character's technical imagination are among the outcomes of the author's digital cinema, which achieves its visual goals interconnected with narrative structures.

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