

الرمز كلغة سينمائية وامكانيه تأويله لموضوعات المأثور الشعبي  
( دراسة تحليلية لفيلم المصري الزوجة الثانية )

**Symbol as a cinematic language and the possibility of interpretation of the subjects of the popular proverb**

**(An analytical study of the Egyptian film Second Wife)**

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**Summary:**

Film development is fast becoming one of the most powerful and effective visual arts in all societies. Cinema is an international language, a cultural medium across countries and perhaps the most influential and persuasive art. Visual art is the art that the director of cinema, Burjuman is an art that can make his audience turn from case to case. He may be able to make them laugh, shout from horror, smile and believe in myths and legends. Cinema is one of the most realistic arts Egyptian films, which reflect our heritage of the popular image of the habits and beliefs and popular formation and culture of material and folk tales and the popular gas and other, we find that the films vary in forms of folklore.

Research problem: It has become increasingly clear that traditional theories in film language and film rules, which have grown spontaneously over the years, need to re-critique necessarily depend on knowing what the symbol means within the film, the ability to read it, Meaning to exist in the cinema, The absence of a clear vision of the recipient's understanding of the specific meaning of the subjects of the popular heritage in a systematic and clear and explicit manner within the films, hence the importance of extracting each element of popular heritage within the films and analyzing its vocabulary.

The purpose of the research: The aim of the research is to find out the role of the symbol as aesthetic artistic values within the Egyptian cinema films, which expresses the films of the popular heritage. The picture can not be understood and interpreted And their interpretation, unless they are given in a particular deliberative, textual or intellectual context. Meaning that the image can only be disassembled and installed in an optical or textual context .

To speak about the symbol as a cinematic language, we first have to talk about the origin of the cinematic picture, the symbolic theory and the relationship of symbolism with the film, how we recognize these symbols, the difference between the different types of symbols, the nature and use of the universal symbol, the popular heritage and its various elements. The second wife who used the popular heritage in various forms within the films and analysis of the elements inherited in the film.