

Morphems in Language and Cinematography (Semiotic Approach)

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Abstract

Numerous studies of cinematic semiology in the 1960s dealt with issues related to basic units of meaning “morphems”, double articulation, levels of meaning and minor units, which were attempts by pioneers in this field to find equivalences between units of language and film. The term double articulation appeared in the movie “the message”, which can be divided into unites that carry the meaning in which are the morphems, which arise directly by studying the smaller unit. Metz mentioned in his interpretation of the universality of cinema two aspects: visual perception is less diverse in the world than the diversity of languages, and that cinema has no double articulation. **Research problem:** is one of the most important pioneers in the field of film Semiology, Metz was not inclined to interpret cinema as a language but rather dealt with it as a language system, where he denied the existence of the double articulation in the cinema, which negates the possibility of the presence of minor cinematic units in the film that enable also the morphems, as no minor cinematic units or morphems were studied, the study of morphems necessitates the study of minor units. **Research importance:** Studying the morphems and minor units in cinematography from a semiological approach, also the study of morphems and the minor cinematic units puts it in a par with the language and contributes more to the study of the film's linguistics. **Research aim:** the study of the morphems “minor cinematic units” in the film language that prove in finding a cinema for double articulation. Research methodology: descriptive inferential.

Key words:

F. No; phonemes; Cinemes; unites of light; color

Introduction:

The art of cinematography is one of the arts with a special nature, as by light that enters through the lens, a miniature inverted image is formed, which is recorded on the surface of the photosensitive film. This is the primary function of cinematography, but there are several other functions related to the aesthetics and drama of the presented cinematic image, all of which puts cinematography at the forefront of any cinematic study.

The sign is the use of anything in place of something else to inform about an event, information, emotion, or anything tangible from one person to another in order to share that thing, and this definition puts the mark in the entirety of our daily practices. Metz spoke in his studies that cinema is a system of language not a language, and this was based on the fact that cinema does not contain a minor unit such as the language that has the basic morphems, and he also believes that the cinematic code depends on motivating signs, and motivating signs do not have double articulation. That perspective in dealing with cinematic language restricted cinematic action and film analysis only in projection, without addressing the pre-production stage.

Hence the importance of studying the basic elements of cinematography and finding morphemes units as well as the minor unit in them. Does the single unit of illumination 100K or the short wave of the red color have meaning in themselves? Can it be considered the minor unit so that it resembles the minor unit of the spoken or written language?

The research deals with studying the validity of Metz's hypothesis, which he adopted in his study of cinema linguistics, which resulted in: not treating cinema as a language. So that the research examines by description and inference the existence of small units in cinematography or not. The basic cinematography units that correspond to the basic units of meaning in the language must first be determined as a basis for searching for the smaller unit in it.

Pasolini used the term Cinemes to refer to the minor unit, and the research adopts the term Cinemes to express the small cinematic units during the research. As for the minor cinematographic units, the researcher will use the term photocinemes.

Cinemes

The cinemes are equivalent to the morphemes, the cinematographer depends on two main elements: lighting and color, also the camera adjusting (aperture - film sensitivity - shutter speed). The units that carry meaning are represented, and can be studied through the levels of meaning (the first level and the second level) that are formed in the two stages before and after production.

Thus, these units can be identified as follows:

- lighting
- Coloring
- Camera setting.

All represent units of cinematography that carry meaning in themselves after completing the stage of thinking and creativity of the director of photography, that is, only during the actual shooting and also during the projection. These units do not exist with that concept in the actual pre-shoot. These units are collectively responsible for the character of the director of photography and the character of filming in the film, and from them emerge codes such as the key of lighting, the general color of the film, the character of composition and movement.

As for the study of the minor unit in cinematography that are similar to the basic units of sound or writing, this requires mentioning the elementary units from which the basic units in cinematography emerge, namely:

- Lighting unites
- Specific colors used
- F. No
- Shutter Speed:
- Sensitivity
- Lens used

The analysis of levels of meaning enables the study of cinematography at two levels:

When tracing the steps of preparing the shot to have a calm, tense or terrifying connotation at the first level to produce meaning, it can be analyzed as follows:

The director of photography needs to achieve a specific semantic meaning (fear, for example). To achieve that meaning, he uses his tools (his letters). He chooses to achieve a low key light,

which requires a series of choices, including: First, the lighting unit best suited to that, which will provide the required meaning, such as DIDO light. Secondly, he decides the camera, like Red Dragon 8K camera, and specifies the appropriate setting (400 ISO and F4 lens aperture), and thirdly, he performs the color to be achieved, so he can choose to use Gelatin 85 for example or implement that in color correction.

Any change in any of those minor units will lead to a change of meaning, so changing the color of the light from blue to red will give a different meaning associated with warmth, conflict, or wars, which are completely contradictory meanings with what the blue color gives to the shot.

The classification of Paradigmatic and syntagmatic enables the study of cinematography as follows:

The vertical paradigm axis appears in the selection of the director of photography before shooting. Choosing an Apollo 4000K light source bears the meaning of day light and brightness, while lighting a Dido or Dinky 650 with Gelatin 26 gives a feeling of night. This is a clear realization of paradigm axis, as the director of photography chooses from among the various units what will achieve his goals. The subtle nature of the lighting can be changed infinitely within the shot, and the same thing is applied to the rest of the cinematography elements.

The minor units of cinematography are grouped into your syntagmatic axis and become meaningful in their relationship with other minor units. The use of the Arri 2K bulb as the main light, with the Kino flo lighting positioned to fill in the shadows gives a sense of embodiment and the most important thing is that it controls the contrast ratio, which is the responsible ratio and directly related to the drama, by adding gelatin to the main light source, the lighting color changes to achieve time and add a dramatic meaning, too. It is a straightforward investigation of the cinematography axis in bringing together the smallest units of cinematography to make sense.

Changing any minor unit in the middle of the group of options presented to the director of photography changes the meaning each time, and put this chosen one next to this and this gives an overall meaning, which appears during the single shot and also in the group of shots and throughout the film as a whole.

So both your paradigm and your production model appear when describing and analyzing cinematography semiology. Here it can be said that at the level of producing the first meaning, the paradigm center appears in the director of photography choosing specific small units from among a large number of options, which will form the visual sentence later that is loaded with meaning. While the level of production of the second meaning appears in the syntagmatic axis of the collection of those minor units to achieve the required semantic meaning.

In this perspective, the film footage cannot be considered a parallel to the linguistic word, for the word knife means (this is a knife) as for a snapshot (knife) it does not mean the final single knife only, but rather carries the semantic meaning of a whole sentence of (this is a knife and there is a danger coming from the criminal who lurks for its use in Killing) thus resembles the full phrase meaning.

Photocinemes

Minor units are the smallest units in language, like the basic phonemic units in the spoken language, and the letters in the written language, and these units are not considered a sign in themselves, so the spoken letter (K), for example, does not carry a meaning in itself and the

meaning appears when it becomes part of a syllable. Or, when it becomes a part of the basic units of meaning, which in turn becomes part of a sentence and so on, and thus it becomes meaningful.

Metz mentioned in his studies that there are no units in the film with the same concept as units of sound or basic writing, which carry meaning and which depend on the concept of grouping to have meaning. He sees that the cinematic footage is actually indicative separately without relying on compilation. He also sees from his point of view that the cinematic process is an accurate transfer of reality, which drives the viewer to the illusion that what he sees displayed in front of him on the screen is a reality and this is the main element that depends. The cinema has to integrate the scenes into the action presented to it. This is an explicit realist vision that Metz tended to adopt when analyzing the film, and that realism is one of the reasons why double disclosure is impossible from Metz's point of view.

Cinema, in fact, does not present reality and it is not a copy of it, so if we assume a scene with a low light layer accompanied by a death case for a character in the film, this form of lighting and those differences in the relationship of lighting and darkness, do not exist in reality in similar situations, that what cinematic lighting offers is Free Creativity which is completely different from real nature, and therefore cinematography has its own motivating signs and has a second disclosure

What Metz mentioned confirms that his study is limited to the presented cinematic shot only and considered it the smallest in the cinematic film alone, **and what he mentioned can be refuted with the following:**

- The cinematic shot in itself contains many cadres, and therefore it is not the smallest film unit, and that that shot would not have existed mainly without cinematography (lighting) and therefore it is still divisible.
- There is a pre-film stage, which is the pre-production stage, which represents the main structure of the film shown on the screen. The study of the semiology of cinema cannot be limited to the images shown after the filming phase.
- The cinematic shot actually consists of many elements, including lighting and color, not just directing and montage. It is an element resulting from the assembly of all the elements of the cinematic film, and it can be decomposed into smaller elements that constitute its design composition.
- A film is not a copy of reality.

Based on all of the above, the smallest units in cinematography can be identified in:

- Single lighting unit
- Filter or lighting effect alone
- Aperture selected
- Selected shutter speed
- Selected film sensitivity
- The used lens

So that each of the previous units is used separately, and in its isolation it does not carry a meaning, for the LED unit as a light source, for example, alone does not carry meaning, as well as any of those previous units.

Conclusions:

- Cinematography has morphemes and minor units.
- Cinematography contains double articulation, cinematic luminance equivalent, cinematic color, camera settings morphemes (first level of articulation), single lighting unit, filter or single lighting effect, specified aperture, specified shutter speed, and selected film sensitivity, the lens used is equivalent to the minor linguistic units (the second level of articulation), where the minor unit reaches meaninglessness.

Cinematography has photocinemes that have no meaning in themselves, but they do carry meaning when combined with other minor units. Any change in any of these smaller units of cinematography leads to a change in the meaning, which confirms the linguistics of cinema.

- Minor linguistic units can be learned by use and practice and are subject to grammatical rules and are limited to a certain number of letters. As for the minor units of linguistics, they are learned by observation and practice and are subjected to visual and technological rules, and they are infinite.

Recommendations:

Applying Eco's triple articulation model in the study of film language, taking into account the application to all elements of the film and not only to the two elements of directing and editing.

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