

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 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 enables 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 studying 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