

The symbolism of the movie Al-Aragoz and its role in consolidating the values of Egyptian society (Analytical documentation study)

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Abstract:

We can say that the frame or the image is the first unit in the film clip or the first component of the language structure or film format; It expresses the connotations and symbols through what it contains; It is the first unit to influence and persuade the viewer; This role depends on the good choice of place and time and artistic creativity in photography, directing and montage, all of which are factors that affect, especially if they carry the idea and support it and move the complex of the event to development, meaning that the cadre and its implications is considered the first unit in the formation of the cinematic sentence and it determines the internal movement of meanings according The nature of the subject, and there are several considerations that must be taken into account when composing the different scenes; It is one of the elements that make up the text and one of the elements that give the logical structure of the film in the sequence of shots and different scenes

Research Problem:

The absence of cinematic artworks that used forms of popular watching in consolidating and documenting the values of Egyptian society, as did the movie Al-Aragoz, as well as dealing with how art deals with social issues and the use of the symbol in that treatment. The film also expressed how the symbol is used and employed through Al-Aragoz in documenting One of the most important Egyptian historical periods, and the problem emerged from that linking folklore with symbolism and how to document that and serve the values of society.

The importance of the research: to identify the documentary-analytical importance of a topic such as Al-Aragoz, how it is presented and addressed in the cinema, and what the cinematic treatment should be regarding documentation of such topics in the field through artistic works, without prejudice to the folklore element itself, which is Al-Aragoz, the subject of the film.

Research Aims:

- 1- Getting to know how the Aragoz can do, one of the forms of popular spectacle, in documenting the events of Egyptian society.
- 2- The symbol and how the symbolic projection and its role in expressing the topics of folklore within the cinema.

Research Methodology: The research follows the descriptive analytical method, which is based on analyzing the folklore phenomenon under study after making descriptive procedures for what will be analyzed.

Keywords:

Argos, semiotics, folklore, society

Conclusion:

We can say that the frame or the image is the first unit in the film clip or the first component of the structure of the language or the film format; It expresses the connotations and symbols through what it contains; It is the first unit to influence and persuade the viewer; This role depends on the good choice of place and time and artistic creativity in photography, directing and montage, all of which are factors that affect, especially if they carry the idea and support it and move the complex of the event to development, that is, the cadre and its implications is considered the first unit in the formation of the cinematic sentence and it determines the internal movement of meanings according to The nature of the subject, and there are several considerations that must be taken into account when composing the different scenes; It is one of the elements that make up the text and one of the elements that give the filmic structure logical in the sequence of shots and different scenes; These considerations are related to the concept of kinetic integration area, which means that successive scenes must be arranged according to the viewer's or spectator's vision; That is, if someone enters the cadre through a door to his right; In the following scene, we must depict the door to the left, for example; The cadre must form the position of things and people according to the location of the viewer or the spectator and the direction of his sight, and we must know that the contents appearing in the cadre do not have the ability to express themselves; Rather, things outside the visual field can be given effective connotations in the same scenes.

If the viewer directs his eyes to the visible things, then through one of the artistic production processes, we can suggest the existence of hidden things outside the frame and draw attention to them. It can be said that there is a dialectical relationship between the frame and its apparent and hidden contents (symbols); And the viewer, that is, there is a silent dialogue between the author and the recipient through the cadre, its contents, and the method of its technical and creative output (Al-Batriq, Nesma, 2004, p.: 267: 268).

Likewise, the folklore element has a role in highlighting the values of society, its culture and its differences, and that is what was expressed in the film, showing the elements of folklore within the movie Al-Aragoz and embodying the Al-Aragoz to express one of the most important periods in the history of Egyptian society in an attempt to integrate reality with imagination and drama with technology to create a new language that achieves more interesting meanings A focus on the community's potential.

Results:

- 1- The film Al-Aragoz linked symbolism, realism and imagination alike in a very precise and daring visual harmony between the staff.
- 2- The use of clip sizes in an orderly manner and a sound artistic pace that shows you a detail that increases the desired meaning within the cinematic film.
- 3- The folklore elements that appear in the Al-Aragoz movie have many details that need several studies.
- 4- Cinema is the woman of peoples who often use symbols to bring together or show events and topics that were not taken into account.
- 5- Egyptian society has many values and principles that do not change across time, place and the system in general.

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