

Drama, its constituents and artistic controls, and the philosophy of visual reading of social television dramas

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Abstract:

Television drama in terms of its composition, components, and rules for writing it “meets the art of the novel and the short story as well - in many ways. We approach the matter from the perspective of drama, adapting it to the nature of the big or small screen, without wasting any factors in common with any other art.

Television drama sometimes blocks reality from the viewer, and sometimes reveals reality in all its aspects.

In many cases, TV drama is a reflection and simulation of reality.

Television dramas often lose the connection between scenes and reality and build them into a virtual world in which to live.

The visual and dramatic way in which the viewer receives the content from the presented drama differs due to the viewer's different culture, preferences and interests.

The visual philosophy of the way the content is presented for the drama differs from the philosophy of its reading of the viewer, and thus the effect on Egyptian society differs.

An attempt must be made to correct the path between the way the dramatic image is designed, the contents and the connotations it provides according to the treatment method, and the way the viewer receives these visual and dramatic implications.

The visual viewer should be educated and taught through dramas how to visualize the dramatic work presented to him.

Producers of drama must try to study the nature of Egyptian society accurately in an attempt to understand how viewers perceive TV dramas in order to reach the best way to convey the content and the dramatic content to it.

Drama producers should try to connect the viewer with reality and simulate it through television dramas and not seek to lose the connection between it and the reality in which he lives.

Keywords:

Drama, artistry, philosophy, television

Introduction:

Drama has different forms from era to era, in proportion to the natural development and society and with what results from these social movements in terms of thought and values, and this is not surprising if society takes into account that the art of theater emanates arts and bounces back

into it, and drama is an art of expression. With the ability of man from the beginning of creation to express himself and the components of his natural and national environment.

Research problem: The research problem lies in the question, which is (Can what is being presented in terms of social TV drama achieve the target set for it by the viewer?), in another way, does the way in which the viewer receives the visual content presented to him by social TV drama differs according to its interpretation by the viewer according to his/her own culture and ideas? **Research objective:** The research aims to attempt to correct the path between the method of producing social TV dramas through visual reading and the way the viewer receives these visual contents, which serves to raise the level of television dramas.

The importance of the research: is represented in an attempt to legalize the dramatic visual content and an attempt to understand each of the producers of the dramatic image the way the scenes translate these visual implications of the dramatic image and to clarify the difference between (word and image), meaning the scenario and the presented visual image.

Search questions:

- 1- Is the dramatic television picture sometimes considered a blocking of reality?
- 2- Does the dramatic television image lose the viewer's connection with reality?
- 3- Does the dramatic television image confirm the link between the viewer and reality?
- 4- Is the dramatic picture in television work considered a reflection and simulation of reality?
- 5- Do Egyptian dramas need to be corrected in order to serve and develop Egyptian societal values?
- 6- If the drama makers handle the visual language of the artistic work well, will this affect the dramatic meanings that reach the viewer?
- 7- Does the way the viewer receive the visual contents of the drama differ according to the viewer's culture, preferences and ideas?

TV drama genesis:

Television drama appeared as a kind of artistic genre that accompanied the emergence of television to tell a novel or a story, by personalizing it on the screen. The book for television is "above all a literary work" and its ideal form is the script and the scenario outline. A scenario is considered the expression, it is complete and comprehensive - to the extent that it makes it possible - for the author's idea to be clarified.

The role and importance of TV drama:

Television drama, through its diversity and different forms, seeks to achieve many goals and multiple functions and plays a major role in achieving the general goals that all other forms of drama seek to achieve, starting from the purification of Aristotle until today.

The first topic of drama: The idea (Subject) The idea is the first building block in the edifice of building a dramatic work, so every dramatic work has an idea or goal - that is, it has a subject - and when we talk about the subject of the dramatic work, we are talking about the action and the character, the action is (what happens), the character is (the one to whom the accident occurs). If you have an idea, then you must express the idea dramatically, and this means focusing on your characters, and on the movement. It is necessary to unify your general idea

with a specific dramatic introduction. It becomes the starting point (of the text) that we are writing.

The second topic of drama: drama and its specificity, and the nature of dramatic pleasure:

Drama, as we know it, is a means of conveying human experiences, presenting ideas and also contributing to practical wisdom. It also provides a vision of life, and in the words of Aristotle: “The things that we look at in themselves with the pain of an eagle by contemplating them when we see them are imitated faithfully and precisely.”

The third topic of drama: the artistic construction of television drama: TV drama, like all other artistic effects, must be a complete structure, characterized by unity. That is, it contains a beginning, middle, and end, or in other words it contains the width, the node, and the solution. TV drama as a story of an event; It has to look like all other types of drama.

Types of drama:

- Social Drama
- Historical Drama
- Serious Drama
- Religious Drama
- Romantic Drama
- Popular Drama
- Poetic Drama
- Psychological Drama
- Comedy Drama
- National Drama

The word, the image and the philosophy of visual reading: Our knowledge of what the image is without being exposed to the difference between it and the word, is not complete. The predominant presence of the verbal heritage in Arab culture is what creates a lot of paradoxes worthy of contemplation when converting to visual culture. Perhaps the first thing that distinguishes the image from the word is the medium that the perception of both of them is being made through it, the former is perceived through the sense of sight, while the latter is perceived through the sense of hearing, which is the distinction between the visual arts and the formal arts is based.

Elements of Dramatic Image Design: The visual language of the motion picture is divided into: shot sizes, camera movement, shooting angles, and lighting.

Field procedures for the study: (fields of study, curriculum, study tools, study sample)

Fields of study:

Spatial domain:

It is represented by the geographical location that limits the sample under study, and the spatial domain is Greater Cairo, which includes a diverse audience sample of culture, age, education and social level, which largely represents the Egyptian community.

The temporal domain:

It is the time period from 2015 to 2018 in an attempt to determine; how drama affects society? The human field: It is the study sample that is used to measure the effect resulting from watching TV dramas.

The sample: It is represented by those responsible for the production of the dramatic artistic work from the director, director of photography, writer of the story and script, as well as the audience that watches these television dramas.

Study direction: It is the inferential direction in the analysis that goes beyond just describing the content to making inferences about the elements of the media process and the implicit or underlying meanings of the content.

Research methodology: Describing and analyzing social phenomena such as behaviors, culture and societal values influenced by television social dramas, as well as describing and analyzing television dramas with all the vocabulary of the visual image forming the dramas to measure the impact of that visual language and its implications on the audience. The research in measuring the impact is based on the applied statistical approach that depends on applying inferential statistics by collecting, analyzing, organizing and presenting data through the samples representing the target audience (the Egyptian family) and reaching the results that attempt to legalize the media visual contents that make up television dramas and correct the path between what is written and how it is formulated.

Study tools: (tools and procedures that will be used in the statistical study).

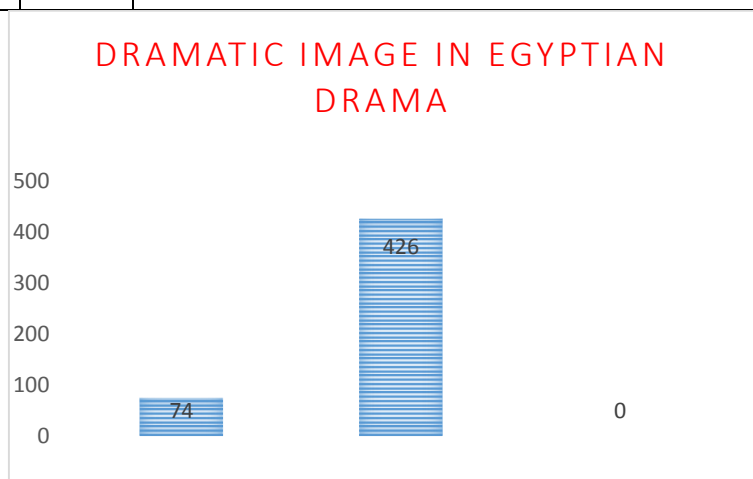
The sample is from the drama series: (Series under Control - Wanoos series).

Questions for the control sample, specialists in the field of photography, and the public:

The dramatic image in the Egyptian social drama:

Average	Not agree (١)	agree (5)	Dramatic image in Egyptian drama		
3.48	19	31	Is the dramatic television image sometimes considered a blocking of reality?	١	
3.32	21	29	Does the dramatic television image lose the viewer's connection with reality?	٢	
3.8	15	35	Does the dramatic television image confirm the link between the viewer and reality?	٣	
4.36	8	42	Is the dramatic picture in the television work considered a reflection and simulation of reality?	٤	
4.6	5	45	Modern technologies help in the production of the television image to obtain an image with aesthetics and visual connotations that affect the viewer's credibility?	٥	
4.84	2	48	If the rules for designing the television image are observed, this will lead to the arrival of the media	٦	

			message and the achievement of the desired goal for the viewer?		
5	0	50	If the drama makers deal with the connotations of the visual language of the artwork well, will this affect the dramatic meanings that reach the viewer?	٧	
4.68	4	46	TV dramas can affect the Egyptian viewer's culture, behavior, and values within them?	٨	
5	0	50	Does the effect differ from the indications in the social drama work on the viewer according to the culture, behavior, and values of each individual viewer?	9	
5	0	50	Do Egyptian dramas need to be corrected in order to serve and advance Egyptian societal values?	١٠	
5	0	50	Does the style used in converting the script from a written text to a visual image change the desired societal goal for the viewer from the dramatic work?	١1	



The figure shows the average approval percentages of the questionnaire sample about (general questions about the dramatic image in Egyptian drama)

Through the values of the arithmetic averages, we find that the opinions of the sample individuals tend to agree that:

- Dramatic television picture is sometimes considered a blocking of reality.
- Dramatic television image loses the viewer's connection with reality.
- Dramatic television image confirms the link between the viewer and reality.
- Dramatic image in television works is a reflection and simulation of reality.

Modern technologies help in producing the television image to obtain an image with aesthetics and visual connotations affecting the viewer's credibility.

- If the rules for designing the television image are observed, this will lead to the arrival of the media message and the achievement of the desired goal for the viewer.

If the drama makers handle the visual language connotations of the artwork well, this will affect the dramatic meanings that reach the viewer.

TV dramas can influence the Egyptian viewer's culture, behavior, and values within him.

The effect differs from the indications of social drama on the viewer according to the culture, behavior and values of each individual viewer.

- Egyptian dramas need to be corrected in order to serve and advance Egyptian societal values.
- Changes the style used in converting the script from a written text to a visual image, from the desired societal goal to reach the viewer from the dramatic work.

Research results:

TV drama sometimes blocks reality from the viewer, and sometimes reveals reality in all its aspects.

TV dramas are often considered a reflection and simulation of reality.

Television dramas often lose the connection between scenes and reality and build them into a virtual world in which to live.

The visual and dramatic way in which the viewer receives the content from the presented dramatic work varies due to the viewer's different culture, preferences and interests.

- The visual philosophy of the way the content is presented for the drama differs from the philosophy of its reading of the viewer, and thus the effect on society differs.

Research recommendations:

- An attempt must be made to correct the path between the way the dramatic image is designed, the contents and the connotations it provides according to the treatment method, and the way the viewer receives these visual and dramatic implications.
- The visual viewer should be educated and taught, through dramatic works, how to visualize the dramatic work presented to him/her.
- Producers of dramas must try to study the nature of Egyptian society accurately in an attempt to understand how the viewer of television dramas can be, in order to reach the best way to convey the content and the dramatic content to it.
- Drama producers should try to connect the viewer with reality and simulate it through television dramas and not seek to lose the link between it and the reality in which he lives.

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