

Audio Cinema Through Sound Connotations In Literary Narration (A Study Of A Selection Of Stories For Young Age)

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Abstract

Through the narrative text, we can say that we can classify the cinematic language engines through it into the category of audio-audio cinema that is distinguished by the symbolic meaning of the sound: (We explode with laughter), something that contributed to dragging the recipient with audio and sound effects into laughter by directing the explosion and its transformations. Which combines comedy and the bitter reality experienced by the family, which gives a clear indication of the power of influence?

Keywords: cinema, narration, literature, stories.

Introduction

Audio performance was not only an auditory method that is manifested by those waves traveling through the air from the source of its output to its recipient, but it is an activity with a cinematic dimension. The novelist and theatrical add a new technology, and introduce a component represented by cinematic technology and its elements, including audio performance, especially in modern cinema, as ((sound is considered one of the elements of the cinematic language, with the entry of sound another development occurred, the realism of the visual image on the screen has increased). (1), and then ((the application of the symbol to what it symbolizes increased)) (2).

Literature review

The first topic: vocal performance:

It can be clarified what the acoustic performance is or what is meant by it, that we often find in the narrative and theatrical discourse and other things that are based on the story and dialogue in

its construction, some vague vocabulary that has no lexical significance, but rather depends on its acoustic properties that mimic some of the sounds we hear in daily life... such as the sounds of laughter, moans, cries, and other sounds that seep into the context of the narrative discourse, here and here, according to a compositional intention (3), and this gives a special impression of realism, because in the case of the natural use of the voice the goal is the real supporter of credibility Realism of characters and places (4).And the effectiveness of vocal morphology emerges through the role of sound effects, as it ((supports and deepens the scene and works in integration with the rest of the sound elements to enrich the image within the comprehensive expressive system of the elements of the cinematic language)) (5), which leads to its consistency and then its applicability to reality. An example of the manifestation of vocal performance is what we find in the story (Around the World in 80 Days) in the narrator's saying: "Well, shall we see you again on our way to America, Mr. Fix?" said Passepartout.

I wink at him again.

"Um, ah, I don't know," Vicks muttered.

"This is strange, for you were only traveling to Bombay, but after that you went to Calcutta, and now you are on your way to Hong Kong"(6). The task of vocal performance (mm, ah) is manifested indicative of muttering and thinking of the narrative text as a cinematic language that performs audio tasks so that the cut text becomes like a movie tape recorded with its voice, which is burning in the mind of the recipient, so he conveys the significance of the muttering by relying on these vocal tones, which acquire their meaning from context only, it has no meaning in linguistic dictionaries. In the story (Heidi) We find the vocal performance in the narrator's saying, "Heidi went into the room and heard Mrs. Rottenmayer's scolding, and when she had finished, she asked Heidi what she had to defend herself with.

Miao, that's how the answer came.

The old lady jumped up in anger." Adelheid, what did you say"?

"I didn't say..." said Heidi, but she was interrupted by a meow," Meow! Meow!"

Sebastian was finding it hard to hold back the laughter and almost dropped the plates, and Mrs. Rottenmayer walked quietly to Heidi to see what made that sound (7).

This text is based on listening to the weak and ending with a question, so that the answer comes in the form of an audio performance, not from (Heidi) but from (her homeland). We need the text in a suggestive cinematic language that summarizes the answer and its hidden characteristics through the answering vocal performance: Meow, especially since it is repeated three times until this repetition of the vocal performance becomes an emphatic equivalent to the weakening language that (Heidi) received. Also find this vocal performance also reflected in the story of Frankenstein in the writer's saying, "Henry replied: Oh, Victor, I don't care about chaos, I'm tired and I would like to sit in a place that does not shake like a cart".

"Please, just a minute," I pleaded. Then I climbed the stairs in no time. When I got to my apartment door, I shivered. I mustered all my courage. I

opened the door wide. I expected to find a ghost, knowing that these fears would always haunt me. I sighed when I found my apartment empty. The hideous monster is gone!

I shouted at the stairs: "Henry, come up!"

My housekeeper brought us a huge breakfast, we ate together and Henry told me all about his trip, the trip from Geneva was so exciting! He kept talking and talking about the nice people he met along the way, I smiled and listened to his stories, I miss my friend Henry! I have forgotten the many months I spent in solitude in my laboratory the simple pleasure of friendship.

After we had finished eating, I could not calm down, something in me had loosened up, and I could not restrain myself, so much energy in me, I jumped over the seats, waving my hand forcefully and giggling hysterically, and Henry was disturbed by my strange behaviour.

He shouted at me, "Victor, calm down a moment, you're making me nervous with all your moves, what's wrong?" I cry: "Don't ask me! Then I put my hand over my eyes and cried, 'He knows!'" He knows: Oh my God, save me! He saved me" I saw in my mind the monster and he grabbed me and started to shake me with all his strength, I resisted him, and then I fell to the ground, Henry ran to me and he must have helped me get to my bed"(8). The one who is familiar with this narrative text finds that the vocal effectiveness was manifested by what he conjured of a vocal performance represented by (Oh), which was transferred from the English original (oh !) - because the story is translated - and it is surprising, as it came" interpolated that has nothing to do with nouns or verbs." The text emulated it from reality and made it a part of its construction on the phonetic level"(9). Thus, the text was able to polarize the sound cinematic language, and make it a corresponding to express the themes that permeate it with pulsating astonishment, which is no longer sufficient for verbs or nouns and to express it. The story (Dracula) The voice performance is clearly evident in the writer's saying: "Mina left heading to Budapest quickly, and when she arrived at the hospital and saw her fiancé, she was panting from what she saw, Jonathan was very weak and

pale".Oh, Mina,"he said, sobbing,"If you still want to marry me, we won't have any secrets, I can't really remember what happened to me before I got here, but I know I must have written it down in my diary, the nurses say it was hanging."over my body when I arrived"(10). The reader of this narrative text finds that themes expressing psychological pain elicit their clarity through the use of the vocal performance (ah), as it can be used for multiple connotations, but the textual contexts here are indicative of psychological pain expressing it, which helped to generate semantic gestures in a cinematic phonetic manner in a center The narrative text, i.e., in a way that is more compatible with the sound cinema, without creating a distance between the literary story and the sound cinema that permeates it.

The vocal performance was also evident in the story (The Hunchback of Notre Dame). As in the clip:"I don't care!"Claude Frolo said:"I don't care! What is the password for the homeless? Without it, they will not allow me to approach them, tell me about it now!"

"Ah, ah, it's... um..."little fire in the pastel"yeah =, that's it."

"Okay, now they'll let me pass, they've barricaded all the roads, those vagrants, I've got the key to the towers that will lead us into the church. Let's go!"(11).One who peruses this text will find that it contains A clear and effective presence of the vocal performance (Ah), but this time not to express pain and deprivation, but rather to remember or try to remember the password.clear to us that the narrative elements permeated the cinematic sound elements, and it is clear through the above-mentioned vocal performance between two voices in a firm manner to transform and differentiate differentiated based on the surface of the narrative text and its depths.A writer looks at us A story (Around the World in 80 Days) in a narrative text that bore a voiceover like that of saying:"Andrew asked: Where do you think he would go then, if you had men all over the world"?

"Oh!"said Thomas,"the world is too big for a man of intelligence to hide".

"It was,"replied Phileas, as he was distributing the cards around the table.

Andrew asked,"What do you mean? Is the world getting smaller"?

'Of course!' said Ralph! 'I agree with Philiias, for one can travel faster these days, and for this very reason we shall be able to apprehend the thief, as we shall still be one step ahead of him by placing detectives in any corner of the world where he can hide' (12). After reviewing this text, we find that the voice performance became clear through the (dialogue) that took place between the characters in that story, a dialogue that was not only for the sake of dialogue; Because the writer included in it the two meanings of astonishment and exclamation, which attracted the attention of the recipient to follow up on the details of the event through the particulars of the event that came in the text opposite, pervasive and pulsating with wonder that words alone no longer have the linguistic ability and sufficiency to convey.Perhaps one of the things that the research found and stopped at is regarding the difference in performance that varies according to the type of event and its escalation, including what was included in the dialogue. This is what we find in the following narrator's saying: ((After many hours of the train journey, Sir Francis said: That was many years ago, Philiias, you would have been stuck here and lost your bet."

Philiias asked,"How is that"?

The train was stopping at the base of those mountains, and the passengers had to ride ponies to get to the other side."

Phileas, 'I would have made sure to plan that and things would have been well.'13

It is clear to us through this text that the audio performance in it included the meaning of the warning, and this was done through the cinematic language employed by the narrator (Ah, well...) which I started using through the dialogue that took place between the characters (the train being stopping), because The availability of means of transportation, and the fact that the answer came by employing the vocal performance (ah) suggests as if the article is known and the answer came (to alert), and this type of dialogue made

the language identical between literary and cinematic.

As for (Heidi 's story), we find the vocal performance clear in it, as in the saying of the narrator:

"I'm going to sleep up here, grandfather,"she cried,"it's beautiful here, go up and see how beautiful it is"!

"Oh, I know all about him!"he shouted.

'm going to make my bed now, I need a sheet,"she cried again.

"Okay,"said her grandfather, and went to the closet and spent a few minutes looking into it, until he came out with a long, ragged piece of cloth that could fit a sheet.The two worked on forming the straw in the form of a bed for a child, then they spread the piece of cloth over the straw and tucked it in from the sides until it looked neat and comfortable.'All that was left was the blanket,' said Heidi, 'and smiled as she looked at her new comfortable place.Her grandfather left the store and came back a minute later with a huge and thick mobile phone
He said,"This will do the trick".

When they carefully spread the mobile over the bed, it seemed so warm and comfortable that Heidi cried with joy."(14).

The realistic meaning of the voice in its use is mixed with the vocal performance that coincided with the escalation of the event, including the dialogue between (grandfather and Heidi).

And if we follow the vocal performance and its uses in other places in that story, we will find the meaning varies according to the nature of the event and the dialogue together, as in the narrator's saying:

))Oh, my child, I will never see the sun shining on the mountains, nor the yellow flowers.....)) (15). We are in this text even though the vocal performance is the same (Oh my baby) Except That the meaning of that performance is (Exclamation and amazement) as in his saying, which included the dialogue between the two children, while it comes in another place to carry the meaning of (boredom) as in the narrator's saying: ((- Oh, you must open the windows to look outside, but it is difficult to open them, ask

Sebastian to open them. you after our lessons)) (16).From here we realize that the meaning was not the same Or similar, even if the performance is the same, and this is due, as we have said, to the difference in the nature of the event and dialogue within the same story.the story (Frankenstein), we find this vocal level of the performance in the narrator's saying:"I saw my dear friend Henry Clairvale lying there cold, as cold as the sea I crossed! I cried: No! Henry, oh, Henry, not you either! I'm responsible for all of this, it's my fault...

My body could no longer bear the pain, so I fell to the ground, and spent the next two months in a fit of high fever. I got so sick that my life was in danger most of the time.

The first thing that came to my mind was that he was the freak. No, I cried:"No: I don't want to see him"!"

The judge said sternly:"Young man, I see that the company of your father would be pleasant to you under these circumstances. Why this frenzy"?

"My father? My father is here, oh, yes! Nice to see him,"said I, wondering."Sorry, sir, I thought you were talking about someone else."

Mr. Kerwin was astonished by the change in my tone, and said, ' I hope this is the last symptom of a fever, young man' (17).

What we notice in this narrative text is that the real meaning of the sound represented by (screaming) is centered with the vocal performance (oh), and this is only an indication of the horror and severity of the event that the character was exposed to, which led to this pivoting with (groaning) out loud in a series that revolved with the change of the event And his silence after the arrival of (the character's father). In (The Hunchback of Notre Dame), we find the voice level evident in the narrator's saying:"I don't care! What's the password for the tramps?"Claude Frollo said:"What is the password for the tramps? Without it, they won't let me approach them, tell me it now"!

"Uh, uh, it's... umm..."a little fire in the pastel"Yes that's it"

"Okay, now they'll let me pass, they've barricaded all the roads, those vagrants, I've got

the key to the towers that will lead us into the church, let's go"!

Then the two men ran down the street towards Notre Dame (18).

We discover through our reading of this narrative text that the vocal employment of the performance revolves around it in a permanent dialogue and then through the escalation of the narrative event through the cinematic language, which in turn described the state of confusion through the vocal performance represented B (Umm...) This performance was able to convey the exchange of dialogue in a sharp language that used that performance in a framework that included the description of the narrative dialogue.

And in a text Another, we find that the vocal performance was represented by (alert); Because the event was already known As in the saying of the narrator: ((Meanwhile, Jon found a piece of dry bread in the cupboard, and Sir Robert heard a loud grinding, and said, 'Oh my God, what was that'?

Claude Frollo looked into the closet, and answered:"Oh, it must have been the cat. It might have found a mouse."Then he rose from his chair and added:"How do you say we walk around Notre Dame, and check the walls again"?"

The two of them left the room, which pleased Gion so much that by then his legs had gone numb, and he groaned as he crawled out of the closet.

performance representation The phonetic in this narrative text has a realistic meaning of the event, which is the sound of (crunching loudly), then the event continues to escalate through the movement by going out for a walk to end with the employment of another realistic meaning represented by (the rattle of money), which added a clear indication to continue the course of the event that began by employing the realistic meaning to the sound and finished by himself.

The second topic: the realistic meaning of the sound

The characteristic of compatibility between what is visual on the one hand and what is audio on the other hand has an effective impact on creative

texts; This is because the audio-visual harmony is mostly based on the precise compatibility between the visual effects and the audio effects, as it deepens the sense of realism of the scene, and more precisely allows (the story / the film) to show real images, in which the sense of realism is doubled (20) Moreover, it increases the factor of originality. Because it doubles the persuasive ability in the image, both physically and aesthetically, which helps to show a real world to the recipient because of his sense of the world that combines it between the perceptual powers (21), because it is the sound that gives the sound a sense of place, as it can embody the place outside the limits of the cadre (22), Thus, ((sound is one of the elements of cinematic language)) (23), After announcing the end of the silent film phase in 1927 AD (34).When looking at the story (Around the World in 80 Days), the features of what has been said appear to us, especially in the narrator's saying: ((As the train was on its way to Omaha, there was a huge crash sound, the train stopped completely on the tracks, and all the passengers looked at The carriage was outside, but they could see nothing, and suddenly the train was moving again".What in the name of heaven?"asked Passepartout, then turning to Phileas, said,"I'm going to go check it out, my lord".

Passepartout got out of the carriage and walked towards the front of the train, and a number of passengers, including Colonel Proctor, had also come out, and they heard a noise from one side of the train, and then the passengers began to scream.

Inside the carriage, Oud's face turned pale when she heard the shouting and noise outside, and she asked,"What do you think happened"?

Detective Fix replied,"I bet there are outlaws attacking the train!"(25).

Those who are familiar with this story section will find that the story section is full of semantics The realism of multiple real sounds, such as: (bang / noise / screaming / noise), which are sounds ranging from human voices and the sound of train turbulence indicated by the past verb (dawa), as if this group of vocabulary (nouns and verbs) had its significance thrust with a kind of

loading. Saturated with sounds that are based in the mind of the recipient, to play an active role in shaping an audio-cinematic language that imposes itself in the narrative text by examining its audible audio tape as the recipient notices and thinks during the immediate moments of the narration, the location of the real voice. Likewise in the story (Heidi), where we find the voices bearing a realistic dimension, in the narrator's saying: "By the morning of the grandmother's arrival, Heidi was as excited as Clara for her arrival, and the two girls cried and laughed when the carriage arrived, Sebastian pushed Clara's wheelchair out to meet the grandmother, Meanwhile Heidi was called to come down from her room. She didn't have to wait long, for Tenet quickly raised her head and told her to go down to the office. As she entered the room, she heard a good voice saying, "Here comes the little girl! Come here and let me see you!"

Heidi walked up to the lady and said in a sweet voice, "Good evening, madam, madam".

"Okay! Is that how they talk on the mountain?" said the grandmother, laughing.

Heidi replied: "No, I thought that was your name" (26).

By reading this narrative text from Heidi's story, we find that his voices carry a cinematic tape loaded with joy, for example, screaming is accompanied by laughter: (The two girls cried and laughed), and the focus on the dialogue votes indicates joy as well: (I heard a good voice saying..... / she said in a sweet voice.....), but these realistic voices are all human realistic voices, and they led to a complete focus on the availability of the audible cinematic language with its tendency consistent with the content of literary fiction, which established each in the other: the dimension Literary and cinema.

the story (Frankenstein) We find the saying of the narrator: I shouted at the top of my voice, "Go! We are enemies, you monster. It doesn't matter that I made you." The monster nodded for a moment, then said, "How can I make you listen to me? How can I make you understand? Frankenstein, I am completely alone in this world—if my Maker loathes and despises me, How can I expect otherwise from anyone else?"

His voice quavered as he continued, "My home is now the cold ice in these mountains. I lead a hard life, and only you have the power to help me. Please, just hear my story, and when you hear it all, you can pass judgment on me."

I put my hand above my ear and shook my head and shouted: "No, no! I don't want to listen to you" (27).

discover through our reading of this narrative text that it revolves in a closed cycle of the realistic voice with its meaning in an audible cinematic language that begins with shouting: (I put my hand over my ear and shook my head and shouted...) and then tahajjud: (His voice quavered as he continued his speech), which conveys us With a closed circular motion to a cinematic sound language suggesting rejection, as the closed circular motion of the realistic voice gave an indication of the unshakeable rejection of (Frankenstein) for the monstrosity that he made with his own hand, despite the monstrosity's attempt to end the rejection that was met with it through (quavering), but the rejection remained Standing strongly in terms of the shouting votes and the repetition of (no) the text concluded. Which assures us that all the indications that were revealed by the text took place by relying on a cinematic language that supported the literary text, giving it continuous audio tapes in consolidating the significance.

One of the features of hoarding sounds with expressive connotations is what we find in the story (Dracula), in the narrator's saying: The Count had a strange look, a mixture of hatred and anger, his pallid skin turning greenish - yellow, and his eyes becoming more red and glowing. Earth got up, and no harm came to him, so he ran across the yard and pushed the door of the barn at the end of the property, and opened it. He turned to yell at them: "You're going to outsmart me! You think that by clearing the coffins, you don't leave me a place to rest, but I have more."! My revenge has just begun! It spanned over the centuries, and time is my ally! Your women have already fallen into my trap, and through them you and others will be my slaves! You will all obey my orders! I will be your master!"

A mocking sound came from his nose, and he entered the barn and shut the door behind him. The men followed him and searched the barn, but the Count was gone.

The realistic voices in this text bear the connotations of anger and defiance, as in: (to scream / exhale from his nose a voice...) with scenes that appear through the audio cinema because the aforementioned voices have an impact on their consolidation in the text and the confirmation of the intended meaning of them. Referrals of anger and defiance did not fade, but rather grew through the practice of the act of disappearance at the end of the text excerpt, which gave it the character of not superficial, and suggested the need to find deep root solutions ., from the semantic dimensions of the sound we can observe in the story (The Hunchback of Notre Dame), In the words of the narrator: "Claude Frolo came into the room, took off his robe, waited until his eyes were accustomed to the darkness, and suddenly he heard the creaking of the stairs, and when he saw a light under the doorway, he quickly hid in one of the closets."(28).

This is because with the help of visual stimuli from light and dark to the language of cinema, it was embodied more clearly with regard to its audible audio tapes: (hearing the creaking of stairs) by giving it a specific kind of fear by specifying the light and dark and their effect, which made the narrative text It is enveloped in a cinematic character that broadcasts its connotations in the mind of the recipient.

the story (The Swiss Robinsons) We read the writer's saying: "Our ship capsized for many days in the midst of raging storms, the waves threw us completely off course, the mast split, and there was leakage everywhere, and the water rushed into the boat quickly rising, all hopes of the ship's crew of surviving vanished. They were afraid of the worst, and it seemed like we had lost everything.

I took my family to the deck, and we were praying in humility amid the pouring rain, and if we were the crew members shouting: "Land! Land!"(29).

In this narrative text, the use of the symbolic voice is mixed with the description of its volatility through the raging storms, which led to their tossing with the waves in a fast kinetic manner, with which the hopes of survival faded, and we show the power of movement with the symbolic and realistic sound through the family's ascension to the deck of the ship to pray amid The abundance of rain, perhaps hours of divine response.

authority of the sound cinema also rises by bringing the sound with its realistic meaning of the act (scream) and the sound value it establishes, which takes root in the mind of the recipient, creating a cinema with realistic sound effects that refer to the theme of surviving drowning by absorbing the sound of screaming loaded with hope.

As the true, realistic significance of the sound appears in the story (Around the World in 80 Days), the narrator says: (Philius Fogg said: "Send her a signal"!

On board the Tancadir was a small copper cannon, which was supposed to be used in the distress call.

Phileas shouted: "Fire!" The cannon was fired in the air, and the sound of it caught the attention of the ship, which changed course to meet "Tancadir", and so Phileas Fogg and Aouda were able to board the "Carnatic" and return to the right course! And Fix could not believe their good fortune."(30). What we find in this text is that the cinematic language was employed to show the true echo of the sound (the thunder of the cannon in the air), and it is the most powerful sound that affects the listener because of its power and despite being non-human sounds, it fulfilled the cinematic function of arousing the attention of the (the reverse steamer), so that language was formed. In a narrative way that attracts the attention of the recipient to continue the escalation of the event through the real sound effects that played its role in returning the course of events to their true course. And we see the real meaning of the sound again in the same story in the following text: ((The train whistled and started to go, and then faster and faster, in fact it was going so fast that it seemed as if it never

walked on rails! Then it crossed the bridge! That fateful journey took only one second and the train was flying from one bank of the river to the other, A few seconds after the entire train had passed, the bridge collapsed into the water below, making a great noise.”(31).The sound of the (train whistle) performs a real function that was manifested by the beginning of (the train starting) and then speeding it up more and more in a fateful journey that synchronized the real sound function with the acceleration of time in seconds to cover (the train’s movement) and its flight from one bank of the river to the other at the highest speed expected by the recipient, in terms of what was caused The bridge collapsed from a loud noise that established the functional significance of the real sound and its identification with the cinematic language, which stood between the sounds and the amazing speed, taking into account the pitch of the sound, which began with (whistle), which represented the beginning of the sound effect, which in turn announced the beginning of the main event, which ended with (bang). severe) that resulted from the collapse of the bridge over which the train passed.The voice mixes with its realist connotation in another narrative text but this time from Heidi's story ((the younger woman said:”She's a pretty little girl, like her mother was, and I think her grandfather takes care of her! She looks so good”!

During this time Heidi was not standing still, she was wandering about the room and looking intently at everything that was in her, and suddenly she exclaimed:”Grandma, one of the shutters is moving back and forth making a noise, my grandfather will come and fix it for you, you see how he keeps making his noise”?

'My dear child,' said the old lady, 'I cannot see but I can hear, there are many faults in this house, so often I hear it squeak and rattle that I lie awake at night thinking that it may all fall apart and there is no one to fix it for us. Peter doesn't know these things.”

Heidi asked:”Why can't you see the shutter of the window?”(32).

The real sound level in this story clip begins with the sudden chant issued by the character (Heidi)

through her dialogue with (the grandmother), directing her with a question about one of the window shutters, which was making a sound as a result of its movement back and forth, specifically the source of the sound (noise) by continuing by hearing (The grandmother had squeaks and rattling, which started with a high sound rhythm and then quickly decreased to continuous squeaking and rattling all the time, which is a clear indication of the accuracy of the cinematic language in employing dialogue through the film tape that displays the event mixed with spatial and audio movement.

Another text from Heidi's story gave us the realistic level of sound Also: ((The old man asked the visitor:”Have you finished what you came to say”?

Dita shouted and waved her hands in the air,”Oh! Anyone else would be happy with the news I brought you”!

”Then you can take your news to anyone else, I don't want to hear it”.

Dita rocketed out of her seat, saying,”If you think you can keep my niece up here without sending her to church or school, you're wrong! I'm responsible for her! I won't give up”!

'Stop!' cried the grandfather, 'Leave the hut at once, and don't let me see this'.

”You made my grandfather angry!”cried Heidi, and looked at Dita angrily.

The woman said,”It will be fine, now come, show me where your clothes are”.

Heidi said:”I will not go with you.”(33).

Through our reading of this narrative text, we discover the diversity of the meanings of the realistic voice in the word (the screaming), which was employed in three locations, the first (Dita screamed) and she waved her hand in the air. Which necessitates the use of the word (the screaming) to respond to it in the same way the second time, as the strength of the situation accompanies his exit from the hut, which made Heidi respond to the signifiers (the screamer) and scream for the third time, but no movement appears, but the owner of her screaming is an angry look, and this employment indicates a clear indication of the accuracy of the cinematic language By identifying with the dialogue that

took place between the characters, the screaming of each of the three characters (grandfather, aunt Dita, Heidi) did his job in expressing what each of them wanted. The reader does not go far until he finds another sound level in the story of Frankenstein, such as the one who reads us in the following text: ((The clouds were covering the dark sky, so I could not see the moon, so the difference between the sea and the sky was negligible. It was dark, I took my things into the little boat and sailed through the treacherous waters, and soon the waves were tossing me in the middle of the sail, and the winds blew hard in the unfavorable direction, and I found the waves tossing me in the middle of the sea, and many hours passed like this, and whenever I tried to control the boat I sailed in the direction the wrong one. And when the day came the wind subsided, and a light breeze now blew on the sails, and at last I was able to put the boat back on the right course, and gradually the boat towed its way towards the shore, and I was glad to see from afar a small town with a good anchorage) (34).

We are also faced with another text that carries the same realistic phonetic connotations as the one in the narrator's saying: The wind blew and the sea raged, and suddenly there was a tremor as violent as an earthquake, and the ice ripped open and made a wide chasm that hung over a floating iceberg, and dashed all my hopes of catching the monstrosity, and floated on the surface of the water. Hour after hour passed, and the ice gradually melted beneath me, I almost lost all hope of survival, my life would have ended in this icy, barren land, and I would not be able to finish what I had started."(35)

What we notice through our reading of this passage from the story of Frankenstein is that the narrator relied in the previous two texts on the real sounds of natural phenomena (the sound of sea rage, sea waves, and wind gusts). Which, in turn, led to a sudden violent tremor, as those sounds met in one sequential circle that established the true meaning through the accuracy of the cinematic language that makes the recipient attracted to it to continue the escalation of the event through the audio cinema. The sound is also represented in its realistic

connotation in another narrative text from the same story: ((Jonathan could not do it anyway, Jonathan himself was not a monster and then he heard a voice coming from afar, sweet voices chirping a gypsy song was approaching, and a voice rose above the sound of the song Heavy wheels rolling and whips banging, the Slovaks are back. And soon the voices came closer, and seemed to come from within the house, and Jonathan ran up the stairs to come out of the cellar, and waited in the Count's room, which was also locked from the inside, and decided to rush out the moment the door to the porch was opened. But suddenly the sounds came from the crypt in the church, and Jonathan realized that there must be another entrance, and he tried to run again into the crypt in the church."(36).

a case of cinematic agitation by describing realistic voices that are psychologically and visually rooted in the minds of the recipients, whether they are readers or non-readers, and then there will be sound effects whose rhythms accumulate in the focus of this narrative text and in Accordingly, its levels emerge within the range of realistic sound emitted in a cinematic / narrative language in an intertwined pattern in literary and cinematic mechanisms, and this is evident in the narrator's saying: (he heard a voice coming from afar, sweet voices, the sound of the song rose, the whips beat, the voices approached, the voices sounded issued from the vault.(

We are also guided by another text bearing the realistic level of sound in (The Story of the Hunchback of Notre Dame). The narrator says: (At that moment Sophie saw a little girl's shoes in the room, and she gasped,"Look! It's the shoes...the little satin shoes! It's a bag"!

Ann screamed.

"Please, Mom,"said Eustache,"may I have this cake"?

The boy's voice roused the old crony from her nap, and she said,"Do my ears hear the sound of a child? Get him out of here! Get him out before the gypsy comes!"She crawled on her knees toward the shoe, then sighed and fell.

There was a commotion around the pole of slander, and the old crone was awakened, who

ran to the window and cried, "The gypsy must be calling for me!"

She stretched her slender arms from between the bars, and cried, "Then that's you kidnapper, damn you! Damn you all!"

Sophie cried, and she and Anne ran away, pulling Eustache behind them."(37)

In this text The realistic meaning of the sound was employed through the film tape, which began with the use of the loud scream, which is a human voice emanating from a child, and then the meaning increases with the occurrence of The noise in the defamation column is a louder and more deafening sound; The response of the old woman to shouting in two places, which led to the sequence of these recruitments through a tape that progresses through the dialogue and the rise of that sequence by meeting the shouting with (the screamer), which gives us an explanation of the picture by hearing it through a cinematic language that became clear according to the meanings and the escalation of events. But in the story (The Robinsons), we find the realistic level of sound evident in the narrator's saying: "On our way back to the tent, we heard the dogs barking and saw Ernest running towards us at full speed He shouted, "Dad, bears! There are bears chasing after me!"

When the two giant bears reached the clearing of trees, they chased after us on their hind feet, snarling to attack us, we shot at them at full speed we had one of them groaned, and we shot the other when they swooped down on Fritz.

She screamed: "Praise be to God! This was the biggest danger we have faced so far. We did not find any snakes, but these bears were no less dangerous than them. We did well today"(38). In this text, the writer looks at us by employing the word (screaming) with its realistic connotation mixed with shooting for fear of attacking animals. (The father's screaming) and the second (the screaming) praise be to God, which indicates the strength of the situation and the attention of the recipient to the escalation of these events and his attraction to them.

The reader does not go far until he finds another sound level in the same story as the one that the writer mentioned to us in his following saying:

((Then they headed to the hill of hopes, which they found occupied by the monkeys that attacked them when they arrived there, and after fending off the monkeys' attacks, they spent a long and lonely night alone.

Fritz wrote to us: "We were afraid, because during the night we heard so loud clamors that all the animals fled after them, it was a roar like an elephant or a lion, so that the dogs trembled, and giant footprints spread everywhere, come to us, father, we Salmon, but we are not able to withstand this danger!)) (39). We are here in front of a narrative text in which the sounds of animals were employed in an accurate cinematic language with its realistic, not symbolic, meaning. This is indicated by the narrator's saying: (because we heard very loud noises during the night), and because those voices are loud sounds like the roar of a lion or an elephant, in addition. It was alone, which helped in the escalation of the narrative event in a clear language that drew the minds of the recipients to hear this narrative event and follow up on its details.

The third topic: the symbolic meaning of the sound

The symbolic meaning of sound is one of the most important meanings in the cinematic language, and its importance is represented in being an allegorical signifier. For her, metaphor enjoys rhetoric and reduction in exposition"(40) ; This is because the metaphor is a viable alternative to the literal expression in many places (41). In fact, ((In this type of stylistic use of the sound effect, the sounds are selected and installed in a way that pushes the storytelling into semantic areas that go beyond direct handling, and adopt interpretation in a metaphorical dimension. A reconsideration to decipher the semantic code carried by the sound effect in the context of its connection with a visual design)) (42).

The symbolic meaning of sound is a very important meaning in the cinematic language.

The phonetic metaphor is formed by bringing sound, It gives an allegorical impression, so the sound complements the image with a symbolic

basis according to the metaphor mechanism. Convince the public that Something that can be seen as something else with a symbolic expression of the intended meaning (43) which leads to the creation of a mental image, i.e. a process of coordination of the image in the feelings and mind of the spectator, and this acoustic symbolism ((makes it effective to be charged with meanings that summarize the expression and express metaphorically for the creative, symbolic expression) (44), and in the end, the sound in its symbolic connotation becomes left to the recipient to determine what is desired through it, for ((the imaginary act transforms the reproduced reality into a guide... He paints the imaginary as a figure that helps us visualize that thing that the evidence points to)) (45). Perhaps we can pick up this sound with its symbolic meaning, as mentioned in the story (Around the World in 80 Days), we find the narrator saying, "Captain Philius Fogg looked at him with a long look and noticed calmly that he was really serious. Although it was safer to slow down the boat and stop at the nearest port, the day turned into night, and the night into day, and the storm raged around them, and there were no other boats within sight, for (Tancadir) was sailing alone"(46). The reader of this narrative text finds that a cinematic audio language is branched from it. This language is distinguished by its symbolic connotations that borrow the sound of eruptions from the volcano to the storm, thus forming a cinematic language that conveys the required understanding of the implication of the literary narration, and establishes its sound starting point in the mind of the reader in an audio image that his imagination conveys to him in the audio tape. Through what gained storytelling. In the story (Heidi) The sound, with its symbolic connotation, seems clear in what the author says: As soon as Dita was gone, the old man returned to his seat. He stared at the ground without making a sound. Meanwhile Heidi was enjoying looking around her new house, and she explored until she found a barn built across from the hut. That was where the goats were kept, but It was empty, Heidi continued her search and reached the pine trees behind the hut, heard the wind

whistling through the branches and then ran back to her grandfather, and Heidi stood before the old man and did nothing but stare at him..."(47). After reviewing this story passage, we have the right to say if the symbolic phonetic indications of the sound of the wind in the previous text are the indications of the sound of the eruption of the volcano to indicate the seriousness of the situation, then the symbolic phonetic indications of the sound of the wind in this text are the indications of the sound of the whistling of the nightingale in reference to the life of tranquility. And the fun and enjoyment experienced by the character (Heidi) with the atmosphere of nature and the nature of the situation and the narrative event that fits with it, and thus this narrative text is loaded with a cinematic language that imposes the coded phonetic connotations, and contributes to the process of suggesting through the narrative space and the event and its auditory consolidation.

This symbolic voice is embodied in the story "Frankenstein". In the words of the author: "I stood at the back door and stared at the clouds following the storm, and suddenly thunder pounded all over ! A moment later a bolt of lightning struck an old oak tree right in front of me, splitting the tree in half and setting it on fire. And when I went out the next morning to check on the tree, all I found was a burning bush and bits of wood scattered all over the place"(48). This narrative text forms the pillars of its cinematic language that penetrates into it with sound connotations of necessity directed to the insinuations emitted from the crisis situation, so the nature of the realistic voice of the promise is normalized with the nature of the bombing of war and its weapons, especially since the thunder was accompanied by a lightning bolt that changed the tree from Alive to lifeless, so it was worthwhile for the audio film to be audible in a symbolic form: (Bombing) mediated by the synergy of what is literary (story) and its excerpted event, and what is cinematic: the sound of thunder wearing the sound of bombing. In the story (Dracula), we find the symbolic voice embodied in the narrator's saying: A little after midnight, a strange sound arose from the sea, and without

warning the sky exploded, and the waves rose, declaring their anger, and turned the sea into a wild beast. Crowded, holding their breath, waiting for the boats to arrive One by one, they went to sea safely to the port, so that they might rejoice in it”(49).After examining this narrative text and its language, we find that this text celebrates the narrative text in the cinematic audio language with violent and rebellious symbolic connotations through the sound coding of the explosion and its dominance over the real sound of the sky in reference to rain and the accompanying thunder and lightning.The cinematic language in the literary fictional text strongly defended the desired benefit, which is to form the appropriate sound for the transmitted narrative connotations, which led the cinematic language to flow with the coded phonetic connotations in order to fit as much as possible.We find this voice represented in the story (The Hunchback of Notre Dame). In the words of the narrator: Within a few minutes the chapel was filled with those who wanted to compete, and the first stood on the barrel, put his head through the window and revealed his face.You can imagine the funniest faces that anyone could make. This is what each of these did when they stood on the barrels. There was no one on their seat anymore. Everyone started shouting and screaming, and with each new face appearing from the window the laughter broke out more, and soon Everyone in the crowd began to straighten their faces, assuming the exact same poses as the person standing on the barrel ! (50).

— Here and in this narrative text, the cinematic language practices at its sound levels the symbolism of the explosion, but this time for the sound of laughter to suggest the absolute dominance of the intensity of laughter over the characters, taking from this sound intensity symbolized by the explosion and its affirmations as a basis for broadcasting the required narrative overtones and rooting it between literary and cinematic.In the story (The Swiss Robinson Family), we find the symbolic voice embodied in the writer's saying:”The storm destroyed many things, everything drowned, our bridge was

destroyed, our pipes exploded. We had many tasks to do, and after days of work, I felt boredom creeping into the same children. It's time for a new adventure...”(51).

We discover through our reading of this narrative text that the symbolic meaning of the sound is closely related to the situation the family went through, coupled with the wreckage and the explosion. It is these metaphors that made the cinematic language very precise ; When it was associated with connotations charged with the feeling of despair, which the narrative text referred to its horizon to cinematic representation in the process of a phonetic linguistic pairing, borrowing the sound of the explosion of pipes, generating great acoustic excitement around linguistic signs and loaded with its connotations.We also find this phonetic manifestation clearly in the story (Around the World in 80 Days), the narrator says: ((As the train was on its way to Illusions, there was a loud crashing sound, the train came to a complete stop on the tracks, and all the passengers in the wagon looked out, but could see nothing, and suddenly the train started moving again.

”What in the name of heaven?”asked Barspato. Then he turned to Philias and said, ”I'm going to check it out, sir.”

,and then the passengers began to shout.

By looking at the words of this narrative text, we find that the sound effects in it / the symbolic sound were employed to the sound received by the auditory mentality of the recipient mixed with the sound of the collision or expressing the collision with a boom resembling the sound of an explosion, which causes a shift of the sound to a symbolic connotation that establishes the sound effect at the heart of the narrative text Forming a continuous series of fiction and cinematic in a language that attracted the attention of the recipient by means of sound gradation, as we mentioned above, considering that the word (bang) is a symbolic phonetic model in the cinematic language, and the phonemic connotation of the word (noise), although its connotation was realistic, but it contributed to giving The symbolic sound in this text and its reinforcement, which indicates a clear indication

of the impact of the audio employment in a cinematic language that addresses the (nascent) segment by mixing symbolic and realistic connotations to give acceptance and harmony that draws them to follow the event and take the lesson from those scenes.

Or, in Heidi's story, we feel the symbolic meaning of the sound in the narrator's saying: ((Heidi laughed and jumped up in glee, saying: "Grandpa, are these ours? Are the two ours?" He replied: "White is called Little Swan and brown is Little Bear, and now help me." feeding these hungry animals.

I helped Heidi feed her and put her to sleep, and then quickly finished her dinner, eager to try her new bed, Heidi soon fell into a deep, restful sleep. She knew nothing of the strong winds that were blowing outside, making the hutch's planks groan and shriek, and her dreams were blocked by the frightening sounds of breaking branches. trees from approaching them.

In the middle of the night the old man woke up and whispered to himself: "The girl will be afraid." He went up the stairs to the storeroom and stood by Heidi's bed.

And in the remaining faint moonlight he could see the face of the sleeping girl, who was lying under the thick covering, her cheeks blushed, her head resting silently on her little full arm, in fact a small smile was on her face."(53). What we notice in this narrative text is that the sound cinema led the recipient to engage in the symbolic connotations of the sound emitted by the hut wood. Mixing this sound, it is represented by the angry squeak, and there is a symbolic audio connotation that formed an important aspect in highlighting the function of the sound, as in the phrase (Her dreams prevented the frightening sounds of breaking the branches of the trees). (Moaning / squeaking) of the wooden boards founding the hut, and it is the sound material that governed the cinematic language in this text, including the employment of a clear indication of the harmony of the character (Heidi) with the new life, and this is an explanation for the recipient of the importance of complete harmony with the place and its parts and attachment to that The place, which gave a clear

picture, a clear sign, and a visible vision in front of the recipient. The reader does not go far until he finds another phonemic level in the same story, as in the narrator's saying: ((The lady said to Heidi: 'Look at these books, and she gave the girl a little pile of colored books. At first Heidi smiled happily, but then she opened the second book and let out a shriek, staring at it for a moment or two, then tears began to fall from her eyes and eventually broke into tears, Grandma looked at the picture carefully. He was nibbling from the bushes, and in the middle was a shepherd looking at his happy flock."(54). We notice here an agreement between the narrative and cinematic language with the symbolic meaning of the sound that dominates the textual paths in this text of the story. It is formed through the use of the sound of the explosion to cry, which is the sound that deepens the sound of crying and its urgent cinematic emissions that insist on the recipient and even lead him to hear it cinematically by wearing the audio effects that indicate significance and establish their preservation. We have mentioned above - to indicate the sadness and repression of the character (Heidi) with her longing for her previous place and seeing the image that was a recollection of what is in it, and we also find in the phrase (others are nibbling from the bushes) a phonetic connotation, especially in the word (gnaw), even if it is issued by It is not human, but it has indirect symbolic connotations that worked to develop the phonetic aspect at its symbolic level. As for the story of Frankenstein, we find other phonetic indications, as in the narrator's saying: "And since the city was closed, I had to cross Lake Geneva by boat, and fortunately I was able to borrow a boat from the inn I was in, and during my short journey the weather quickly turned for the worse, and the lightning flashed in the The sky had been clear only a few minutes ago, and it started to rain, so I rowed the boat with all my strength to get to land. The sky was overcast with clouds, and it was hard for me to see my way, and thunder pounded over my head as I was advancing quickly towards land."(55). In this narrative text, we see a symbolic meaning of the sound, especially from the word (bombing),

which makes the amount of sound effect in the narrative text huge through its sound structures and its anecdotal implications exclusively between the symbolic (bombing) and the realistic (thunder) meaning so that the sound cinema is represented according to these Formations in a cinematic language preceded by preludes to that (sound) with (raining) and (the sky is overcast with clouds) with a personality contest for those weather conditions, which indicates a clear indication of the narrator's accuracy in choosing his words and the extent to which they resonate on the recipient, including the permanence and vitality that were entrenched in those Influential language. Hence, we highly realize the sound has a vital impact in conveying the literary cinematic image through the realistic level (thunder) and the symbolic level (bombing), and this interaction led to a convergence between the different sound levels.

And in another place of the texts selected for study, specifically in the story of Dracula, we find this symbolic phonetic indication represented in the following narrator's saying: ((Mina would have remained safely in the sanatorium until sunset, when she was not able to travel, and the men would be keen to return before that, however, Van Helsing, just to be sure, spread garlic and crosses around the room, then took out a piece of the sacramental bread and touched her forehead. And when the bread touched her skin, Mina shrieked with a loud shriek that ripped off everyone's hearts.)) (56). After reviewing this narrative text, we find that the meanings of the symbolic voice came here to employ sympathy, the sympathy of the present in the narrative text quoted with the character (Mina), so the cinematic language emanates from the top of the story pyramid to the bottom towards the direction of sound effects and the sound of the scream echoing with symbolism necessary to engage the influences. The phonetic is at a greater depth than the narrative current, in addition to that, the linguistic aspect that the author formulated on it (Mina screamed a cry) From Derivation of the absolute object from the verb gender has a moral confirmation

significance that helped to show the phonetic level in the literary text.

,we find the representations of this voice very present In the narrator's words:"He came back to us covered in mud and about to weep, we would all have burst out laughing if he hadn't looked so bad.

I asked him,"What happened"?

'I was trying to get some bamboo to use,' he answered, 'but I got caught and fell into the swamp, and Turk saved me when he pulled me out'!

We all felt lucky to have this pet, and Jack's idea of getting the bamboo was exactly what I needed to implement the idea that has been pressing on me recently)) (57).

Conclusion

Through our reading of this narrative text, we can say that we can classify the cinematic language engines through it into the category of audio-audio cinema distinguished by the symbolic meaning of the sound: (We explode with laughter), the matter that contributed to dragging the recipient with audio and sound effects into laughter by directing the explosion and its transformations Which combines comedy and the bitter reality experienced by the family, which gives a clear indication of the power of influence.

Margins

1. The structure of the sound tape of horror scenes in the movie, m. M. Ali Haider Khaled Farman, Institute of Fine Arts in Baghdad, Lark Journal of Philosophy, Linguistics and Social Sciences, 30th, 2018 AD: 4.
2. The source and the page are the same.
3. See: The stylistics of the story: a study in the Iraqi short story: 80.
4. See: Film Directing Idea: 138.
5. The structure of the soundtrack of horror scenes in the cinema: 5.
6. Around the world in 80 days: 43.
7. Heidi: 37, 38.

8. Frankenstein: 25.
9. Film Editing, Asmaa Youssef: 225.
10. Dracula: 39.
11. The Hunchback of Notre Dame: 74.
12. Around the world in 80 days: 12.
13. Same source: 22.
14. Heidi: 14.
15. Heidi: 23.
16. Same source: 36.
17. Frankenstein: 65, 66.
18. The Hunchback of Notre Dame: 74.
19. Same source: 49.
20. See: The stylistics of the story: a study in the Iraqi short story: 82.
21. See: Cinematic language and writing in pictures: 117.
22. See: The soundtape structure of horror scenes in the movie: 13.
23. Same source: 4.
24. See: Understanding Cinema, Lodi Janetti, see: Jaafar Ali: 250.
25. Around the world in 80 days: 67.
26. Heidi: 46.
27. Frankenstein: 43.
28. Dracula: 71.
29. The Hunchback of Notre Dame: 52.
30. The Swiss Robinson family: 1.
31. Around the world in 80 days: 53.
32. Same source: 66.
33. Heidi: 22.
34. Heidi: 29.
35. Frankenstein: 64.
36. Same source: 73.
37. Dracula: 27.
38. The Hunchback of Notre Dame: 37-38.
39. The Robinsons: 56.
40. The Robinsons: 68.
41. The structure of the soundtrack for horror scenes in the movie: 7.
42. See: Theory of Meaning in Arab Criticism, Mustafa Nasif: 84.
43. The stylistics of the story: a study in the Iraqi short story: 85.
44. See: The soundtape structure of the horror scenes in the movie: 8.
45. Montage is an allegorical installation: 491.
46. The Imaginary and the Imaginary from the Perspective of Literary Anthropology,

Wolfgang Iser, TR: d. Hamid Hamdani, Dr. Al-Jalali Al-Kiddiya: 8.

47. Around the world in 80 days: 52.
48. Heidi: 13.
49. Frankenstein: 14.
50. Dracula: 31.
51. The Hunchback of Notre Dame: 10.
52. The Swiss Robinsons: 67.
53. Around the world in 80 days: 67.
54. Heidi: 15.
55. Heidi: 47.
56. Frankenstein: 33.
57. Dracula: 69.
58. The Robinsons: 48.

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