

EXPRESSIVE SEMIOTIC MESSAGE IN BODY LANGUAGE**Mahran Abdul-Jabbar Kazem¹, Dr. Salem Shadhan²**^{1,2} College of Fine Arts, University of Baghdad**Chapter one****Semiotics in cinema and its use in expressive body language****Methodological framework****Abstract**

Semiotics played a major role in all literary and artistic works and was distinguished greatly in cinema that relies on the language of expression. Therefore, semiotics and expression mixed even with the language of the body, whose role increased until every movement and action of the body movements and actions became an added value to the structure of the cinematic film. Hence the title of the research, which contained four chapters. The first chapter contained the research problem, which was summarized in the following question: How was semiotics employed in cinema, and how was this expressively embodied in body language? Then the importance of the research emphasized the necessity of a study that combines these variables (semiotic, expressive, and the body in cinema). The research aimed to reveal how Siemicism employs body language in the film. The second chapter contained three topics, the first is semiotics, its origins, its philosophers, its expressive properties, and its differences from semiology, then the researcher touched on the most important advantages of its theorists from De Saussure and Peirce and their divisions depending on the signifier and the signified. As for the second topic, the discussion focused on the origins of body language in the fictional film, then symbolism, its connotations, and its expressive engagements in body language, depending on the motor performance and its connection to all the elements of the image that belong to the specificity of the subject and types of the film. Also, how were the connection and dependence of semiotics, expression, and cinematic techniques and the result of their association with each other? The third topic, dealt with the uses of expression in cinema between the significance and the semiotics of the body, how to employ all of this expressively, and how it worked with the philosophers of expressionism in Germany and France. The researcher came out with a set of indicators that were adopted as a research tool after presenting them to a group of experts. The third chapter included the analysis of the selected sample, represented by the movie (The Hunchback of Notre Dame). The fourth chapter included the results, conclusions, recommendations and proposals, and a list of the most important sources and references adopted by the researcher.

Research problem

There are many commonalities between semiotics, expressionism, and body language in cinema, as they are distinguished and complement each other to contribute to the construction and interpretations of great beauty and importance, and to add to the image distinctive aesthetic artistic connotations and values. Hence the research problem, which was summarized in the following question: How was semiotics employed in cinema, and how was this embodied expressively in body language?

The research objective

Demonstrating how semiotics employs body language in the cinematic film.

The importance of the research:

The importance of research lies in body language in fictional films, its effects, development, and investment in stimulating the mind of the recipient in communicating ideas in the Iraqi fictional film.

Research objective:

Revealing the semiotics of the body and its uses in the language of cinematic expression.

Research limit

Objective Limit: Cinematic films in which the semiotics of the body play as a basic language of expression.

Spatial Limit: World Cinema

Time limit: from 1996-2000:

Chapter two**Theoretical framework****The first topic****Introductory features of semiotics**

Many believe that semiotics began in the last century, while there are clear indications that historically semiotics began much before this date. Some ancient scholars and philosophers found, nurtured, and cared for, including Arab and non-Arab writers and philosophers, and that was more than two thousand years ago. Plato referred to the expressive properties of semiotics, which are characterized by the linguistic characteristic, and sounds, and these sounds are expressive tools to convey meaning.

Sometimes it is between the word and its meaning, i.e. between the signifier and the signified, or sometimes it is not uttered. This may express the reality of the thing. Plato referred to the expressive properties of language, thus, sounds were tools that express many phenomena (1). The greatest signs have presented life itself, but these theoretical starting points for this study differed from one to another, and from one nation to another, due to the difference in the historical era, and the difference in civilizations and ideas started from ancient civilizations such as the Greek and Arab civilizations, but these are within the framework of subjective experience and did not enter within the framework of objective scientific experience (2). The history of seismology dates back to the beginning of birth, that is, about two thousand years ago. Eco believes that the Stoics were the first to say that the sign is a signifier and a signifier, significant, signified, and that contemporary mechanisms were based in their philosophy and intellectual dimension on the discovery of novelists and that the sign is the types of semiotics (3). Ambertwick emphasized the role that semiotics can play even in the world of racism and hatred, so his answer to that was simple, as they taught the French child that the word lapin (arranged) is a word among thousands of words belonging to other languages that are also used to emphasize the same thing in the external world, i.e. the world that is called human is not like that except in the occurrence of a referral to meaning (4). Semiotic behavior is something else

in its simple and profound limits alike. It is a new formulation of the human experience outside the material constraints of things. Man has discovered its other side. Through these signs, it became possible for a person to talk about what is required, often about the answer, employing what replaces it or compensates for it (5).

Semiotic trend: French_Ferdinand de Saussure

In the beginning, we must enter into the world of semiotics, with the French trend represented by Saussure and his talk about simple emotions, passing through social rituals and uvula with major professional inclinations” (6) as this science appeared with the grace of methodology at the beginning of the twentieth century on (De Nour (Sh. S. Pers) (7) for the abilities of semiology to see the light at the hands of Saussure, who considered it a science more indicative than the science of proportions. He also considered its subject to be the study of the set of systems of signs used by man. (8) “We find the evidence here in linguistics and as a prelude to the syllogism of the body. At the beginning of the last century, the Swiss linguist Fernando Dussossier heralded the birth of a new science that he called “Sociology.” Its mission, as stated in his studies, which were published after his death (1916), is (To study the life of signs within social life. The stated and implicit purpose of this new science was to provide us with new knowledge that will inevitably help us to better understand important aspects of human existence in its individual and social dimensions.” (9) Perhaps we find between Samartuqiyya and the Nusayri rhetorical framework. The semiological project was "confined to language and does not go beyond the cognitive domain of the human sciences, and with it semiotics and all the significant systems. This project was carried out within the framework of the communication theory. Hence, it began as if it was attached to linguistics. Saussure worked on developing the concept of semiology so that this concept was defined in the framework of the general theory of language (10). There is a set of laws that we find Saussure developed in legal ways. Also, linguistics is only a branch of this general science, and the laws that will be discovered by semiotics will apply to linguistics. Thus Saussure made semiotics a major and linguistics a branch (11). Here we find de Saussure putting linguistics as part of a semiology that accepts the possibility of overturning the Swiss proposal that linguistics is a part of sociology as a branch of linguistics (12). The researcher puts forward what Benveniste says about sound confirmation in semiology. Benveniste must say: “At least there is a definite issue, which is that the sociology of sound, color, or image cannot describe sounds, colors, or images. Rather, it must borrow the translation of the language as a means of necessity, and therefore its existence is possible only through the semiology of language (13). We must discover how Saussure views the sign. And "Saussure considers that the world is an entity that the sign is a dual-structured unit, consisting of two sides similar to 'the two sides of the paper', and it is not possible to separate one from the other. The first is significant, which according to Saussure is a psychological reality or a specific image that is produced in the listener's brain by the series of sounds that his ear picks up and is summoned to the listener's mind. A mental image or concept is signified. Therefore, we can conclude from this definition that the sign, Saussure’s contract, is the product of a psychological process. However, the common use of Saussure’s term defines the signifier as the series of sounds itself, not the sound image that they cause in the listener’s brain. Accordingly, the signifier in this new context becomes a physical, not a psychological reality" (14). Saussure believes that the signifier and the signified have an

immaterial, psychological form, and language itself is a form, not a matter, citing that a train at twenty-five minutes past eight at night is always considered a train, even if its locomotives, the distribution of its vehicles, and the workers change. Also, the street remains a street, even if it is rebuilt and rehabilitated again. This parable refers us to de Saussure's vision of the formal function of language, and not as a tangible substance. Therefore, all units that perform the same function can be counted as moldings of the same pattern, on the basis that moldings used in building the street, locomotives, vehicles, and workers do not affect the signaling system for deducing the train and its departure time from the station. Susser is considered the one who developed the language that expresses ideas and collected the sign to have an opinion on it. "(15). He also indicated in his book *The Goal of Linguistics* that language is a system of signs, that express ideas, likening this system to the system of writing and alphabets, such as those used by the deaf and speechless, military signs, religious rituals, etc., and it can be said that de Saussure "was able to establish a worthy scientific method whose effects extended to semiology, by paying attention to linguistic patterns that were not in the circle of interest in linguistics, as he traced the linguistic signs in a communicative framework" (16). De Saussure considers language as (a repository of signs, and the sign is a basic unit in the process of communication between members of a particular society, and it includes two main aspects, namely the signifier and the signified). Therefore, we find the signification in Saussure expressing the overlapping of linguistic expressions and their oppositional relationship (17) and there is no value for ideas devoid of signifiers, and there is no value for signification without ideas and their existence independent of each other is impossible. Then the significance is not formed except within the system, or the linguistic units and it is not known except in their contradictory relationship." (18). Meals, in short, all the rules and recipes that make the meals consistent with or contrary to the fixed belief of the culture. The menu in any restaurant represents a sample of the criminality of the food in that society. Saussure argues that the relationship between states is arbitrary, saying, "The arbitrary nature of the sign, the signifier and the signified, is arbitrary" (19).

The relationship between the signifier and the signified in Saussure can be represented as follows

The American Direction: Charles Sanders Borse:

In one of his most enlightened moments, Bors wrote, "I could not have taught anything, whether it be mathematics, or ethics, or metaphysics, or gravity, or thermodynamics, or optics, or chemistry, or comparative anatomy, or astronomy; or psychology, or phonology, or economics." or the history of science, (20). Likewise, Alwest is a kind of playing cards, and Peirce, men and women, and metrology proceeded only from a semiotic point of view (21). Semiotics has a comprehensive cognitive activity. It is concerned with everything that directs the human experience through the totality of its languages and all its dimensions (22), since semiotics, according to Peirce, is the science that studies the functions of the sign that are based on logic, phenomena, and mathematics, to reach what all the signs used by the scientific mind should be. As Burs asserts, "We do not perceive the world directly, and we cannot say about it. Here, the researcher sees the relationship between the signifier and the signified, which Berry proposes through his three-step biography of understanding social values and their implications. The sign is three-dimensional, and there are patterns of the sign:

The single sign: "the existing thing or the actual reality that constitutes a sign, and it cannot be

a sign except by its kind, thus, it includes a customary sign, or rather, multiple customary signs (23).

The legal sign: a custom in the form of a relationship, and evil spreads on this custom over a humble one, as it is a customary sign, not the other way around (24). Let's see how to identify the sign and its effects on humanity. It's a sign of how humans adapt and prevent anything conventional "The Arabic sign, the laws are at the level of the groups, and it is what (25) all people are familiar with and agreed on the situation of human beings. If the sign is based on a real existence, then the Arabic sign has a humble custom through human beings, and all that people comment on is embodied in transcendent things and is defined as the general law and the rule that is known among people. If the diversification sign is abstract, then the Arabic sign is completely general, and it is in the form of a sign (26).

The qualitative sign: "It cannot be a sign, but praise is not absolute by its nature in terms of being a sign" (27), thus, the researcher can see how the sign works and uses in terms of human sensitivity to that sign to form an idea. This sign is represented during its work as a sign embodied in an incident, but without being placed in a context that reveals its significance. Rather, it exists only as a general feeling separated from any context. Suppose, for example, that we listen to a foreign song, without knowing the language in which it is concerned. For this song represents a qualitative sign that is separated from any specification, but it is a symbol that we have a group of sensations that cannot operate unless it is realized in the unique sign (28).

The deliberative level: the interpreter: "The interpreter is not the one who interprets the sign, it is a sign that refers a representative to its subject, just as the translator says that our word in a foreign language (man) in English, for example, refers to the same subject to which the word *homme* refers (in French) and is distinguished by its mediating character, that is, it connects the subject and the proverb, thus facilitating the interpretation of the sign. Burs distinguishes between three forms of relativism: the direct, the dynamic, and the final.

- The direct interpreter is associated with the awareness of the sign in itself. It relates to the data of the direct subject, and its significance does not exceed the limits of direct experience required by common perception.

The second topic

Body language was associated with movement, so movement is a result of the movement of human organs to represent the action of nature, moving according to a system and linked to a specific rhythm. In the Name of God, the Most Gracious, the Most Merciful (It is not for the sun to overtake the moon, nor does the night outstrip the day. They all float, each in an orbit), God Almighty has spoken the truth. (30).

Primitive man, who is unable to see and analyze and perceives only sensory, began to express his innate instinct through dancing and movements associated with the forces of nature, trying to control ("The primitive dance was a transgression of fear of savage nature and arrogance, and then it was in harmony with the degrees of urbanization of this nature. The Egyptians, as if they were moderate in keeping the eye, and the dancing movements and gestures came as the sense of the body in a fixed way) (31).

Avatar in Outer Space: It's done with crumbs in the flourishing of lands in coldness and decline, and falling in very cold sexual scenes. The absence and blurring of the role of the body in the

idea of birth came as a result of this, and that was in the family's reaction to the news of the mother's "pregnancy", the functions of eroticism are in the functions of self-perception of the human body in the absence of linguistic concepts about other beings, where the number was written at some point, as dogs to bark on four knees to protect themselves from the outside world's imaginary feline monsters, they are trained by a father who has the power to shape language, body, and perception. The body under reality, under this linguistic and existential oppression (represented in the father's sadism), can only become a "strange/exotic" body. Perhaps the scene of the young man dancing to the tune of music establishes the approach when the son plays a monotonous melody. The picture shows a state of high levels of the body. This state did not provoke your birthday until late until the girl collapses despite her insistence on a schedule and binge eating sweets. The current authority is under a perceptual repressive power that suppresses him internally / materially and not only externally / materially only, even when he decides to escape from this domestic prison, the girl (Bruce) does that directly, but directly the image turns into the authority implanted by the authority / the father, in a violent scene, continues to run sports weights and affects the energy in the mind, the father kneels. In the short film, *The Black Spot*, the actor's performance relied on the body's physical techniques to communicate the idea of the film through body language in that the person who greed for money is imprisoned, and thus the director dealt with the technique in the spot and the movement and employment of the actor's body in connecting to the plot. The director was able, through the short film, to communicate the idea confined to the technique and the represented body, which is far from the dialogue. The cinematic image was able to communicate the treatment through this film. We must refer to some Iraqi experiences from the Iraqi cinema, so we must stop at *The Great Issue* by director Muhammad Shukri Jamil, where the late Sami Abdel Hamid mentions in an article in *Al-Mada* about body language from this framework, and here I mention an example of the theatrical work from the Iraqi movie (*The Great Question*), where the English actor (Oliver Reed), who plays the role of the English commander, gestures with his two fingers, which hold the butt of a cigarette and throw it to the ground in front of the Iraqi actor (Ghazi Al-Tikriti), who played the role of (Sheikh Dhari), to threaten him if he continued his rebellion against the occupation, it was the genius actor (Charlie Chaplin) or film actors who used body language in his silent films, without realizing that his physical gestures would be semantically understood by all spectators around the world, regardless of their spoken languages. The book of the scientist (Charles Darwin) entitled (*Expression of Emotions in Man and Animals*), published in 1872, and was one of the most important sources that dealt with body language and its interpretations. Allenbees, author of the book (*Body Language*), indicates that most researchers agree that the oral channel is mainly used to convey information, while the non-oral channel is used for negotiation between people and sometimes as an alternative to oral messages. It is a body gesture towards another body, the master towards the slave (32) how do you read the movement of the arms in body language? Crossing arms in the form of an x: Crossing the arms like the letter X in the English language indicates body language with connotations of comfort or resentment. This movement is also considered to have connotations that indicate anxiety, insecurity, or a sense of insecurity. Touching during a handshake: If someone touches us with his other arm while shaking hands, this indicates body language that expresses sincerity, appreciation, and trust. People usually do not touch each other unless they have respect, love, and appreciation. (*)

Lighting, color, their indicative significance, and their relationship to an actor in conveying the meaning to the recipient

Lighting and how to deal with the actor's body to convey the tasks of the psychological state or horror in the game movie, the lighting in the scenes of killing the victim contributed to the effect of terror on the recipient and drew a lot of audience feelings. Personality is defined as the sum of mental, physical, and social attributes and abilities that are reflected in the individual's behavior and thinking, and determine his view of himself and his dealings with society. Some psychologists believe that personality is not the sum of traits, but the sum of multiplication. What is meant by multiplication is the interaction of traits with each other under environmental conditions and a specific social context. Understanding and evaluating the personality and revealing its secrets for long periods depended on self-conceit and life experiences, which often fail in the face of psychological tricks, awe with horror and anticipation, in pulling the audience together with the actor's technique and gestures in composing the scene (33). Color must be placed in certain connotations to clarify the idea. It helps in drawing the general psychological atmosphere of the recipient, not to mention the intellectual and aesthetic dimension in clarifying the uses of lighting that helps body language in communicating meanings easily to the mind of the recipient. The dramatic use of colors took many curves and perceptions according to this director's method to express the presentation of the event and to escalate the dramatic tension. Color has come to play an indispensable role, and undoubtedly the perception of colors is in relation to the shapes in the structure of a perceptible world. Here, color becomes the mental image not of sensory reception, but is strongly linked to memory. The mind adds the idea of colors to the idea of shapes, and that color is not a specific characteristic of those shapes, and because it is a creation of the mind and not a sensory perception, (34). This is what connects us to the social dimension, gives clues, and helps the actor by communicating its kinetic, psychological, and symbolic meanings to the recipient. In the ordinary cases of social life, some sensory positions control the organization of social interactions, as they monitor all threats that may appear from the person we do not know, and allow, in return, to facilitate the determinants that guarantee the exchange process automatically, where the body must dissolve into the ritual, not draw any attention, and the physiology of color is related. It turns out that the colors according to their types have signs * of the human being, represented in the acceleration of the heartbeat, the alternation of frantic movements, turning and blinking, and the increase in the ability of the hand to conduct heat and electricity with its increase in moisture and sweat secretion, and a difference in movements. Movements and gestures: There is a relationship between movements and gestures because they are linked to each other. The beginnings of cinema relied on the movement scene and the gestures of the actor in the beginnings of cinema, as in the Lamir Brothers in the movie A Journey to the Moon, and all the beginnings of films relied on movement and gestures, which are an important part of body language. The suggestive movement was the basis for attracting the audience to the cinema, and the reality is that the films that appeared at the beginning were limited to depicting the actor's movement in using his body. What characterizes the concept of the shot is the biological supporter (or the narrator and all the details that the shot contains, must be arranged, emailed, or selected, to convey the meaning to the spectator, that is, in short, it is the essential concept of plastic analysis and visual portrayal in the film: This helps to enable the installation of the snapshot from any other type of art or visual images such as drawing, as

they are not the only elements of distinction. The shot often contains movement, and this movement in the shot is an essential element (35) He rejects the restrictions that characterize the "interpretative" dance style, and therefore he sees the movement as an interpretative karat. Since the actor is a bearer of a message and a producer of the sign he will remain throughout the show as one of the most important factories producing the meaning that must be transmitted to the recipient, who is the second partner and the other party, is Marta Graham and her contemporaries. They are attempts to rediscover the expressive function of dance through direct orientation to the essential elements of choreographic form, i.e. movement design (36). Therefore, the discoveries of the art of body language through the harmony between the gestures and the actor's face and his expressions, and between the language of dance and the language of the body in the art of Bali is considered one of the arts of postmodernism. The movements in the movie (How) differ from the movements in the film from the movement of the actor's body and the movement of real life in a vast world to be able to face this larger scale of life within himself. For the camera, it doesn't happen through broad gestures, but it does, and this is what I believe in it—through a spiritual commitment to something bigger than oneself (37)

A formation in the theater begins with the performative space of the actor through his movement, which gives the space dynamism through the movement of the actors and its development, which gives the soul to the body of the cat who was dead after he came out of the author's hand. This movement, which begins in front of it, continues to build the performative space of the actor within the space of the scene, as movement is one of the most important basic elements of directing proposed by (Alexander Dean), which is expressed as "(1) composition or composition (2) photography (3) movement (4) rhythm. It is included in the work of the remaining four elements, as it is considered one of the visual components of the body, different in its eloquence, including in addition to the relationship of movement with masses and the rest of the components of the theatrical performance, the analysis of form: The literal visual embodiment, that the term (formation) is a name and means the ability of something to be shaped into shapes when it is associated with the film: it means formulating the shape or template on which the image appears, after choosing well and defining the goal: That everything that appears in the shot (38), whether it is a person or a thing, or that must convey to the viewer a meaning again, and confirms the ideological content in this shot, because the film in which the camera is accurate and the features of the actor communicate in his gesture has movements of decoration and accessories. The meaning is produced through action from the system of the cinematic scene in the semantics of the movements, and this, the show will turn into a large product charged with connotations and symbols. Its semantic function changes with the other components, transforming it from static to moving, so that they form the essence of the subject that spares you from the dialogue because the body language stimulates the mental side in the analysis of symbols and the formation of images in the formation of the idea sent to the audience.

Montage, tricks, and shorthand in body language: Due to the digital revolution, the number of digital cameras and their accessories and various digital means complementing the film production process will significantly increase. The work of artists will be better, and the digital revolution will inspire a succession revolution of imagination, creativity, and liberation from the authority of expensive production and authoritarian cinematic administrations that define

the creative artist's work and burden him with obstacles that distract him and his production, which leads him to underestimate the matters of cinematic work.

The performance of the actor and his employment of facial expression, which is an important starting point for the situation of communicating the situation by putting the appropriate expression during the facial expressions, the look of the eye, and the flow of feelings within the sensory expression of the performance of an actor in the communication of the situation, and we find the actor's look towards the camera in the expression of narrative films, including the scene in which there is a high-level expression on the big screen. These expressions show that he is closer to the character whose role he performs which is related to his greatness and loftiness, which makes this layer of the dialogue voice expressive of the lofty personality. As "The sound must be functional, have an expressive structure, and take the appropriate place in the cinematic line." The movie *Hayat Bay*, produced in 2012 and directed by Ang Lee, where the film was adopted 13 minutes after a ship sank and animals appeared in the middle of the sea, so you find the body language between Bay and the animals clear, and the director listened to the adoption of technology in moving the animals and the body of the actor through three animals on the boat of the little donkey, the monkey and the hyena, and then the tiger comes early, and here begins the most beautiful struggle for survival, and the body language and gestures of the actor began. The director presented a style by technically moving the body of animals in employing the body and the harmony of images in the conflict and pulling the recipient through a struggle between Bay and Park, the form of body language, tension and attraction, and divergence in the sea until the end of the film in the employment of a coming animal body and Bay's body to put a message for human life. The director succeeded in investing the image and the body and moving the animal's body through the computer in employing the image, technique, body language, movements, and gestures of the actor (*)

The third topic

Expressionism in cinema

The Genesis of Expressionism: Expressionism is the human will to present an idea to communicate it to society. In art, expression is an important element in the sensory communication between the artist and his audience through its tools in recommending art that resist historical classification, because it is linked to human conscience, emotions, and imagination, and it will not die unless man is stripped of his passion and feelings. In historical times, it flourished in Sumer and the Middle Kingdom in Egypt, and the era of the Romans, "the aesthetic of the reasonable was defeated and finally defeated by the idea of opposite attraction and expressionism." And it was in the Greek civilization that the first theorists were concerned with the language of expression. In historical times, it is said that the first to call himself a philosopher was Pythagoras (572-497 BC), and he called the study of existence (in the soul, nature, divinities, rhetoric, and poetry) the first philosophy. The first philosophers were the Ionians (philosophy of nature), the monotheistic approach to the origin of the universe, and the first of their philosophers was Thales (624-546 BC), who traced the origin of existence back to water. Anaximendris (610-547 BC) to the infinite, (39) Anaximans (585-528 BC) to air and Heraclitus (540-475 BC) considered fire to be the first principle, because it is always dialectical in formal change, "things are in continuous change." You do not go down the same river twice, for new waters are always flowing around you... Stability is death and nothingness.

Change is a struggle of opposites to replace each other (dissension, the father and king of things) (40). The complex brain was the human psychological apparatus, the feeling of emotion, fear, happiness, and thought. As for the philosophers of the Sufi trend (the Pythagoreans), they attributed the origin of existence to the number. Their philosopher, Pythagoras, considered that the harmony of numbers and musical harmony resulted from the existence of a mathematical mediator between the two types of numbers and melody, and considered it the objective law that affects the manifestations of life, “for the first time it presented a formal criterion for beauty. Many of the artists of Athens at the beginning of the fifth century were influenced by this aesthetic criterion (41). Socrates and Huysman, as well as Hippias, believe in the science of aesthetics. Huysman believes, "The science of aesthetics was born on the day Socrates was guided to answer (Hippias) that beauty is not an adjective inherent to a thousand things, for people, horses, clothes, the virgin, and the blooming are undoubtedly beautiful things, but above all that, beauty itself dwells” (42). Beauty here is an example of total perfection, and its essence is eternal images. As for the beautiful, it is the partial mortal imperfection, and the artist may try to approach the ideal of beauty by choosing and combining elements of the beautiful, so Socrates addresses the Greek sculptor Praxiteles, “It is difficult to find a perfect person from an aesthetic point of view, i.e. his beauty is flawless, when you draw a beautiful person, you collect from the people the most beautiful thing they have and present it in your drawing to get the person that you can call beautiful (43).

Cinema comedy: The researcher agrees that comedic films start with success, delight the audience, and create joy and laughter in the cinema. In films that present general topics, it is the ease of creating a comic paradox, but in comedy films, you need a more precise focus and depth in creating a paradox by relying on the body in comedy and the beginning of cinema with the language of the image and relying on physical expressions. The first comedy films relied on running, movement, and chasing (using scenes in which the kinetic body is used in comically fighting scenes, and Jakishan used it in many of his films. He used the body in a kinetic, comic way, as in the movie *The Drunken Teacher of Jezyah the First, the Second*, which performs comic combat scenes of an old classic character, as in *the Battle of the Train*, using and relying on the body in comic scenes in the fighting under the wagon, in the use of comic kinetic scenes far from dialogue, a comedy that relies on movement and bodily motor expression in the language of the image, by providing physical expression.

The expressions of the actor, as for the camera lens, require more accuracy and professionalism than in the theater. The cinematic language is the language of the image, so the actor must master the mechanisms of expression in the face that we pronounce in the dialogue, and the impersonation presented by the actor is easy to taste for the audience. The profession of acting in cinema has a great promotion and industry in promoting ideas. Here, the researcher sees that the mechanisms of physical and operative expression help the expression in acquiring the skill of the actor, and ways of presenting it (*) Many people believe that cinematic acting is nothing but a depiction of a strong personality and that the actor who possesses a strong sense and a love for acting has nothing but to memorize the lines of his dialogue and then jump to stand in front of the camera (1). Therefore, the expression of dialogue in the cinema disappears from the performance of what is in the theater, even on television. We find, for example, in the cinema, we watch the expression at length, and it takes time, because the camera displays the actor’s face in the close-ups, satirizing the actor’s expression in the subtraction, while we find

it in the theater of this space almost non-existent. We see recent discourses in the theater using some cameras and screens to display the expression of the actor, as in the play *The Wailing Hour*, they used advanced cameras, which are an intertwined part of the theater and cinema in terms of directing and performing. We see recent discourses in the theater using some cameras and screens to display the expression of the actor, as in the play *The Wailing Hour*, they used advanced cameras, which are an intertwined part of the theater and cinema in terms of directing and performing for the role. We find the work in many plays that have turned into films that met with great successes, such as *Hammett*, *Julius Caesar*, *Macbeth*, *King Lear*, *Diba Malakah*, and *The Hunchback of Notre Dame* we find expression and language. The body of the actor has developed more in the cinema than in the theater (**). If you ask any actor or actress about acting, each of them will present a different point of view from the other, and the majority of them will say: We do not know. It is a continuous puzzle..! However, the French actress, Simone Signoret, went with the eloquence of expression and analogy when she said that acting is like sex..you have to practice it, not talk about it! Therefore, the American actress Joanne Woodward chose to consider it a puzzle when she said, “When they ask you to explain the acting, words become insufficient (2), so you find the art of acting in cinema perhaps deepening in expression and providing physical suggestion in communicating meaning with a specific meaning in communicating the idea because facial expressions represent the diversity of the close-up shots, so the expression is accurate and calculated in front of a screen in communicating the psychological state of the character (***) .

The emotional expression of the actor

The actor is one of the mechanisms of expression in communicating the situation that the actor presents to the audience in the film, which is the expression of the situation in which he lives, and the impersonation of the character in presenting the expression. Katie Haas says sensual choices in acting are not usually made from traces or remnants of the memory of a historical day, but I used this clearer historical day so that the actor can identify - and take - from this day what constitutes a powerful experience for him. When you make choices for acting, (1) the vitality of the actor, which gives the person the feeling of living and integrating into the character, makes him live instead of the actor, sympathizing spontaneously without feeling. He lives in the personality, so he works in relaxation and exercises on mastering the sensory aspect communicates through the big screen the personal emotions of the recipient, so you find the actor’s craft in presenting the sensory expression in the flow of feelings through these exercises to become a craft in adapting the personality. Ahmed Salem mentions cinematic expression, which the researcher agrees within the psychology of expression (*). The study of the psychology of cinematic expression is completely different from the psychology of cinema, as is the case with psychological cinema. Since the first is concerned with the psychological distances from the means of expression, the second is concerned with the impact of cinema on the various types of the audience’s psyche, while the third deals with the films of psychological subjects. The aspects of artistic activity are considered at the forefront of human activity, and this has attracted the attention of psychologists through the study of literary and artistic works (2). The writer relies on his experience, which has continued in literary and artistic works for more than a quarter of a century in this field. Cinematic works that rely on capitalism in the film production are considered, so you find many production companies relying on the star

actor, and he is that actor who develops his tools in sensory expression that the audience sympathizes with and follows in theaters. He creates his audience through the mechanisms and craftsmanship of sensory expression, which is the link between him and his audience, and production companies also depend on this category of artists who have a large audience, as in the American star Leonardo Caprio when he formed a wide audience in the movie Titanic and continued with him to his last work. In this article, we will review a list of the most beautiful and best (15) of Leonardo DiCaprio's films throughout his career.

During an interview given by Leonardo DiCaprio (<https://www.imdb.com/name/nm0000138/>), he said according to his mother “While his mother was pregnant with him, at that time she was standing in front of a da Vinci painting in a museum in Italy, at that very moment, Leo kicked his mother’s belly, so at that moment I decided to name him after him, after Leonardo da Vinci.” Leonardo is a great artist, a talented actor, and an incredible performer, as evidenced by the awards and nominations his films have received, as he recently won an Academy Award (3).

The body language of the actor, Cairo, 2006, Qalyub Press

Chapter three

The Hunchback of Notre Dame 1996 movie

Sample analysis

1. The gestures of the actor's body, on a semiotic basis, constitute one of the means of expressing the dramatic situation

The gestures of the actor in a film are about attitudes, whether they are in rejection or feeling, and the mechanisms of an actor in the film are techniques that crystallized those mechanisms through close-up shots that made the expression more accurate. So we find the priest in the second minute when he finds the little hunchback wrapped in a piece of cloth, where we find the working mechanisms of the actor in the movie The Hunchback of Notre Dame was close to the shot, as here the director wanted to explain through the medium shot of the actor that the astonishment of hearing the child’s scream while he was in the scene left in front of the church to clarify the relationship between the priest and the hunchback fifteen years ago, how the priest linked the relationship between them through these medium and close shots, as in Figure (1). The writer wanted to clarify the relationship between the two characters by relying on the actor's expressions with semiotic gestures to clarify that relationship, and then he moves to an event over time, where the writer reduced it through the semantics of the actor's gestures. So we find the justified transition that paves the way for the events through the expressive gestures of the actor’s point of view that illustrates the relationship between the priest and the hunchback. We find the significance of the actor when the priest performed a prayer while he was surprised. He used the reference to prayer to define the dimensions of the character in the social and natural dimension, as in the picture (2), by indicating that his work is a priest. This harmony between the movement of the actor, the gestural expression, and the movement of the camera in the script has communicated to the audience details through this harmony between the gestures and the movement signals of the actor, so we find clarification for the director through the movement of the camera and choosing the general shot, then the medium, to communicate the prayer sign with the expression of the actor’s face, to pave the way for the

interdependent relationship between the two characters (3). The writer wanted to say that there is a relationship between the priest who raised the hunchback twenty-five years ago. There is a physical movement to pick up the child. We watch the hunchback choose an expression of a sign of prayer, and then an expression of the actor's face to pick up the child, as he wanted to say that the gesture is the language of expression of the event in the dramatic situation, the priest moves his face and looks at the sky, who expresses thanks to God for the child he gave him. Here, with the movement of the camera (taladab, tald dawn), with the smoothness of the actor's movement, to move to the gate of the cathedral, Figure No. (4) to transfer through the movement of children to the transition in time, figure No. (5) twenty-five years.

2. Body language communicates meanings and information in an eloquent manner

The things presented in the body language in the movie *The Hunchback of Notre Dame* include the things presented through the content in the character industry between the hunchback Ezmirada, so the combination of the physical and formal beauty of Zumrudra and her graceful movements that danced the movement of the hand that symbolized the restrictions and the circumvention around the pillar was a clear indication that life is managed by the religious authorities in France. Here is the body language performed by the character of Artemerda, the actress of Arab origins, Dina Hayek. The writer put forward the idea of freedom in the dance and the restrictions you aspire to about some of the movements in the dances.

3. Body language can express clear concepts and other implicit responses with rejection or acceptance

This pointer shows that he has used the verbal language since the beginning of the film while calling the revolutionary on the rights of the French individual in the courtyard, and it was during his sermon and incitement to the revolution. The reactions were in the language of expression, clear in rejection through the clips of everyone present in the square, and these clips were mixed with the expression of gestures and verbal language, which led to ridicule.

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