

Aesthetic work of visual language elements in television promotional programs

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Abstract

Satellite TV channels focus to keep their progress forward by depending on the factor of high level of the viewer's ratio .Since the emergence of the television image, the recipient began to search for its details through his senses ,as it is one of the important means of communication ,as it equates to many words and meanings ,which effect on the public opinion through the formation of contents with social values, ideas, cultures and new behaviors.

The image has the effective ability to transfer the human thought to the audience through communicational messages in order to attract them and raise their attention as it has given a space for the marketing ideas for the sake to be used in various promotional TV campaigns in that the image of television has special tools to provide the harmony with the receiver and through an artistic language which possesses the aesthetic ability via a combination of intellectual, psychological and environmental factors to create dazzling and thinking. This matter leads to enhance the television image with much strength, attraction, the aesthetic effect and the ability to produce realistic messages can achieve change and elevate the ideas and behavior of society ,as well as create a different and interactive world through the act of exposure to the image, so that the recipient would be interested in all the angles and elements of the image.

Many of television programs include realistic human values which give aesthetic connotations as the functioning of the aesthetics is not limited to the technical aspects but also include a hierarchy of realistic events which contain the aesthetic shock.

The image has formed an important space in the various promotions campaigns through satellite channels. It is a subject deserved to pay the attention and worthy to focus on, with doing a research about. In addition to highlight the used technical language and its reflection on the aesthetics of the shape as well as the artistic vision of image processings.

The promotional campaigns makers have realized the importance of using the image in various aspects including the illegal immigration and electoral issues including comprehensive employment to embody the language elements to be matched with the overall objectives of the promotional campaign and to achieve a large part of those goals due to the possession of the driving mechanics for the scenes of events which give the recipient the dazzling act and the ability to build a realistic world by employing it in the right time and the right place of the events . This matter constitutes an important dimension in the marketing of ideas and activated it

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within the promotional campaigns which are embodied a physical reality in terms of the fact that television is regarded the most mass medium ,which requires illuminating on the promotional activities with the aim of finding the mechanism of the employment level of structural elements of language and their compatibility with the set targets of campaigns promotional.

The research includes the following: -

Chapter One: The methodological framework which outlined the research problem with the following question:

What are the aesthetic ways in which language elements contribute in promotional television programs?

The research aims to reveal the aesthetic work of the visual language elements in promotional television programs.

The second chapter includes the theoretical framework, which was specified as follows:

Employing the sizes of the shots, the aesthetic work of the camera movement, the technical language of the shooting angles.

As for the third chapter ,it includes the research procedures, which are:

Research method, research procedures, research tool, research community, research sample.

The third chapter also included the analysis of the research sample, and the references.

Research problem

The phenomenon of promotional television campaigns constitutes a prominent sign within the trends of campaign makers in all fields ,including promotional campaigns for events that spread over a large area of the world map, for example, illegal immigration. Perhaps the main reason for adopting television promotional campaigns for such events lies in the specifications that the television possesses as a means of communication. The most important of which are including the area of dissemination and instantaneous transmission of events at the moment of their occurrence, as well as the impact that the television message achieves on the recipient due to its reliance on the elements of the visual language, which led to an increase in interest in television promotional campaigns, with the possibility of republishing them fully or cutting them into multiple parts on social media sites .Through which it is possible to determine the level of viewership as well as performance through the written comments by the followers of these sites, as well as the increase in interest in promotional television campaigns through the fact that the television program is the active and most influential space on various topics and through the technical capabilities that it possesses in addressing these various topics , Emphasis on aesthetic interaction in television promotional programs on the level of artistic language through its various tools that give campaign makers multiple artistic possibilities to create

an aesthetic form for the promotional TV program . Through this, the researcher formulates the problem of the research with the following question:

What are the aesthetic ways in which language elements contribute in promotional television programs?

Second :The importance of research:

The importance of the research was determined through the phenomenon of the spread of television campaigns promotional to various international events ,as well as its importance in the search for the aesthetics of the elements of the artistic language and how to employ them in promotional television programs, and therefore the benefit will accrue to workers in the field of television work in general as well as students of this type of arts.

Third: Research Objectives:

The research aims to:

- 1- Recognize the elements of technical language in promotional television programs.
- 2-Discovering the mechanisms of functional language elements in promotional television programs.

Fourth: Research Limits:

Objective limit: The research is limited to its objective limit on television promotional campaigns on the topics of illegal immigration.

Spatial Limit: The geography of promotional television campaigns extends to vast space areas, represented by satellite broadcasts of Arab and foreign satellite news channels. For this reason, the researcher cannot determine the spatial limit.

Time limit: The time limit extends from 2015 to 2017, due to the massive occurrence of illegal immigration events during this period.

Fourth: Defining interests

Aesthetics:

Linguistically " :Aesthetics translated from the English language"Esthetic which is an aesthetic, a beauty-loving artist, a designer in an aesthetic aspect, attributed to beauty("Baalbaki, Mounir, 1979, p. 29....)" " An adjective which can be noticed in things and gives pleasure and contentment in the soul, and it is one of the chapters of philosophy looking at beauty): It is said: Your beauty is patience and beautification"(Arabic Language Academy , Al Mu'jam Al Waseet , 2005 ,pg. 136)

And Al Razi" : identified it "the beauty as a man is regarded so he is beautiful . and beautiful women and the meaning is extended to the courtesy treatment of gratitude) , " Razi, Mokhtar Asahah , 1981 , p111) and Jamil Sulibia defined it in the lexicon of philosophical " :What gives in self - satisfaction without perception that is, what occurs in the soul is an emotion called the emotion of beauty, beauty and ugliness in relation to actions ,as good and evil in relation to reason and truth) " .Jamil Sulibia , 1982 ,pg. 407).

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Aqeel Mahdi defined it in his book *The Aesthetic Question* “ How to aesthetically organize the form, as well as the materials and tools in the way of implementation, that is, the selection of technology and treatments, and therefore the process of producing and evaluating artwork and judging its artistic relationship) ” Youssef (Aqeel Mahdi), 2007 , p. 172).

In line with the objectives of the research, the researcher sees in the definition of (Aqil Mahdi) the closest definition to the research as it emphasizes the regularity of the form and the practical aspect of producing the artwork, thus therefore the researcher adopts this definition.

Working:

Linguistically :It is derived from the verb (to work) “which is the deft work in matters, the practice of work in its correct place, and the purpose of it is to convey ideas and achieve the desired ” (Ibrahim Mustafa, and others, 2007, pg. 197)..

Idiomatically :It is interpreted as “the functional philosophy represented in intellectual work in intellectual work and handicraft which is intended to accomplish a specific task or produce a specific intellectual achievement by occupying the mind of the work maker to work in turn with effective tools of expression to achieve what he wants ”(Jalal al-Din Saeed, 2000, p. 97). While (Gordon Marshall) identified it by” production across multiple elements of planning, organization and use of tools to achieve the effectiveness of skills and the ability to persuasion in order to achieve the purposes) "Gordon Marshall, 2007, p434).

procedural definition:

Through the previous set of definitions, the procedural identification of work is the active use of the various elements of the artistic language to achieve the aesthetics of form in the promotional television programs.

Theoretical framework

Elements of television language

Snapshot Sizes:

Establishing the diversity in the sizes of the shots is formed according to the size of the subject and the proximity or distance of the camera from it within the framework of the director's vision and ideas. Marcel Martin explained in his book (*Cinematic Language*) only three types of sizes (general - medium - close) and some writers establish more than nine titles according to needs Functionality in dealing with volumes, and there is almost an agreement that the human body is the most appropriate measure of shot volumes. The researcher believes that the nature of this study leads us to the following divisions:

- 1-General shot.
- 2-Medium shot.

3- Close shot.

The diversity in the sizes of shots in the three types above represents a basic rule for the various samples of promotional television programs, because most of these programs were directed to a targeted audience through the mean of mass communication (television) to express the embodiment of meanings and ideas in a television language that carries excitement and vitality, and it is very possible that there are types other sub-categories which can be classified according to specific functions within the television production and based on the artistic vision of the work maker or what the work requires, for example, the very close shots, or as it is sometimes called very close, or the shots that are called the medium general shot or the large shots. The methods of intersection of the shots and their sizes are set determined by the nature or the type of means used to market the visual message through the power it possesses due to the abundance of its visual connotations and its contributions to the production of meaning, since the television clip, according to its language, takes shape by balancing the elements through visual indications via the movement of these elements .The snapshot in the television discourse represents “ an essential element and the ability to represent time, place and movement and create a meaning that the viewer accepts) ” Abd al-Hayy (Jamal Muhammad , (2018 ,pg. 299) .By dismantling the clips, they are subjected to volumes whose elements contribute to determining the type of clips as well as the number of people or their lengths“ The shot operates on two levels of interaction, as it carries within it space and time, it carries the actor – the decoration – the lighting – the subjects – the dialogue as all working in one time and synchronously in order to produce the sign) ” Ken Dansaiger , 2011,120).Every single item within the size of the shot works through the relationship between the size and functionality of these vocabulary to create expressive, communicative and creative ability .The diversity in the sizes of the clips has expressive functions related to the sender and aims to directly express his thoughts and positions... The second function is the conceptual function related to the addressee ,as “the director must make the viewer feel that the clip is directed to him in order to accept it and understand it correctly) ” Bukhari, Ahmed ,2009 , Pg 28).The size of the shot highlights many meanings that achieve emotional pleasure, whether it is long, general or medium, so that it is the compass of the viewer's eye and an area in which other elements move, and imposes the nature of the television work to use volumes and repeat them more than others, due to the form or subject.

Photographing angles employment:

Photography angles have an important role in communicating meanings to the recipient. Choosing the photography angle reveals a correlation between the meaning of perspective and the photography angle and helps the recipient on how to perceive the subject because it turns into an expressive narrative tool, as “ angles, like other elements of visual expression, penetrate the layers of text to reach their deep meanings and then The director embodies these contents ”)Monis, Kazem,2020)as the shooting angles are a product full of dynamic energy to deepen and activate the director’s vision to take a semantic format, as well as to produce a distinct perspective due to the height or decrease of the camera in order to influence how the position is perceived by the recipient. The researcher identifies the shooting angles with three basic angles that were employed in the promotional television programs, and the first of these angles is:

Photography angle of the **level of consideration** Eye Level Angle It is the angle of photography that is related to the level of vision, with the imaginary line between the level of the

eye of the person and the camera lens in a horizontal manner and at a height commensurate with the position of the subject. It is an angle that represents an unbiased point of view and it is used realistically and puts the viewer in an objective relationship with the perspective as the camera is placed at a height from the ground commensurate with the level A person's view while standing or sitting, where the shot appears from the angle of his point of view, and it is one of the general foundations in the promotional television talk shows and the interviews of the important figures in the promotional campaigns as it conveys reality without connotations as well as the balance between the angle and the recipient as this angle reduces sovereignty and gives them the same status because "all filmmakers use eye-level shots, especially in routine cross-sections" (Getty, Louise Dee 1981, p. 30). This type of angle is important to the extent that it contributes to focusing on the perceptual aspect of the subject to provide a clear explanation of the issues raised in the debate by supporting the content objectively and realistically. Despite the simplicity of its presence and not creating suggestions, it is an essential element within the artistic construction of the promotional television program.

The second angle is:-

The low angle, which gives a sense of power, control, dominance, and dazzling, is also used "for the purposes of expressing awe, excitement or exaggeration in the body's perspective" (Abu Rostam, Rostam 2010, p. 20). This is achieved by placing the camera low with the lens raised up, and it seeks to create indications through this the angle that gives things unrealistic dimensions and gives the shot a dynamic power to the characters, giving them a form of awe and respect and giving them an unrealistic size, which gives them the possibility of psychological impact on the recipient, which calls for its use in propaganda films that highlight the heroic aspects. The interest of promotional campaign makers show using this angle as its features stand out in it to create connotations and visual details through an expressive artistic vision. For example, in campaigns for the presidential elections, this angle is used to depict the candidates because it favors power and dominance in favor of the personality as well as arousing interest in it. This angle can be a source of focus because it identifies the relevant important details, and then create a psychological effect that achieves an interactive relationship with the recipient, as the angle of photography increases or decreases, It gives the recipient many advantages as well as diversity in vision.

The third angle is: **High angle shooting**

High angle shooting Which is used to express situations of weakness and isolation, and is used to create tension in the recipient. To achieve this angle, the camera is placed in a high place with its lens lowered towards the bottom, and it "reduces the importance of the subject. In this shot, the person appears weak and insignificant" (Gatetti, Louie Dee 1981, p. 36). The researcher uses examples from promotional campaigns for illegal immigration, which included a wide use of this angle while revealing the hiding places of migrants within the forests and between the bushes, terrified and afraid, as well as using it to photograph the floated bodies above the surface of the sea as the indication, of using this high angle gives the recipient visual contact. The

appearance of many television programs that dealt with the issue of migrants have had an impact on enriching their directorial methods through their graphic elements, especially the high angle of photography through its communicative language to convey the problem of migrants by realistic and real connotations. It was a real addition to this type of program which created the recipient's sympathy with the content., Although the researcher identified the angles of photography with three main angles, but there are other types, although they do not depart from these exponential angles as there is also **the Canted Angle**, as "It is called a sometimes perverted shot which creates in us a sense of instability and imbalance. It reveals many situations within the general structure of the program to express the depths of a personality and gives the shot a kind of excitement and influential anxiety. It is considered one of the angles with subjective viewpoints, despite its scarcity of use. However, it was repeated a lot in television programs which is dedicated for the topic of illegal immigration. All that, because of the availability of a relationship between the place and the time of the event, as well as the overlapping with the content because "the process of compatibility of movement with the action and its continuity. Its flow gives the dramatic level a distinct enrichment which leads building meanings in the mind of the recipient". Subjecting the angle of photography and other factors within the architectural construction of the shot and the scene establishes a semantic language and approaches which has an emotional impact on the viewer. There is also **an angle of photography over the shoulder**, as this angle monitors the event from behind the character's shoulder towards the opposite character "to cover a dialogue between two characters, as the camera focuses on one of them" (Ben Long (Sonia Schenk), 2011 ,p. 15) as it is used in talk shows to give the recipient a space of focus as it has an effective ability due to the semantic employment which comes from the movement of the cuts in between the shots and forms an interactive dose which deepens the event. For example in the campaigns of the elections, and during the last hours of announcing the results, the talk shows between the representatives of the competing campaigns were witnessing a conflict during the dialogue and it is clear that the makers of this type of programs deliberately to employ this angle to achieve connotations due to its ability to create depth as well as to change the sizes of the shots and to achieve continuity of the main action with the different expectations of the presented guests in the program. Employing this angle, with the event, would give the recipient different speculations and tense energy to know the results of the elections through the continuity of talk shows.

There is another angle which is called: **Bird Eyes view**

Bird Eyes view It is one of the angles that cause tension and confusion, and it is depicted vertically with creating a kind of confusion because it shows things in a perspective that differs from the human perspective, but this does not prevent from using them with meanings with connotations which refer the recipient to accept the idea of the program as it addresses an important issue, especially since this angle suggests the siege and loss of personality with being under the elements of power. The researcher uses an example by employing this angle in recording the saddest moments, which created a deep impact on the viewer through the bodies floating on the surface of the sea as the camera was placed above a rescue plane to capture these scenes which are emotionally related to the conscience of humanity, as well as capture scenes of rescue in the middle of the sea through narrative solidarity between place, content and angle of photography. The researcher believes that the type of angle gives meaning and depth by defining

the relationship according to semantic and aesthetic levels. There are known scenes which give the snapshot, as well as the scene, important characteristics and an appropriate manifestation of the content, place, time and targeted audience. All of this is subjected to the authority of the artistic vision of the director, however this does not mean that some of the visual and accomplished scenes were done by people who lived the moment of the event in a realistic and real way.

Camera movements:

The movement of the camera is an essential part among the artistic elements as it gives the image energy, strength, tension and excellence to deepen the expressive connotation, as well as the aesthetic level of each of the various camera movements. The movement of the camera is an effective force in following the movement of objects within the scene. As it is one of the artistic elements, which achieves vitality and flow in gravity“ .The moving camera actually can attract the viewers to the event ,and it can also entice them to enter the characters” (Bernard F. Dick ,2013 ,p. 117) ,emphasizing one the realism of the scene, absorbing a spatial space, and creating a functional and interpretive relationship which contributes to creating the artistic and aesthetic value .The researcher believes that the movement of the camera is the most appropriate way to employ the subjective point of view, as it let the viewer participates in the event “ ,The movement attracts the viewer, while the image should lead his eyes and not give them the opportunity to withdraw from the screen through a lot of movement and reducing the gaps ” (Shorouk Malik Hassan 2017 , p. 98 .). When the movement of the camera appeared, it was and still the most powerful and influential element due to its ability, and since that time it has constituted an element of attraction for the viewers, as it is “ like the human movement that is equivalent to it ” (Adrien Brunel ,2017 ,p. 83) . The movement of the camera creates an environment of energy which can give the artistic aspect to its visual space by employing its elements and work within a narrative mechanism, as“ the movement is characterized by psychological and aesthetic characteristics which can translate various emotional and formal connotations ” (Joseph Machelli , 1983 , p. 45). Employing the movement on the psychological principle is a mechanism to enrich and animate the perceptual aspect of the viewer who take the role of the camera as it is a psychological partnership between the character and the viewer according to mental perceptions ,because the artistic language and its elements are a container for thought and perception. The mechanisms of sensory perception lead to a very important work because they are related to the reaction of the viewers , and they do not happened without a motive as it is an artistic language employed by the director in the architecture of the film based on doses of expressive thought which contribute to the flow of interaction, motives and emotional responses according to the context and building meanings in the mind of the recipient, which raises the movement of the camera and its lenses to a language with glowing expressive energy. The camera lenses work to get close to the target of the camera to create an emotional effect. For example, the movement of the lenses is used in promotional programs for illegal immigration as the swooping of the lens towards the subject at sea during rescue or the sinking of a wooden boat forms an emotional moment in which has a quantity of energy helps to explode feelings for the viewer, because each change of the lens towards the front has its deep expressive connotations,

especially in the drama, as it represents narrative methods to deepen the border in certain emotional situations after being isolated from the environment, as well as “creating a distinct diversity in the sizes of shots and shooting angles” (Ibrahim (Maher Majeed) Taha (Salah Muhammad) 2009 ,p. 214) where details are pursued through integration, anticipation, with the event, as this can be happened via multiple means like:-

A – An objective treatment of the camera does not take the point of view of the character but rather the potential point of view of the spectator.

B – A subjective treatment, because the camera in it accurately replaces the eyes of the character whose content is to be expressed by the mind. The researcher uses an example to illustrate this through the documentary film (Human Smugglers), as the director of the work keens to follow the event through the portable hidden camera from others with taking the recipient and approach him from the corridors of the smugglers presence and identifying the methods of transporting people from one place to another through a space of semantics, where the movement of the hidden camera forward had been employed with the main connotations of the film in order to enhance the highlighting of the intended meaning towards the recipient and according to a logical context. Although the camera lacks some of the techniques which give it freedom of movement as it is small, hidden and sometimes confused by the movement in narrow alleys and sometimes climbing to high places, however, it has the ability to achieve the spatial relationship by the perspective of the characters and their changing location based on the data of the event and reflect the reality that the immigrants are exposed to closely as well as the emotional state of the characters during their meetings in different places for fear of their exposure. The researcher believes that the movement of the camera forward gives the recipient an opportunity of harmony with the events ,while the second movement of the camera with its holder in its retreat with the stand backwards as this movement of the camera back away from the view, to reveal to us the environment that surrounds the perspective. It is exposed several meanings accompanying the character. A sense of isolation, fatigue or helplessness. The movement of the camera back is employed to give the recipient an expressive sense of the end of the scene and perhaps isolate the character and may be let it besieged and helpless.

Indicators of the theoretical framework:

1- The optimal use of the elements of the formal language contributes to deepening the aesthetic level and giving it a new level of performance.

2-The aesthetic work of the elements of the formal language is embodied in developing the structure of the image with giving it an effective and influential artistic value through the production of a new formal structure.

Research procedures

First, the research method

Descriptive studies generally adopt the survey method, and this method is regarded the most approaches compatible with the nature of this research as it gives the possibility of description through analysis and interpretation.

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Therefore, the researcher used this approach in order to cover the aspects of the research title in terms of the general and detailed characteristics of the subject, including its variables, elements, relationships and influences. **Second - the research tool**

For the purpose of reaching scientific results, it would be required to build a tool used in the analysis of the sample, as the researcher relied on a number of indicators which came out from the theoretical framework.

Third :the research community

The research community is formed from television promoting campaigns regarding the issue of illegal immigration.

Fourth : the research sample

The researcher adopted the intentional sample that corresponds to the television promotional campaigns for the topics of illegal immigration ,and the research sample is the news reports

The reasons for the researcher's choice of this intentional sample are that it contains the intellectual and aesthetic presentation of the issue of illegal immigration.

Fifth : Analysis of the research sample

The analysis results of the samples for news reports revealed the diversity of the use of clip sizes, angles and camera movements in varying proportions. The results indicated the use of the general snapshot in the first site among the other sizes, as it obtained (21) uses out of a total of (34), thus it constitutes 61 %then comes the use of the average shot, as it had got (13) out of a total of (34), while the use of the shot had been absent as shown in Table (3).

Table No. (3) frequencies and percentages of shot sizes in news reports for TV promotions.

	Shot sizes	Repetition	%
1	General shot	21	61%
2	middle shot	13	39%
3	shot	zero	Zero
	Total	34	100%

Table No (3) shows frequencies and percentages of shot sizes in news reports for TV promotions. The results above reveal that the close-up was not used in the news reports and it did not obtain any significant percentage. The researcher attributes this to the nature of these reports, which focused on migration, as it was not possible to reveal the images of the victims with close-up shots to avoid revealing these sad and influential images.

Table No. (4) the use of the photo angles

	shooting angles	Repetition	%
1	at eye level	22	65%
2	above eye level	11	32%
3	below eye level	1	3%
	Total	34	100%

Table 4 has shown that the use of the angle at the level of sight came first among the other angles in the news reports, as it obtained (22) recurrences out of a total of (34), which constitutes 65% compared to 32% for the angle above the level of sight and 3% angle below the eye level.

It shows the frequencies and percentages of using shooting angles in news reports in promotional television campaigns.

we noticed that the angle below the level of sight did not get a high percentage, as it obtained 3% came in (one repetition), as the researcher sees the reason for this in the nature of the reports, as it is difficult to use this angle whose functions are to enlarge and maximize things while the topics do not include that.

The results also indicate the lack of use of camera movements in news reports, as they were limited to only five uses, three of which were movement Dolly and two movement pan while the use of zoom are five times. It should be noted that most news reports, especially those whose topics are based on sudden and dangerous events, such as what the immigrants were exposed to, are far from the preparations that precede the filming, as they use the simplest capabilities in capturing the event,

Therefore, it came free from the use of camera movements such as truck movement and the movement of the crane with a decrease in the percentage of other movements.

In the following there is a descriptive analysis of these reports: -

The first report:

Topic Summary

In recent decades, immigration rates have increased for many and multiple reasons in different countries of the world, which have left problems and effects for everyone. Illegal immigration means risk and adventure, as immigrants are exposed to real risks, from human trafficking gangs to death of thirst in the desert or drowning at sea, and the story of the child Aylan is a live witness, as the world woke up to a picture which shock the global conscience and made people of living conscience weep. That picture taken by a photographer on the shores of Turkey of a child under three years old lying on the beach, which caused a shock and a tidal wave in the means of visual, audio and written communication, as well as on social media sites.

Scene one: Outer day

The funeral of the child Aylan, his mother and his brother, an external road

General shot LS the level of vision from inside a moving car towards the front, and it is in the middle of a group of accompanying cars, and the ambulance carrying the bodies of Aylan and his family leads them to their city, Kobani .CUT Snapshot General LS The level of vision receives the camera lens, the cars advance towards the right of the cadre, while maintaining the

imaginary line of photography, the snapshot lists the geography of the street surrounded by trees on both sides in a coordinated CUT format.

Scene two: day/outside

The entrance to the city of Kobani

General shot LS Eye level as the shot tells of large crowds standing on the right side of the road to receive the three bodies. The camera moves through the movement of the wheel running forward DOLLY IN towards the front, which helps to generate energy and tension because it gives a subjective point of view if it gives the recipient a feeling of being dragged into the event and moving his emotional charge and giving him excitement CUT general shot LS Viewing angle An ambulance carrying the corpses is parked around it. A group of city citizens in their popular clothes, which indicates their customs and traditions, and the relatives of the stricken family give a narrative vision of the place and social interdependence with the Aylan's family. This is the nature of their society, which gave the realistic scene an expressive aesthetic and an important element of the graphic narrative CUT Medium shot MS Eye level where a group of women and children sitting in the back basin of one of the cars heading to the cemetery, with its door raised to the top, and the features of sadness and crying are clear on their features. This snapshot included information about the human position among his relatives and the sons of his city and an expressive dimension of the tragedy of this incident CUT camera lenses move ZOOM IN To one of the women sitting with the group who was crying with the others CUT.

Third scene: External day

Kobani city cemetery

General shot LS a high shooting angle, which is one of the shooting angles of tension and confusion, because it is one of the angles which suggest the character's siege and pressure on it, which reflects his inability and weakness, and came in line with the case of the shot which recorded a painful and touching moment, which is the father standing in the middle of the grave prepared for the child while embracing his child wrapped in white cloth CUT Camera lenses move ZOOM IN until we have a medium shot at a high angle of the father kissing his child wrapped in the shroud, which gave the shot a deep narrative about the amount of sadness that the father is on the cusp of putting dirt on the body of his infant child. The shot rose through the audio stream and commented from outside the staff that pushed the act forward and made the description of the situation has an aesthetic effect, maximizing its energy and making a balance between the form and the audio stream through the significance of the expressiveness of the shot and its sensitivity to the recipient. As for the montage, the television report gave a compatibility between the sizes of the clips and the speed of cutting between them, as well as the audio stream that formed in conjunction with the image, which gave the report an aesthetic dimension through photo sequence.

Second report

The idea of the report is summed up by the rise of the channel's correspondent with a group of immigrants for the purpose of conveying the reality to the viewers as it is. The report gives credibility and realism. Despite the danger of the trip for many reasons, the reporter adopted this

idea and risked his life to give the world a true picture to the world of what is happening from the terrifying and frightening stories of asylum seekers.

The first scene :Outer day

Valley between the heights overlooking to the sea

general shot LS viewing level as the camera is shown from the deck of the boat, which is moving towards the left of the cadre. The shot reveals a group of high hills spread on the slopes of small trees. Narration of this shot reveals to us the isolation of the place chosen by the smugglers away from the authorities to complete their plans to smuggle people CUT Medium shot MS the level of vision of the reporter sitting in the middle of the boat facing the camera talks about the difficulty of this trip because the boat is old and worn out and there is no hope of reaching CUT general shot LS as the shot reveals a thick forest of trees, and the edge of the boat formed an introduction to the cat and the forest is deep for it. Suddenly the migrants emerge from among the trees, wearing a life jacket, running towards the place of the boat from the top of the hill one by one in a vertical pattern, the camera moves towards them (DOLLY IN) subjective angle where the camera took the role of the movement of the boat towards the front as the movement of migrants towards the boat formed the movement of the camera and the movement of people, enriching the elements of the visual language and its aesthetic dimension CUT Medium shot MS An angle of view reveals some of the migrants who arrived on the boat carrying children, and the youngest immigrant was with them at the age of twenty days. The shot revealed fear, hesitation and shock from the shape of the old boat on their faces. The audio narration from outside the picture was one of the elements of the contributing language.

Objectively, as if he was observing the events (Those who carried a child were the first to set foot on the boat, their looks were apprehensive and fearful about the condition of this boat, and most of them could not swim)CUT Medium shot MS at a high angle, the shot reveals a child wearing a life jacket crying, another child is met with tears, the camera moves Dolly Out It turns into a snapshot LS And the angle of filming the level of vision to narrate the events before the departure of the trip receives the entry of people into the boat in a difficult way because the boat is high and there is nothing to help them get out of the water CUT Medium shot MS the reporter's eye level in an interview with a young man to know his personal impressions about this trip, but the young man withdrew from the interview to reassure and make sure that his wife had boarded the boat .CUT general shot LS below the level of eyes from behind the legs of a man standing, where they became a frame for a man dressed in half in front of him, the displaced people look at him and ask them in sign language to go down to the sea and push the boat because it sank among the rocks, but no one moved because they were stunned by this request at the beginning of the journey CUT medium shot MS Eye level raises the hand of another man who appears to be a smuggler with a weapon in hand and throws a pistol shot in the air to threaten the migrants to carry out orders These snapshots give us an account of smugglers using different methods to intimidate the refugees. After pushing the boat, one of the migrants was chosen for the purpose of driving the boat CUT medium MS one of the smugglers stands on the edge of the boat and jumps into the water heading to the coast, followed by the movement of the camera ZOOM IN Until he reaches the shore where the smugglers stand celebrating the success of their mission after the boat's departure CUT general shot LS the sunset behind the hills and the reflection of its rays on the surface of the sea formed an aesthetic scene to reveal the beauty of nature in the open spaces with an aesthetic vision as exciting to the recipient's sense.

Fifth, the results:

1- The elements of the formal language have effectively contributed to the production of meaning through their work and synergy among the other artistic elements as they have an expressive and aesthetic specificity by dealing with reality.

2-The content of the news report is liberated and revealed through the various graphic elements and the reinforcement of meaning within the general context of the program.

3- The expressive and artistic function of the visual elements was achieved in creating a communicative environment with the recipient by the support of other technical elements.

Conclusions:

1- Despite the diversity in the elements and functions of the visual language ,they are united in communicating the idea of news reports which talk about the deadly risks facing immigrants.

2-The organizational convergences in the elements of the formal language resulted in the achievement of integrative coordination and the creation of artistic compositions, despite some samples whose makers worked hard to catch the moment of the event, but they achieved an impact on the recipient.

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