

Multiple Directing Visions Of One Subject In Cinematic Discourse, The Films 11 Of September As A Model

Dr.: Adnan Kazem Amansef

Ministry of Education / General Directorate for Vocational Education

Hha_trap@hotmail.com

Article History: Received: 11 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 16 April 2021

Abstract: The September 11 incident is a cosmic event with distinction, which caused many filmmakers and those interested in cinematic affairs to try to produce films about this incident, and because the incident was treated or viewed from multiple perspectives, the researcher found that there was a need to address the external vision of each director and explain artistic and stylistic essences The aesthetic of each of them, so he chose a title for his research to be represented in the following: Multiple visions to direct one subject in cinematic discourse, the films of September 11 as a model ,The current research included four chapters, the first of which contained the problem of the research and its importance, and it was crystallized from the question: How are there multiple directives in dealing with one subject in the cinematic discourse? As for the second chapter, it was divided into two topics, the first topic includes the September 11 incident, and the second topic dealt with the diversity and multiplicity of external visions of how to deal with one topic, so that the chapter ends in its entirety from the indicators that informed the researcher in defining his research tool and analyzing samples, while the third chapter included research procedures This includes the research community, the nature of sample selection in it and the analysis of the sample, while the fourth chapter includes results, conclusions and sources.

Key words: visions, directing, single object, cinematography.

Chapter one:

1- Research problem:

The explosion of the World Trade Twin Towers in New York in 2001 or what was called the events of September 11 represented an important source of many cultural and artistic products and events in the United States and in other countries of the world, where a number of films were produced that dealt with this incident, and from here he noticed The researcher that there is a necessity to study those films produced on that incident, as she possessed variations in the way of handling, treatment and directing style, even though it deals with a specific and well-known topic, and therefore the researcher puts the problem of his research according to the following question: -

How are there multiple directing visions in dealing with one subject in cinematic discourse?

2- The importance of research:

The importance of the research lies in the fact that it deals with a recent topic that occurred in the third millennium, as well as the benefit accruing to workers in the cinematographic and television community, in addition to students of colleges and institutes of fine arts.

3- Research objective:

Expose multiple directing visions when dealing with one topic in cinematic discourse.

4- Research Limits:

A- The objective limit: The research will be determined by studying the topic of plurality and diversity in visions and directive remedies of the subject of 9/11 films.

B - Spatial limit: the search will be determined by the spatial space for its operation and viewing samples in it, which is all the countries in which production was made.

C- The time period between 2001-2005.

5- Defining terms:

The vision in the language: The origin of the word vision, as stated in the book Al-Munajjid in language and flags is (the vision and its collection of visions: looking at the eye or heart)

The vision is a convention: I knew (that the vision does not depend on the visual ability but rather exceeds it because it stems from the ability of thought, perception and imagination, because analysis is also the thought of vision) ()

As for the procedural definition of the researcher: The vision is a set of ideas and perceptions in the artwork, which stems from the artist's knowledge storage and its cultural and artistic references.

Chapter Two: Theoretical framework:

The first topic: the September 11 incident between politics and image.

The third millennium witnessed articulated variables in various fields, especially those. The beginning of this millennium, and specifically on the eleventh of September 2001, began a major political event that caused a great global uproar, as a suicide group linked to the terrorist organization Al-Qaeda carried out suicide attacks against the World Trade Towers in the American state of New York (As a result of these attacks, 2,973 people and 24 people were missing, as well as thousands of wounded, injured or inhaled by explosive smoke and fires).

And it appears that this articulated act, that is, an incident that struck the Twin Towers or what was agreed upon to be called the events of September 11 that was referred to by (Samuel Huntington) in the book *End of History*, when he referred to the clash of civilizations and its power that the conflict in one of its levels between Islam and the West, which was actually embodied in These attacks led by Islamists in its new era against one of the joints of Western life and the symbol of its economic identity, which is the World Trade Center as the essence of the capitalist imperialist empire according to its description (), this great incident drew attention to the problems that are included in the American political approach and in the structure of American social life itself, where I explained The differences and differences in the nature of the components of the American people and caused a kind of crisis and loss of citizenship, as some of the implementers or planners of geographical and religious references are from non-American climates of nature, and therefore this incident clearly indicated the difficulties surrounding the processes of smelting, integration and liquefaction that the Americans pride themselves on coming to integrate Immigrants and naturalized in the flaw of contemporary American life, and in reference to the shock of the accident and its implications A lot of its data, the well-known philosopher (Jacques Derrida) said (that we are about something that has created a history, and what has been created in history is the targeted blow, and that what was sensed at least in an instant seems like an impressive, unique, unprecedented event ... that something that happened for the first time and for the first time The last, and we do not yet know how to improve its definition, identification, distinction and analysis, but it must now, remain something that is impossible to forget) ().

The reality of the accident and its implications:

Many have questioned the attacks not in the reliability of their occurrence or their occurrence but in their justifications and those responsible for them. Perhaps it can be said that this incident had it not been carried directly via satellite stations cameras (as if it was a competition or a known event and it is being transmitted via satellite) to allow many people and followers to discredit it or not believe Many of its details and particles because it included numbers, statistics, facts and strange and unreasonable events and may not come even in dreams or coincidences that come only once every hundreds of years, especially as they took place on the American soil, which has always invented stories, myths and miracles through its famous city (Hollywood) and not far from Minds are the story that many people talk about the play of the moon rise scenario and the lie of the astronaut (Amstrong) on its surface in which the famous director (Stanley Copperbeck) is characterized by having directed this incident cinematically inside a studio in Hollywood and it is not the fact that he was portrayed on the surface of the moon () .

Based on the foregoing, many writers, thinkers and researchers have sought to answer the questions raised by the September 11 attacks, and these in turn were divided into two streams, the first of which referred to or adopted the conspiracy theory, and the other stream has adopted the rational logic that looks at events according to the details that took place in the concrete reality. It seems that this disparity or disagreement is a logical and natural matter that accompanies all important historical phenomena and events such as wars, conflicts, and global variables. The following is a simplified review of both directions:

Conspiracy theory:

Often, the owners of this trend reiterate their view of the September 11th incident that how is it possible that a small terrorist organization like Al Qaeda, despite its bloody and ruthlessness used by it in more than one incident, how can it carry out an operation of this size, type, and where? In the home of the largest and largest country on the face of the earth in the present era, which is the United States of America, and therefore they are likely to be these events and attacks are a fabricated scenario carried out by high-level decision-making circles in the US such as the CIA or the US National Security Agency Or the US Department of Defense (the Pentagon) and other influential parties through the support, facilitation, or temptation of a group of extremist Islamic youth linked to al-Qaeda to carry out these attacks against the United States in order to create a public opinion supportive of the United States in its fabricated war against terrorism, especially since there is a lot of evidence and evidence And events that can support this view and support the conspiracy theorists, as was apparent in the famous film directed by (Michael Moore) and the tagged (*Fahrenheit*), where he clarified many documents, testimonies and evidence of the presence of complicity by some of the highest and influential parties in the United States with influential terrorists. Especially those associated with (Osama bin Laden) and his family, as well as hiding a lot of evidence and not showing facts related to many of the joints of the incident such as (hiding a bad There are surveillance cameras and the loss of the fourth plane wreck that the American official authorities had shot down before targeting the White House building (), as well as a discrepancy between the allegations and the reality on the ground.

Natural hypothesis:

The owners of this trend say that this incident is a natural context for the growth of the phenomenon of terrorism, and the perpetrators of this hypothesis claim that the conspiracy theory does not exist in this incident, but rather it is a real natural event resulting from the action of a terrorist extremist group against the symbol of the civilized free world represented by the United States of America and the owners of this direction support all strategies and steps America committed after these attacks as a natural reaction by any country that is exposed to such a great incident, even if it reached a declaration of war against another country that adopts the ideas of al-Qaeda or terrorism or supports or harbors terrorists as it happened after invading Afghanistan or waging war on Iraq Under various pretexts, including support for the former Iraqi regime of terrorism and terrorists. It seems that this trend that has grown and expanded in many fields of thought, culture, and media, in addition to its political foundation incubator, has found many supporters in the official establishment or within large sectors of the American people that seem to have pushed the adoption of these trends and thus high support for most American decisions taken Within the foreign policy, it is fueled by the fear factor of terrorism and the fear of its expansion inside the American territories. Therefore, the threat has become close to the American citizen, which motivates psychologists to support any step, whether military or political, against al Qaeda and any organization believed to be terrorist, regardless of the nature of this step. Whether it is retaliatory, containental, or precautionary, as long as it achieves something of reassurance and a sense of safety for the American individual. The secretions of these terrorist attacks are an increase in the wave of violence and defamation of Islam, Muslims and Arabs, and the growing use of the term terrorism to be launched on all bearers or those who wear Arab or Islamic garments such as dishdasha, Afghan dress and women's cloak. The veil and the tone and tone with which American officials speak have increased Extremism and a kind of political or social reprimand emerged, and Arabs and Muslims, whether they were responsible or ordinary individuals, were treated with contempt and arrogance, and this was evident in the official and popular media discourse in America, through its multiple cinematic and television channels, and through the programs, seminars, and meetings broadcasted specifically by American satellite stations. And the West in general, and these and other entities have tried, through numerous outlets and axes, to seek to discredit Islam and Muslims and to exploit some of the noble Quranic verses and their vocabulary for this purpose, such as the terms (jihad / war / tribute / stationing / immigration etc) where She claimed that these verses, their vocabulary and their meanings are a fundamental tenet in their struggle with the West in general and the United States of America in particular, but the truth is that there is a clear contrast between the terms or concepts of jihad and terrorism.

The researcher (Taher Abdul Muslim) puts features or characteristics of the American film discourse dealing with issues of terrorism and violence, especially after the September 11 incident. It can be rewritten as follows:

- 1 - This type of film and television speeches has formed what may be called a new cinematic type and has special characteristics and characteristics that distinguish it from other actual speeches.
- 2- A theme or a theme based on dealing with the September 11 incident as a major focus, whether directly, centrally, or indirectly, but linking and distinguishing with that incident as a focus of events and the main source of all the dramatic details.
- 3-These films represent an important media opinion and have a great impact in the United States, as it deals with a social phenomenon and an articulated event in modern and contemporary American history.
- 4- These artistic productions possess intellectual and cultural peculiarity that is uninterrupted in the Western ideological heritage in general, and the American in particular, with all its transformations and implications.
- 5- These films are often distinguished by containing negative personalities belonging to the Arab or Islamic intellectual geographic system.
- 6 - The presence of hostility, superiority and superiority among the characters that represent the American western orientation in exchange for seemingly backward, criminal and defeatist personalities, born of a sense of inferiority and defection before the American model of thought, civilization and practice.
- 7-These films tend to highlight or find bilateral comparisons or interviews between the two worlds of the civilized world of America and the underdeveloped Muslim world, or between humanity, sophistication, progress, or between nomadism and hate reaction.

8-Post-September 11 films are often unilateral in view of the incident and forget the objectivity or impartiality or realistic view of matters and take a strong view of the American administration's orientations and the extremist lobby in it for the purposes of which is purely political and some is economic and some of its reasons are due to the nature of the institutions producing those Movies and series ().

Thus, we can conclude at the conclusion of this topic that the September 11 incident has brought about many variables, whether intellectual, social, cultural or political, and cinema and television and their results have been affected by this major incident. The impact has reached the core of the artistic process and its details and its various

elements, especially the external aspect that must His system and artistic vision are influenced in dealing with this incident, as many films and TV series have shown that there are multiple visions and trends in dealing with the September 11 incident.

The second topic: How to diversify the directives visions in dealing with one topic.

The artist's directive vision has its assumed worlds that mix with imagination to present a new vision taken from reality and then imagination and reality, and that his sense of objectivity discussed and his interaction with it is crucial in formulating the directive vision and its uniqueness from the rest of the directive visions of his colleagues, given that this sense and the excitations and reactions that it read Whether it is esoteric or outward, depending on (realizing something requires the viewer to choose what suits him from the many sensations that are transmitted to him at the same time, i.e. that he selects those things that would contribute to building a unique experience for him, regardless of other sensations that do not He has it, and this shows that the artist director should develop his skills because of what his work requires, because receiving feelings depends on culture, need and work and what he possesses a delicate sense and imagination ()).

The director depends on formulating his external vision and elaborating its distinctive characteristics on a set of picture and sound elements that together with her work and structure constitute the film world and the expressive medium of the moving visual image and which constitute an expressive system with a specific direction marked by the work maker (the director) who draws a specific path for it to form a style He is unique and distinguished from other fellow directors. Among the most prominent of these elements that the director relies on to form a unique external vision are the following:

1- Character:

The directors rely on the actors to a great extent in leading the artwork, as the dramatic character is the one that is masterminded dramatically and dramatically on the surface of the cinematic screen, as well as the great connection between the dramatic character and the dramatic act, as one of them leads to the second and indicates it, and then the character carries a burden and the burden of artistic work and perhaps It leads to her not performing her duty in the best way to weaken the artwork, and the director sometimes resorted to drawing a dramatic figure with a character and behaviors that are different from the characteristics of that character in the natural physical world or is different from her prestige that appeared in previous artworks in order not to fall into the trap of stereotypes And the sayings are within specific representational limits that prevent them from being influenced by the viewers. Thus, this artistic component, that is, the dramatic character, is an effective tool for the director to create a new artistic arrangement within his directive vision that seeks to distinguish and contrast from other directing visions of other directors where (integration of the character is always a product The group of the spiritual and physical effort of the actor, and that effort will reveal the most accurate bond or reciprocal relationship in the external and internal features of the human personality) () Hence it is Between the great role that the dramatic character plays in shaping the style of artwork and helping the director to form an effective and influencing directive vision.

2- Camera:

The detailed camera is the basis for any cinematic director because it is the main management to show the visual image as well as its high expressive ability in the diagnosis and embodiment of things, visuals and details, and then the director depends on them greatly in shaping his artistic vision, especially as the camera has multiple works and vocabulary in structure Film cinema in terms of its multiple descriptions as it works on its movement, and these vocabulary forms (a ruling factor in crystallizing the cinematic language and formulating an external style and vision that is unique and original to any filmmaker) () Especially we know that these three works (movement / size / angle) must Including in the formulation or implementation of any cinematic snapshot or cinematic scene where the camel film clauses are synthesized and its cinematic language is crystallized as it includes within it vehicles and physical structures that carry the film's signs and indications, whether it is material embodied on the screen or an invisible pictorial mind mentally perceived by the recipient's awareness and imagination, Usually, theorists divide the sizes of the shots into three main sizes, and sometimes derive three other secondary sizes. The basic sizes are: The general shot, the middle shot and the close shot, and the distant, American, medium, close and very close ones are derived from them, and so on, according to the directive view.

3- Editing:

It is (a way to show the meaning and highlight it, so the juxtaposition of the clips is not just a mechanical connection between them, but there is always a goal, a meaning, a purpose, that we want to highlight through the relationship of juxtaposition that would not exist at all if the montage was present) () The director can employ the montage In order to reconstruct the film visually through changing some scenes or scenes or deleting or modifying others and from a creative creative artistic vision that aims critically on a coherent cinematic with an attractive and smooth rhythm and gives an impetus to the recipient for the continuity of communication with the viewer.

4- Dialogue:

One of the most important elements or technical tools owned by the director to provide artwork that is authentic, unique and distinguished, as well as the requirements of clarity and smooth communication with the audience of viewers.

Dialogue is characterized by many pages that give it the lead in creating the type of communication with the recipient, as it contains codes and formats that the recipient can deal with easily and conveniently, especially if the spoken dialogue is in the same language as the recipient or dubbed in this language in order to facilitate his work for verbal communication, and the dialogue is characterized by his (expressive uses if The dialogue was eloquent and one of the most important dramatic uses of it is the expression of the psychological state of the characters, as well as its use in embodying an idea or goal, as a whole one can give the dialogue a full impression and perception of the idea of drama) ().

E-Narration:

The narration component is an absolute necessity for any movie, as it is the main link to the events of the narrated drama story, it is the mechanism of love, coordination and interconnection between the details of the narrated story, and the narration is a case and not a means or a perfect presentation of the cinematic film, its details, accidents and its parts where (accidents do not meet over time such as life Direct and natural, it needs hierarchy and order within a rational or social system that gives it meaning and history) () The narration here is according to this perception is a technique in the hand of the work maker to formulate a vision of his creative achievement by narrating or cutting it, as narration here is (one of the techniques that resort to it The creator of the work to give a kind of renewal and contrast to his creative text. (Robert Schulz) believes that the concept of narration includes all or all of artistic and literary products that are characterized by providing two basic characteristics, namely the existence of a story or story and providing a narrative that narrates to us or tells us about this story that he tells) () which he has The ability to bridge and embody the approximate reality, whereby (the mechanism of operating symbolic signs is the most capable and effective in representing the narration through the simultaneous presence of many narrative components on the surface of the image in The same moment .. It is in the language in the form of a linear sequence and according to the flowing flow of time, but the matter is more complicated in the case of cinematic narration, which is supported by sound, so endless narrative relationships between image and sound are formed, creating narrative spaces that often exceed the surface of the image) () Here we draw the extent of the great possibilities that the narrative finds as elements in the director's hand in order to build a deep, external vision that influences the recipient through the complete formation of the film.

6- Music:

The art of music has always occupied people and those who are interested in it together, given its specifications and its connotations, which made a great turn in the art of film and contributed to increasing its realism and its impact on the audience. With a high sense of music, they add this in a variety of directing different visions from their colleagues, who do not have such a delicate sense, types, and methods of employing them, and they may leave that matter to the sound engineer, montage and copying technician, or other specialists in the audio aspect of the film.

Theoretical framework indicators:

- 1- The director uses his tools and mock elements to form an exclusivity and distinguished vision.
- 2- Using the elements of cinematic language according to the directive vision of each director and his intellectual references.
- 3- The directing visions vary according to the type of topic addressed and the way it is handled by the directors.

Chapter Three: Research Procedures:

- 1- Research methodology: In carrying out this research, the researcher relied on the descriptive analytical approach.
- 2- The research community: The current research community represented the September 11 movies, which deal with the famous incident in the bombing of the World Trade Towers. It is eleven samples containing directing visions of more than one director from different countries and countries. The number of directors has reached eleven directors who have executed short feature films from eleven One minute, the films were supervised by all of the producers (Allen Prigan, Jack Piran, Nicolas Murphy) and the directors:

Shane Bin (United States)

Samira Makhleba (Iran)

• Claude Lelouch (France)

Youssef Chahine (Egypt)

Daniestvonic (Bosnia)

• Guzález Inarreto (Mexico)

- 3- The research sample: The films of Youssef Chahine and Shane Bin, for their compatibility with the research requirements in terms of different geography, thought, race, religion and ideology.

Multiple Directing Visions Of One Subject In Cinematic Discourse, The Films 11 Of September As A Model

4- Analysis and discussion of samples:

A- The Egyptian director Youssef Chahine's film:

Film synopsis and story:

A filmmaker tries to shoot a movie about New York, and it happens that the September 11 attacks and the twin bombs of the World Trade Towers will be postponed. The director will postpone the press conference scheduled for the film. And the state of enmity between Arabs, Israelis and Americans, and then they show a response from the suicide attacks carried out by Palestinian guerrillas in Israel. In the end, the director who played his role (Nour Al Sharif) goes to the cemetery to visit the grave of the American soldier in the American state of Arlington and happens to meet with him the fiancée of the dead soldier and his father as well. Then the soul of the Palestinian guerrilla who carried out a suicide bombing in Israel and the film ends with this scene is also brought to the same cemetery.

The first indicator:

The film was written differently from all other scenarios and with a different geography. (Youssef Chahine) Here, this element is used to emphasize the universality of violence and its spread in most parts of the world. It moves from New York to Beirut, then goes to Palestine, then Israel, then returns to something of distinction and uniqueness as well as Working fashion to denote the characters and their national, professional, and historical references and also note the use of digital technologies such as graphics to embody the character of the ghost of the American soldier, as well as in watching playing volleyball on the beach with Lebanese youth, where the director throws the ball towards the vacuum in the right of the cadre, then the ball bounces toward it amid the amazement of the youth around the source Who throws the ball and also we notice the use of the accessory in many of the crystal scenes from the artistic director's vision because this element was used appropriately as in the scenes of the Palestinian family and the cemetery and the moments of the explosion in the center of Tel Aviv contribute to creating a kind of credibility and accuracy in embodying the dramatic act and its effect in receiving, You can also see the employment of the elements of the sound stream, such as dialogue and music, in shaping the directive vision of the creator, especially in the exchanges between The director of the film is among the dead American soldier, as he helped explain the director's vision and how he used the dialogue component to create distinct features for this directorial vision.

The second indicator:

The director's artistic vision, which his intellectual references dictate to him and which seemed clear and clear in most scenes and footage, is evident. The film initially moved from direct dealing with the September 11 suicide attacks in New York to discussing the causes of hostility and the Arab-Israeli conflict. This is part of the intellectual repository carried by most Arabs, especially Egyptians. They fought a long struggle with Israel in which America was always standing by Israel in times of war and even in peace. We can also note the employment of the director (Youssef Chahine) many elements of the language of picture and sound in a way that has an ideological dimension, there is a clear montage use to signify the correspondence between the scenes depicted in the lands Arab and those scenes depicted in the Israeli lands, and also we note the use of the element of dialogue in a clear and intense way to denote the intellectual notebook that its references store as an Arab subjected to injustice and occupation, as we see this in some shots and scenes, especially in the cemetery and cafeteria, but (Yusuf Shaheen) and because of his apparent influence in the West and America and the nature of his relations Cinematic, financial, productive and even some of his ideological ideas, we see him as influenced by the Western viewpoint This is what some of the close-up shots of his face made clear to him sympathetic to the case of the dead American soldier and his recognition that the Arabs did not give a great opportunity for the Israelis and Americans to listen to them and therefore it can be said that the intellectual references of the director of the movie have intentionally employed cinematic elements in a manner consistent with these intellectual references to him and do not try Depart from it.

The third indicator:

Considering that the September 11 incident represents a global accident that the United States was not only exposed to, and its dimensions were not limited to it only, but also included most of the countries of the world, it can be said that the directing visions on which the directors in charge of these films worked have mainly relied on this incident not only because they were assigned to it only but Articulated incident in contemporary history, no attack has ever witnessed the most powerful country in the world. Therefore, this incident is qualitative, articulated and of extraordinary specificity, and this is what necessarily leads to directing visions dealing with this issue with a large amount of diversity and difference due to the nature of looking at these The incident, there are those who still insist that there is a conspiracy, collusion and a mystery in this incident, and there are those who are seen as a natural product of the growing phenomenon of terrorism globally and this matter reached the directors and as we saw in their directing narratives, as these views and the way they were taken up by the directors varied and we noticed the lack The existence of any similarity or convergence in those directing visions, despite the uniqueness of the issue

that was addressed, but the angle of view of it intellectually, cinematically and even psychologically was varied and varied. It is what contributed to the creation of multiple directing visions in (Yusuf Shaheen) presented another diversity to those visions that seems to be in harmony with the type of subject under discussion, as well as the way it was reviewed by him in dealing with this incident, and certainly if the subject discussed was not the September 11 incident His directing vision would be different and varied, although he will rely on the same cinematic elements and tools, with differences and diversity in how to use them cinematically.

B- The American director Shane Bin's movie:

Film synopsis and storyline: |

An old American citizen lives alone in his small apartment, recalling his deceased wife by caring for her many clothes hanging in the wardrobe, some of which he puts on the bedside next to him when he sleeps, and this old man practices his life on a daily routine, one morning rises to the horror of the big accident the bombing of the two high-rise towers in New York, where his small apartment is located near these towers, until the dust of the bombing reaches his apartment and almost covers her, then he embraces the dress of his deceased wife in the last scene and weeps with a burning heart on her separation.

The first indicator:

The American director (Shane Bin) in his movie tries to formulate an external vision characterized by high individuality and distinguished from the rest of his fellow directors for many reasons that may come in the forefront that he is more concerned than other directors with this incident because he is American and therefore he seeks to employ his necessary and vocal elements with some distinction, and begins The first indications of this are through listening to the sound that comes from outside the staff on a black background (black vid) and continues within 30 seconds on the screen in a distinct start of a movie, as he was trying to give an indication of death or dark affinity for the darkness of the September 11 suicide bombers, then The director creates a montage mixing with a rose vase, then mixing a montage to the water droplets, then to the razor mousse, then the camera moves to review the findings of the small apartment, and we watch an old model TV, then the camera returns to the old man while shaving his chin, then the director hires his audio elements such as music and sound effects to find A general atmosphere gives a kind of feeling of loneliness and impoverishment that accompanies the life of this old man. We also listen to the sound of the alarm clock which indicates the eight o'clock in the morning and that remains the same. Here for the time of the film, to signify the life of this man after the death of his wife, which the director is trying to confirm through his many elements, both phonetically and acoustically, in order to crystallize an outward vision characterized by reading and distinction from the directing visions of the rest of the directors, and also we can find features from that vision by relying on one filming site Only, it is the apartment of the old man, in which events take place throughout the duration of the film, even though it was clear and through his directing, technically oriented, about the passage of many leaves to indicate the aging of the lives of this poor man who lives on the memories of his deceased wife.

The second indicator:

Despite the lack of clarity in the dominance of the intellectual references of the American director (Sheen Bean) in shaping his directing vision and the ways to employ the elements of the cinema language in that work, as is the case in the Egyptian director's movie (Youssef Shaheen), we can seek some intellectual and ideological deductions at (Shane Ben) in employing the elements of the film to formulate a directing vision consistent with these intellectual references, for example, the synthesis of dialogue in addressing the old man to the things and visuals in his apartment, starting from the anvil of roses and ending with the fashion of his deceased wife passing through the mirror, the TV set, the sleeper bed, the clock, and other visual assets, as the director resorted to Employing elements such as slow motion, montage, lighting, and movement (zoom) and others to form his directing vision that stems from the heart of his intellectual references such as an American first and a Western person looking to think about things and accidents as well as cinema second, and we can see a unique employment of lighting elements for example where lighting gradually enters to indicate the emergence The sun of the day, which brought with it the tragic news about the collapse of the World Trade Towers, which led him to wake up from To sleep, the director also used the technique of dividing the screen into three parts to signify the fragmentation of this dramatic character and then used the same technology again with the growth and flowering of the flower, which the director linked montagically with the moments of the explosion that the TV set presented as an element (accessory) directly the moment it occurred and then stamped the director (Shane) Between) his movie with a beautiful and touching scene represented by simulating the old woman's dress of his deceased wife holding him in his hand and crying with burning, he put her place on the anvil of roses, then the camera pulls out towards the outside to leave the small window and leaves the man for his sorrows, memories and tears.

The third indicator:

Perhaps this episode of 9/11 is going to be a long way to adding to many movies

And drama series as an accident is not simple as well as occurring on American soil

It is not far from the first movie city in the world, Hollywood, so the directorial vision is at

The American director (Shane Bean) will be different from other international directors, despite his vision

The directorate was characterized by simplicity and smoothness, but it was deep, effective, and function at the same time as well

How to deal with it, this method of dealing with and treatment, that is, indirect handling of the incident, has given his directing vision some diversity from the directing visions of others, most of whom dealt with the incident directly and explicitly, while we notice here in this film that his directive vision did not address in a clear and direct way with the September 11 incident, but rather the news was done On her TV, the aforementioned apparatus was performing a duty of condolence to this old woman who lost his wife due to the huge explosion, and this diversity in the way of handling is mainly due to the magnitude of that accident and the quality of the attacks and the resulting global cosmic effects that make the external visions on this amount of influence on the recipients. Given the impact of this incident of repercussions and projections in the living memory of the peoples, including the American people, which is the director (Shin Bain) of its members certainly has derived the bulk of his directing vision from the quality of that incident, which formed an important and central topic for these films produced on the subject of terrorism globally.

the fourth chapter :

Results :

1- The samples selected were characterized by the clear and distinctive employment of the elements of the cinematic and vocal cinematic language, which led to the formation and formulation of an output vision that possessed the characteristic of uniqueness and distinction.

2- It became clear through the analysis that the intellectual references had a fundamental role in crystallizing and employing the structural elements of the chosen films according to the vision of each director, especially in the films of Youssef Chahine and Shane Bin.

3- It was observed that the measure of the diversity in the excretory visions of the two samples relied mainly on the method of handling put into operation, as the visions diversified as a result of the different method.

4- The researcher observed that the most active elements in the system of cinematic elements in the films chosen for analysis were the camera, its movement and volumes, as well as dialogue, music and fashion, as well as the place element.

Conclusions:

1- The directive vision depends on the elements of the cinematic language in its formation and formulation of its vocabulary

And processed.

2- That the subject handled is an essential impurity that casts shadows on the creative way and vision of the director and imposes its requirements on it.

3- The directors, especially those with ideological inclinations, cannot provide an exempt vision without Aldlj especially when the subject of films tolerate such work.

4- There are elements that have a greater presence within the cinematic language system because they possess high expressiveness.

Sources:

First: Sources from dictionaries and dictionaries:

1. Upholstered in Language and Media, Dar Al-Mashreq, Beirut, 1982.
2. Second: Sources from Arabic and translated books:
3. 1-. Huntington, Samuel, The Clash of Civilizations and the Rebuilding of the World Order, translation: Malik Obaid Abu Shahboh, Libya, The Public House for Publishing, Distribution and Advertising,
4. Anthony, Michelangelo, Building a Vision, translation: Aruh Hamzawy, Damascus, The General Cinema Foundation.
5. Bachelard, Gaston, The Dialectic of Time, translated by Khalil Ahmed Khalil, Beirut, University Institute for Studies, 1982.
6. Nubler, Jonathan, The Vision Dialogue, Translation: Fakhri Khalil, Dar Al-Mamoun for Translation and Publishing, Baghdad 1987.
7. Ponte, Maurice Merlo, The visible and the invisible, translation: Souad Muhammad Khudair, Baghdad, Dar
8. General Cultural Affairs, ١٩٨٧.

9. Boyof, Al-Kumasi, Artistic Integration in the Presentation, Translation, Sharif Shaker, Publications of the Ministry of Culture and Guidance, Damascus, 1976.
10. Al-Aswad, Fadel, The Cinema Narration, Cairo, The Egyptian General Book Organization, 1995.
11. Al-Sayed, Alaa Abdul Aziz, the film between language and text, Damascus, publications of the Ministry of Culture, 2008.
12. Engineer, Hussein Helmy, screen drama between theory and practice, the Egyptian General Authority for the writer, Cairo, 1990.
13. Ibrahimi A, Nourian K. The Effectiveness of Theater Therapeutic on Anxiety, Mental Health and Personality Profiling of Youth Who Referred to The House of Culture Of Department of Culture and Islamic Guidance of Shiraz City. kurmanj. 2020; 2 (2) :1-19
14. Third: The sources of messages and thesis:
15. Rajabi, Hani Abd Ali, Tackling the subject of terrorism in TV drama, unpublished doctoral thesis, University of Baghdad, College of Fine Arts, 2010.
16. Abdul Muslim, Taher, Discourse of Violence and Crime in American Cinema, unpublished doctoral thesis, University of Baghdad, College of Fine Arts, 2001.
17. Murshid, Kazem Salloum, representing reality in the documentary, unpublished Master Thesis, University of Baghdad, College of Fine Arts, 2011.
18. Al-Azzawi, Soha Saeed Muhammad, Violence and Terrorism An Analytical Study of Western, Arabic, and Islamic Treatises, Unpublished PhD thesis, University of Baghdad, College of Political Science, 2006.
19. Fourth: The sources from the magazines and newspapers:
20. Shaaban, Abdel-Hussein, Islam in International Politics, Dialogue of Civilizations and International Terrorism, Arab Journal of Political Science, No. 5, ‘.
21. Gharafi, Muhammad, Reading in Optical Myology, World of Thought Journal, No. 1, Volume 2000,31.