

## Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse

أبعاد وجماليات توظيف الصورة وأشكالها في الخطاب السينمائي الوثائقي

Khadidja Brik<sup>1</sup>

<sup>1</sup> Batna University, Algeria. [khadidja.brik@univ-batna.dz](mailto:khadidja.brik@univ-batna.dz)

Received: 15 /01 / 2022

Accepted: 27 /05 / 2022

Published: 10 /06 /2022.

### Abstract:

This study aims to clarify the initial concepts that represent the basic elements used in dealing with reality within the documentary, which we will need to delve into the techniques used in achieving documentary art. In this regard, being familiar with these concepts, which constitute the pillars of audiovisual knowledge without which, it is not possible to develop towards knowledge of the different techniques and strategies that shape documentary discourse.

The elements of dealing with reality in the documentary can be summarized as follows: the sound in the documentary and its types (sound effects, soundtrack, dialogue, voiceover, silence), photography which consists the following elements; (selecting shots, shooting angles, camera movement), montage (Constructivist types), and finally the characters and their types (real characters, represented characters).

It is worth mentioning that this study was limited to the image and its types (photographed material from the shooting site, archives, photographs, documents from letters and memos, animations, graphics texts).

**Keywords:** photo; cinematic documentary; film documentary photo.

**ملخص:** تحاول هذه الدراسة تبيان مجموع المفاهيم الأولية التي تمثل العناصر الأساسية المستخدمة في تناول الواقع داخل الفيلم الوثائقي، والتي سنكون بحاجة إليها للتعلم في التقنيات المستخدمة في تحقيق الفن الوثائقي، فالإلمام بهذه المفاهيم التي تبدو في كثير من الأحيان معروفة، إلا أنها تشكل أعمدة المعرفة السمعية البصرية، التي من دونها لا يمكن التطور باتجاه معرفة التقنيات المختلفة والإستراتيجيات السردية التي تشكل الخطاب الوثائقي. ويمكن تلخيص عناصر تناول الواقع في الفيلم الوثائقي بما يلي: الصوت في الفيلم الوثائقي وأنواعه هي (المؤثرات الصوتية، الموسيقى التصويرية، الحوار، التعليق الصوتي، الصمت)، التصوير ويتشكل في العناصر التالية (تحديد اللقطات، زوايا التصوير، حركة الكاميرا)، المونتاج (أنواع البنائية)، وأخيرا الشخصيات وأنواعها (شخصيات حقيقية، شخصيات ممثلة). في حين اقتصرت هذه الدراسة بالتفصيل لعنصر واحد بالشرح والتحليل، وهو الصورة بأنواعها (مادة مصورة من موقع التصوير، الأرشيف، الصور الفوتوغرافية، الوثائق من الرسائل والمذكرات، الرسوم متحركة، نصوص الجغرافيكس). **كلمات مفتاحية:** الصورة، السينما الوثائقية، الفيلم، الصورة الوثائقية.

### ***Introduction:***

Cinematic documentary is an expressive form that appeared with the beginning of the cinematic art, through which the early pioneers expressed their observation of aspects of daily life and confronted the reality and all the aspects of life at that period. The first films that were produced by a very limited number of adventurers such as; "Dziga Vertov" are historical documents that are added to the other forms of documents such as; newspaper, books and manuscripts, which scholars usually refer to in order to study certain aspects for a specific period of time. Since the early stages of the emergence of this art, documentary filmmakers have adopted a special way to deal with the elements of the cinematic language on one hand. On the other hand, the film story or tale was presented, as the elements of the cinematic language were limited to the process of direct transmission and depiction of actions without controlling them neglecting any use of sound effects which cause deception and illusion. However, at the level of the story, dealing with the none controlled lived reality, and relying on everything that is real in terms of characters, places or actions. This is completely different from the propositions, the novels and works of the pioneers of narrative cinema, whether realists or formalists, they rely only on the controlled reality to design the elements of the cinematic language in a way that achieves the pleasure of aesthetic dazzle of form and content.

Documentary filmmakers have a wide range of "image" options to express to viewers the validity and importance of what they introduce to them. Implementing it in documentary works requires a certain specificity in function, significance and aesthetics. This is what we are trying to shed light on through this paper by asking the following questions:

- What is meant by the image, and what is the importance of using it in the cinematic film?
- What is the specificity of using the image in the documentary cinematic discourse?
- How are the types of images used in the documentary language?

### ***1. The Significance of the Study***

This research is of a great importance, as the researcher tried through it to collect the theoretical material related to the types of the "image" in the documentary and try to explain and identify the implications of its implementation and the dimensions of its aesthetics, despite the scarcity of references that deal with it. This research also helps to analyze the various documentary works, and understands its artistic and technical tools.

### ***2. The Approach of the Study***

This study relies on the descriptive analytical approach with the aim of collecting data and facts related to the "image" elements employed in documentaries to embody reality, and to monitor its various aesthetic and intellectual connotations.

### ***3. Literature Review***

**3.1 The image:** literarily, is one of the names of God in Islam, it came in Lissan al-Arab, "He who formed and arranged all existing things and gave each of them a special image and a single form that is distinguished by its diversity and abundance". Whereas, Al-Moundjed dictionary explained that "image" means shaping something and giving a form to it. It can also be drawing and engraving it. Georgii Gachev defines the image as "that complex, complete whole that includes the sensory, mental, cognitive and creative aspect" (Neov, 1990). The image is a symbolic component

*Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse*

and a visual interpretation of facts and ideas. (Al-Assaf, 2004), Judith Lazar believes that the image is a means of communication that carries facts that can either amaze or disturb those who see them. It is also able to create a relationship with the person who deciphers them (Lazar, 1985). The image can also be considered as a communication material that establishes the relationship between the sender and the recipient. The sender of the image does not suggest a neutral view of things and the recipient reads it based on what the French researcher “Jean Duvigmand” calls the aesthetic experience and the social imagination. It is because the image does not address the recipient’s visual sense only, but rather moves his senses and sensations. He also sees that the image bears two dimensions; an explicit and an implicit one that are interrelated (Al-Ayadhi, 2003).

In fact, the image is considered as a visual and creative expression based on imagination and translation of ideas that are derived from the cultural environment in which the image’s discourse moves. This can be done through two levels; the first one is informative communication between the sender and the receiver. The second is significance and clear meaning or suggestive meaning in the image (Al-Hadithi, 2002). The image consists of a set of elements, which are the intersection of a group of expressive relations. It reflects through the integration of its subjective and objective elements the perception of an individual or group of individuals in a certain period and embodies multiple experiences that have historical extension and depth. The concept of the image has evolved with the development of the human relations, and has expanded to include various fields. The image is an expression of every complex that includes the technical, philosophical, aesthetic and social element and sovereignty over other cultural elements and tools. The image was known before writing was known. The ancient man left his schematic images on the walls of caves to tell the story of the beginning of civilization in different eras in ancient times. After the development of human civilization, which reached a high level of progress and sophistication in all areas of life, the image in its different aspects became an essential part of daily life. Consequently, everything in human life is documented; the universe, civilization, history, heritage, the political, economic, social, scientific and artistic fields. This is why it is said” The picture is a document that expresses the truth”.

The visual language through which semantics within the image is generated is a very complex and diverse language. It relies on two components: the iconic sign dimension and the plastic sign one. It is based in order to build its meanings on the data provided by the iconic representation as a visual production of complete natural assets. On the other hand, it is based on another kind of data. It is related to what is called the plastic representation of human states, i.e. the plastic sign of shapes, lines, colors and composition, and the implicit and semantic dimension of the image is the product of a composition that combines what belongs to the iconographic dimension (embodied representational imitation and visual expression that refers to the imitation of objects) and what belongs to the plastic dimension embodied in man-made forms and his behavior in natural elements (Abdullah, 2005).

The image today is a modern language that has become one of the most important components of contemporary culture, if not the most important one. The culture of the image based on technical development and information technology is a productive culture that obliged the recipient to alienation and acculturation. Human cultures today are facing a transformation full of challenges at the cultural, social, economic and political levels.

### **3.2 Cinema**

Cinema is the art of making the image. The cinematic image is the one that embodies an event and an expression of thought and opinion, or a combined movement through which we see life, and learn about its unknown aspects. For more than a century since the birth of cinema, efforts and ideas had been squeezed until their forms were realized, their methods crystallized, and their correct directions were determined to become an art and a means of educational and communication means. It is worth mentioning that at first, the cinematic image was not considered as an art but rather as a successful machine for display that makes moving images, and thus cinema combines both the machine and the new art as a successful tool to show (Zerouk,395, 2010).

As for the cinematic film, it is a series of continuous, fixed images about a topic, a problem, or a specific phenomenon that printed on a tape wrapped on a reel. Its width usually lasts from ten minutes to two hours, depending on its subject and circumstances. It is an important means of communication that can be used to clarify and explain interactions and changing relationships in many fields. Movies are used in different fields, and for multiple purposes as they are used in the educational and cultural fields, guidance and others. (Radwan,73, 2012).

### **3.3 Documentary cinema**

The first definition of the documentary appeared in John Grierson's article in the New York Sun 1926: "It is a processing of current events and has an artistic creation" (Al-Tohamy, 1665). George Sadoul confirms this, based on what John Veroud said, that the documentary film took a cinematographic direction since 1906. After 1914 it has become a term through the article written by Grierson (P145,1986, Jean), where he says: "We relied on distinguishing documentaries from others as those films that depict natural elements. We also considered that these natural elements are among the most important features that distinguish these films from others. When the camera filmed in real areas, whether it was filming materials related to cinematic newspapers or cinema magazines and well-known films of a scholastic form, or that rely on digression, educational films, or scientific films, we consider all these materials to be documentaries" (Al-Tohamy, 1965, 11). As for George Sadoul, he defines it: "Every cinematographic production that does not originate from imagination and is linked to the description and retrieval of reality". Petit Robert dictionary defined the documentary as: "An educational film based on documents and recorded events. The documentary film may change its name sometimes, and it may be reportage or an investigation film." On the other hand, "Lumiere and Pilliar" defined it: "It came as a response to entertainment cinema, as it is a tape that rejects the aesthetic and political technical tricks that exist in Commercial Films" (P 38, 1980, Pillar).

## **4. The image in the documentary**

The image is the basic material of the cinematic language. It is the film's raw material which can express the philosophical position of the director towards the depicted topic. The work in the sense that this image represents an understanding, explanation and interpretation of the event by the film makers (Al-Aboudi, 2015). In the Arabic language, the picture carries the meaning of the truth of the thing, its form and its description, and it is also the way for the scriptwriter and director to

*Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse*

express their ideas and point of view or vision, so the image must bear as many expression tools as possible. (Sharaf, 1989).

Gilles Deleuze made of both, the kinetic image and the temporal one, the most important modifications in cinema. The image in the cinema, according to his opinion, but also according to the observations of his films (cinema and films and their aesthetic and social impact, Elmou'arreb) is not an image to which movement is added, but rather an image in movement directly in the shot which is defined as "a moving piece of permanence". This concept of the kinetic image (1983) distinguishes, in Deleuze's opinion, a stage of traditional cinema, followed by the temporal image. Which depicts power or action (and this can be linked to the middle level) and the image-emotion that depicts the quality or ability combined with the often-inflated shot (Journo).

#### *4.1 Characteristics of the documentary film image*

The "image" is considered the basic material of the cinematic language or the film's raw material. It is characterized by deep structures capable of accurately conveying the reality that is presented to it. However, that activity is directed from an aesthetic point of view in the specific direction that the director wants. Hence, the image that you obtain in this way enters into a dialectical relationship with the targeted audience. It is worth mentioning that the psychological impact of this image on this audience audience determines a number of characteristics, which should be precisely defined.

- ✓ **The only expression:** by virtue of its film realism, it captures in fact only precise and completely limited aspects of things.
- ✓ **Immediateness:** the film image is a moving visual embodiment presented to our conscious. So, it is always in the present and gives the impression to the viewer that accidents are going on now. No matter how long those events are occurring at the time being. For this reason, Marcel Martin believes that "the past, the former past and the future are nothing but the product of our personal judgment to face some means of expression which lead us to deduce its meaning" (Al-Aboudi, 2015).
- ✓ **Realism:** it is a selected vision to nature, composed and filtered, and if the laws of image production remain practically the same as they are in the artistic painting, then we should nevertheless be aware of stagnation. The means to get rid of that stagnation is movement, and to be deep when dealing with the image. Based on choice and organization, since it is an art, in cinema you can act as you like in the way you show the viewer the slices of reality.
- ✓ **The Significant Role:** Everything that appears on the screen has a meaning in reality. It can be so in a direct and pictorial way, but also in a symbolic way. (Sharaf, 1989)
- ✓ The cinematic image is partly called a "shot", as John Mitrie considers it to be the film minimum (taxema). According to Christian Metz, the idea of the shot has always been disputed. It can be defined as the shot that depicts, or the film piece between two pieces in the montage. Jean Mitry defines it as: event, angle and field, event for its content, angle for positioning the camera, and field for framed space. (Ventura, 2012). The shot in international cinematic writings has taken different definitions, but this diversity does not mean the contradiction. Film theorist Sergei Einstein says, "The shot is a cell for montage." (Lamehrezzi, 2007)

#### ***4.2 The shot***

The shot is defined as a part of the specific movie that is filmed continuously and without employing the person, the scene, or anything to be filmed. The shot is defined from the moment the camera is turned on in a certain position until it stops or until it is transferred to another scene. Shots are combined together to form scenes. Mona Al-Hadidi (Al-Hadidi, 2000) sees that the shot is the constructive unit of the film, just like the word for the language. The shot, from the point of view of photography, is the part of the printed film between the moment when the camera starts spinning, and the moment it stops. Where as from the viewer's point of view, it is part of the film located between two scenes, i.e. between the sizes of two snapshots. Akram Shalaby says that the shot is the smallest unit in the cinematic language, and a feature film consists of thousands of images organized within shots.

The shot is also known as the smallest unit of the film, that is, the smallest part of the film chain, which is the part that passes through the camera from the beginning of the capture to its end (Khalef, June 1996).

### ***5. Types of shots used in a documentary film***

When the cinematic camera is turned on, it transmits images of what is in front of it. These images are displayed on the screen, so they appear in many different shapes and sizes. There are images that can show one person or many. The camera can also transmit to us a picture of bedrooms with all their contents, or it only shows us the bed, the mirror, or just a painting hanged on the wall of the room.

It is worth mentioning in this context that drafting the visuals that appear on the screen in this way, controlling the “quantity” and “size” of the elements that appear in them and the parts that appear in them, and highlighting the nature of the relationship that links these elements to each other, is away of expressing reality as it takes place in front of it. At the same moment in which we see it, which is the fundamental principle on which documentary works depend (transfer of reality). However, this does not mean that the use of the camera is merely to convey an image of something. These images should be a convincing and influential “language”. In fact, it depends on the director's knowledge about the documentary works and how to prepare and “manufacture” the shots so that they come expressive and influential. This knowledge can be summarized in three basic and main areas, which are:

- ✓ Determine the shot (field of view of the camera).
- ✓ Camera angle (camera height).
- ✓ Camera movement.

#### ***5.1 Determining the size of the shot (field of view of the camera)***

The size of the shot is among the basic mechanisms in film and television narration. The choice of the size and nature of the shot depends on the extent of its use in this work. There must be an equation between the size of the shot and its material content on the one hand, and its semantic dimension on the other hand. This leads us to say that the large size of the shot generally determines its duration. Consequently, the sender must necessarily give the recipient a time opportunity to examine the content of this shot. The semantic structure of the work as a whole takes its value from controlling these basic touches (Mahrezi, 2003). The shots are divided according to the scene into:

*Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse*

- ✓ Long shot: It is the shot that contains the image of a person as a whole, from the bottom of his foot to the top of his head, with part of the place around him, so there will still be an emphasis on the background area and the surrounding environment.
- ✓ Close up: The main characteristic of this shot is that it takes the viewer closer to the object or thing that he wants to focus on by showing it big and clear, and to exclude other surrounding objects and make them outside the boundaries of the image (Shalaby, 2008).
- ✓ Medium Shot: As indicated by the name, it focuses on two thirds of the body inside the frame, in addition to some decorative components. A process that the director usually resorts to to show the manual work that the person intends to do (Lahmi Mahrezi, 2007).

**The shots are also divided according to the size of the person inside the frame into:**

- ✓ Extreme Close Up (ECU): It depicts a very small part of the photographed object, it may reach just an eye or mouth, or eyes, or eyes and nose, or nose and mouth.
- ✓ The Medium Long Shot (MLS): shows an part of the body that ends just below the knees, and it is sometimes called the “three-quarters-length shot.” This shot became popular named the “Hollywood shot” due to its frequent appearance in Hollywood directors’ films in the thirties and forties (Shalaby, 2008).
- ✓ Medium Shot (MS) depicts a person from the middle to the top of his head. The lower border of the frame is cut below the waist and the wrist, and thus we can determine the age of the character and the color of the hair, but it is also possible to determine the material of the clothes (Al-Sabban, 2014)
- ✓ Extreme Long Shot (ELS): It shows the body small, surrounded by a void on each side on the screen, which gives an impression that it is at a distance. This is also called the identification shot, because it is known as the place and the area where the person appears on the screen.

**The shots are divided according to the point of view into three types**

- ✓ **Objective shot:** where the camera takes a position that acts as a neutral observer and spectator of the event, transmitting to us impartial information about all the assets of the image without bias to any of them.
- ✓ **Subjective shot:** The camera here takes the eyes of the character participating in the event, so the recipient sees what the character sees, which makes the recipient go through the experience of the film character, and the spectator should see the character, and then the spectator moves to her viewpoint or vice versa. It is important to know that we are facing a self-narration done by one of the characters. (For Mahrezi, 2007).
- ✓ **Over shoulder shot:** (Al-Sabban, 2014): As the name shows, this shot monitors the event from above the shoulder of one of the actors, meaning that it is not through the eyes of the actor inside the event like the self-shot, nor is it from the point of view of the camera as in the objective shot. Its purpose is to increase the spectator's sense of participation in the event,

*Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse*

without putting him in the place of the character, which is the most commonly used of the three types.

It is worth saying in this regard that this scale of classification of shots does not apply in all cases to any type of shots, but rather it pertains only to the shots taken by a fixed camera that does not witness any manual or mechanical visual movement. If the camera is moving, the matter is different in this case and becomes included within the framework of another expressive element of cinema, which is:

**5.2 Shooting angles (image capture angles and their significance):**

One of the most important mechanisms to the film directors. By using this technique, the recipient can realize the vision of the director towards the world. The movement can depict any scene of the decor through several different angles. Among the most important angles used in the cinematic and television fields, we mention:

- ✓ **The ordinary angle:** It is the angle at which the camera is placed in a position corresponding to the decoration intended to be photographed or filmed. They, the camera and the decoration, have to be at the same level. This serves the aims of the objective photography, as in the case with documentaries (Yakhlef, 2009).
- ✓ **Reverse submersible angle:** It is the way by which the director chooses to oblige you (as a spectator) to look at the subject through it. It is a vision that takes a position from the bottom to the top. Therefore, it is as what Marcel Martin says, "a feeling of superiority, glorification and festivity, because it gives people an extension towards the horizon." (Lamehrezi, 2007).
- ✓ **Diving angle:** It is the angle at which the camera is above the decor to be photographed or filmed. This leads to the reduction of its dimensions and characters and the restriction of movement in it. Among the implications of this angle are:
  - To suggest the idea of the character's dependence to a specific dramatic situation.
  - Create a sense of domination, contempt, and crush like filming a scene from the real life of prisoners from the top, for example.
  - An exploratory value related to highlighting new elements at the level of decoration (Yakhlef, 2009).

**5.3 Camera Movements:**

- **Panorama:** It is the movement in which the camera moves around its same axis, vertical, horizontal or both. It is the easiest movement of the camera. Easy to do with a relatively modest device since the camera does not change its place. The panoramic methods are relatively limited:



*Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse*

- **Horizontal Panorama:** the camera moves around its horizontal axis up to 360 degrees, ancient photographers say that it should be done from left to right, especially in the cinema, and this does not conflict with the movement of the aperture. (Ventura, 2012)
  - ✓ The progressive discovery or description of the film space.
  - ✓ strengthening anxiety; it is due to the detail shown by the director before procrastinates in a gradual description of several characters or other things.
  - ✓ Focusing on silence or tragic emptiness through progressive description, such as describing the walls of a room. (Sadoll, 2007)
  
- **Vertical Panorama:** The camera rotates vertically from top to bottom or vice versa. The purpose is to describe and highlight the characteristics of anxiety, doubt, hesitation, or suspense and also to highlight the character through a hidden movement from the legs to the face (Ferro, 1979). This movement expresses the point of view, either subjective or objective, of the film maker by "suggesting elevation, betrayal, refraction or shame when the character looks downwards" (Al-Aboudi, 2015).  
Film makers in general, and documentaries in particular, benefited from these options and implemented them to convey and embody reality related to the quality of drama.

It is worth saying that filming in a documentary film is definitely different from filming in a feature film. Although, filming is done with the same technical means, but the specificity lies in the fact that the documentary film is based on the capture of nature while it is already worn. This requires seizing the truth away from the size of the shot or the angle it is taken from. The shooting in the documentary film may be exposed to a number of mistakes that would be catastrophic, if they occur in the feature film such as vibration, poorly made shot, or uncontrolled movement of the panorama movement. Hence, the shooting rules that were addressed are not considered a necessary and aesthetic feature When shooting a documentary film; because taking the real image is the goal, not good photography or a good filming technique.

The image in the documentary film may take different forms, we mention them in the following points:

#### **5.4: Pictorial material from the Filming location**

Technology has opened a new world for documentary film makers. The new equipment enabled documentary filmmakers to film real people (not actors). Thus, the scenes became realistic, and the cinema of truth appeared where the camera cannot lie, and the filmmakers were trying to bring reality and cram it into a small box. This seemed very simple but it is not, and here we come to the problem of realism. Reality is often confused with the truth in a chaotic manner. Documentary cinema from "The Armored Potemkin" to "The River" to "The Harvest of Shame" was due to the event that was shown. It is "documentary" because it is based on documented facts. As for films these days, they are expected to be real, but not necessarily realistic, because reality often escapes in front of the camera and it is difficult to catch. Hence, the importance of

***Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse***

documentaries lies to film people in their daily life and perform their work and not filming them talking about their life or business (Wanos , Documentary Filmmaking From Idea to Screen, 2016).

***5.5 Pictorial material from the Filming location***

Technology has opened a new world for documentary film makers. The new equipment enabled documentary filmmakers to film real people (not actors). Thus, the scenes became realistic, and the cinema of truth appeared where the camera cannot lie, and the filmmakers were trying to bring reality and cram it into a small box. This seemed very simple but it is not, and here we come to the problem of realism. Reality is often confused with the truth in a chaotic manner. Documentary cinema from “The Armored Potemkin” to “The River” to “The Harvest of Shame” was due to the event that was shown. It is "documentary" because it is based on documented facts. As for films these days, they are expected to be real, but not necessarily realistic, because reality often escapes in front of the camera and it is difficult to catch. Hence, the importance of documentaries lies to film people in their daily life and perform their work and not filming them talking about their life or business (Wanos, Documentary Filmmaking From Idea to Screen, 2016).

***5.6: Archive***

Documentaries often tend to use archival material within their general structure in order to enhance the credibility of the presented material and devote the documentary character of the film. Mainly with the somewhat old archival material, where the difference in the purity and quality of the image and the nature of the material it contains, as well as the information it narrates that may be valuable to support the documentary according to the artistic and montage format in which it is presented, which certainly depends on the film maker and his artistic vision. It must also be noted that the use of archival material does not necessarily mean that it should be included in accordance with its previous meaning or subject, but rather that it is subject to a new formative requirement. It is possible to give it a new meaning other than the original meaning that it was carrying or expressing at the time, as did the American director Frank Capra, who reformulated the Nazi German propaganda films again through montage to give a different meaning to its main mission based on the propaganda of the Third Reich and added to it an appropriate comment commensurate with the visual overlay of its new image, based on “archive footage acquires several different meanings during the montage.” (Al-Salloum, 2012).

Document in the documentary often has a prior presence due to its existence before the film. It may even constitute one of the important ideas or motives for filming the documentary. Consequently, its presence is very useful, because we can build through the intellectual comparisons, or metaphors and symbols that express about a number of ideas the film wants to put forward. The intellectual axiom that dominated the first documentaries, that the document existed before filming or producing the film, it is an element that possesses its independent privacy, and it has an important presence and an influential relationship in its construction. It supports or refutes what the film wants to show, this axiom did not continue, especially after the emergence of many Pioneers of documentary cinema, who found in the document a reality that transcends the limits of archival materials or cinematic newspapers (Ibrahim, 2000).

### **6.6: Photographs**

It is considered as one of the forms of using archival material, but it is close to archival tapes in terms of usage with a difference in the quality of the medium used as a document. The photograph can rearrange the parts and joints of the documentary, especially when it is a rare image or used for the first time due to its confidentiality and importance. The significance of the image is due to the nature of the narrative and montage structure in which it is used as it is noticed that in the movie "Ordinary Fascism" by Michael Romm, where it is used to give the impression of bloody and Nazi Germany by showing the suffering of detainees in Nazi prisons, which provokes and affects the recipient when he sees these tragic images that show the bad treatment of detainees by the Nazi guards. It also can be increased its influence by displaying it in slow motion, with an appropriate accompaniment to the audio stream, including commentary, music and distinctive sound effects (Al-Salloum, 2012).

### **6.7 Documents of Letters and Memos**

The letters and memos that were written in a certain period of time are considered as tools that are used to build and make the documentary. They are of a great importance, which comes from the importance of its book and its influential historical role in the event to be dealt with in the structure of the documentary in order to build the basic value of the film on it. (Ibrahim, 2000)

### **6.8 Animation**

Animation is defined in the Encyclopedia of Cinema as "a special cinematic technique that allows the creation of characters in a fictional world, and it is one of the types of cinematic animation" (bussinot). The word animated cartoon is called in relation to the paper on which the cartoons are designed.

In the French language, it is called "dessin animé." From this name, and from this meaning, the Arabic term "animation" is derived. The definition of animation is often used, which depends on the principle of "bringing life to drawings, sculptures, images and dolls, thanks to the succession of a number of successive images of some shapes, or through a number of drawings that represent the successive stages of the movement, based on the principle of recording an image." (jean loup passel, 1986)

Documentaries employ a type of animation called "schematics," which is an unrealistic drawing, approaching the trend of symbolism. It usually presents two-dimensional drawings of things that the spectator knows in advance that they are three-dimensional. It is very important that the spectator must be somewhat familiar with this, and also has a degree of cinematic culture, so that he can interpret and analyze that schematic drawings. This method is used extensively in education, in order to reveal the different hiding layers, and the functions of the internal parts of the organisms.

In addition, "graphic texts" are used in documentaries to display data, maps, abstract drawings, numbers and statistics. The purpose is to support a position or issue, especially if the documentary has a satirical topic or tends to use some caricatures.

### **6.9 Graphics Texts**

There are new forms of expression in the documentary. The use of the multiple tricks provided by digital technology and the advanced potentials of the graphic arts to support the effect of the image and the illustrated document (Al-Omari, 2016). However, using the computer software in the documentaries was objected by some filmmakers. On the other hand, defenders of its use see an urgent need, especially in light of the lack of data related to a particular incident and a specific topic, as well as the show method that often tells technical developments. In addition to its reduction to many ideas and information, and intensify the quantity, commentary and space that documentary filmmakers sometimes tend to in the absence of suitable graphic material. (Al-Salloum, 2012).

Computer software has various types, some of which are used in the film, including the use of “graphics” as in the titles of documentaries. They are also used to display data, maps, abstract drawings, numbers and statistics. Computer animations are sometimes used to support a position or an issue, especially if the documentary has a satirical topic, or it tends to implement some caricatures within its internal structure. We also note the investment of three-dimensional computer software techniques.

## **7. Conclusion**

Documentary filmmakers are well aware that all of their choices should be meaningful. That is to say, all the common customs or stereotypes of formal choices of expression sprout from the need to convince viewers of the veracity and credibility of what is shown to them. Experts, for example, establish the credibility of analysis, and prestige male narrators express weight and power from the point of view of many. From viewers, classical music indicates seriousness. This is what we sought through this paper to highlight through the importance of sound and image and the specificity of their usage in documentary works.

## **8. Bibliographical List:**

1. Abdul Aziz Sharaf. (1989). *Introduction to Cinéma Radiotélévision Media*. Beirut: The Egyptian Book House, Cairo
2. Abdullah Khalaf Al-Assaf. (2004). *Functions and tasks of the Technical Image*. Al-Watan Magazine, 1502.
3. Al-Aboudi, A. J. (2015). *The Semantic Structure of the Narrative of the Cinematic Form*, Baghdad, Adnan House and Library for Publishing and Distribution
4. Al-Aboudi, Ahmed Jbara (2015). *The Semantic Structure of the Narrative of the Cinematic Form, 1st Part*, Adnan House and Library for Publishing, Distribution, Baghdad.
5. Al-Omari, A. (2016, 8 11). *Documentary Between Fiction and Non-Fiction*. Retrieved from Al-Jazeera Documentary : <http://doc.aljazeera.net/%D8%A7%D>
6. Belkhiri, Radwan. (2012). *The Image of the Muslim in American Cinema*. Algeria : Arrass Library.
7. El Moundjed in Language. (1956). *El Mounjed in language*.
8. Fayza Ikhlef. (1996). *The Role of the Image in the Semantic Recruitment of the Advertising Message: An analytical and sociological study of a sample of advertisements for the "African Revolution" magazine*. Algeria : Institute of Information and Communication Sciences.
9. George Sadoul. (1997). Translated by Mahmoud Ibraqen, *The Significant Elements of the Cinematic Language*, Annals of the University of Algiers, No. 10.

***Dimensions and Aesthetics of Employing the Image and its Forms in the Documentary Cinematic Discourse***

10. Georgii Gachev /Novel Neuf. (1990). *Awareness and Art Studies in the History of the Artistic Image. Kuwait : a monthly cultural book series issued by the National Council for Culture and Arts.*
11. Jamal bin Zarrouk. (2010). *Political and Cultural values Transmitted Through the Cinematic Image, an analysis and theoretical study of the film Trulies. Jamal Journal of Research and Human Studies*
12. Jean loup passel, M. c. (1986). *Cinema Dictionary. Larousse Bookstore*
13. Judith Lazar: *Schools, communication, television, puf, 1st edition, Paris1985.*
14. Kadour Abdullah Thani. (2005). *The Semiotics of the Image, a Cinematic Adventure in the Most Famous Visual Missions in the World, Dar Al Gharb for Publishing and Distribution, Oran.*
15. Kazem Murshid Al-Salloum. (2012). *Reality Cinema, an analytical study in documentary cinema. Baghdad: Mesopotamia House.*
16. Lmahrezi, A. (2007). *Critical Approach to Cinematic Discourse in Morocco 1905-2000. Morocco : Yasimdet.*
17. Maher Majeed Ibrahim. (2008). *Film Document Between Reality and Fiction. Academic Journal, refereed scientific journal issued by the College of Fine Arts*
18. Marc Ferro, *Film Analysis, Society Analysis, 6th Edition Classics Hachette, Paris 1979*
19. Marie-Therese Journo. (No date). *A Dictionary of Film Terms. New Sorbonne 3*
20. Mona El Hadidy. (2000). *The shot. Arab Radio Magazine, Art Painting and Publishing Company, page 100*
21. Muayad Abdul-Jabbar Al-Hadithi. (2002). *Media Globalization and Arab National Security. Amman : Al Ahlia for Publishing and Distribution.*
22. Nasser Wannous. (2016). *Third Cinema website. Retrieval of Documentary Filmmaking from Idea to Screen.*
23. Phillip Pillard. *History : art and industry, the review of image cinéma and sound N ° 348, March 1980.*
24. Shalaby Karam (2008). *Television Production and Art Direction, Dar Al-Shorouk, Jeddah.*
25. Tohamy Salah: *Forest Harry: Documentary Cinema at Gersonson, reviewed by Ahmed Kamel Morsi, Al-Shaab Press, Cairo, 1965.*
26. Ventura, F. (2012). *Film Discourse the Language of the Image. Damascus: Publications of the Ministry of Culture - General Organization for Cinema.*