

Time and Place in the Literature of Torniture

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Abstract :

The study aimed to address the subject of the poetic place in the films of the international director Tornatori, by studying the feature film represented in one of his works and analyzing the film *Paradiso* directed by (Tornatore), where the study deliberately answered the main question: What is the poetic place of the film in the films of Tornitore? The theoretical framework of poetry in the feature film, and the use of the place poetically, was studied.

Keywords: Time - place - literature - Torniture.

Study Problem :

Poetry represents sensory and aesthetic images not only in the poem, but in several arts, especially in narrative films that contain masses of sensory images that give rise to poetic images. Films emit poetry through their images, and one of the components of poetry in the film image is the place as the most important elements of the narrative construction. Some feature films were characterized by the poetry of the filmic place as it awakened in us a sense of the aesthetics of the place, and entered the souls without permission, such as: the poetic poem, as in the films of the Italian director (Tornatore). The research problem is summarized in answering the following main question:

What is the poetic film place in the films of director Giuseppe Tornatore?

Study objective:

The study aimed to reveal the poetic place of the film in the films of the international director Tornatore.

Importance of studying :

The importance of the research lies in the fact that it deals with the subject of the poetics of the film place, and the contribution of that poetics to achieving the aesthetic dimension of the viewer, and this research benefits scholars, researchers and workers in the field of cinematic art.

Limits of the study :

The objectivity of the research is determined by the poetics of place in the films of the director Tornatore, and by

the Italian film (Paradiso) scripted and directed by (Giosppi Tornitore), and the date of production of the film in 1988.

Terminology of study :

Place lattice :

Poetics - poetry linguistically came in the dictionary of language "Poetry - poetry, and the man's poetry, he said poetry and - so-and-so said poetry" (Al-Munajjid, 1973: 391).

And poetry, idiomatically - came in the Dictionary of Literary Terms "Poetry - poetic systems of concrete reality that reach an original idea of man, the world and the universe." (Alloush, 1984: 73)

Linguistically, the place - the definition of the place in Al-Munajjid came in the language "the place - its places - and places: the place" (Al-Munajjid, 1973: 771)

And the meaning of the place in the Qur'an came in the sense of the place as well, or "And mention in the Book Mary, when she withdrew from her people to an eastern place" (Maryam: 16).

The researchers define the place procedurally in the current study as: "Conveying thoughts and feelings to the film place to bring us to that emotional moment that reaches the ability of poetry to provoke."

Theoretical framework :

[1] Poetics in the feature film :

In the beginning, the researchers note that there is a confusion between cinematic art and fictional film. The

narrative film is the structure of displaying the cinematic film on the screen, which he called (Marcel Martin) in the cinematic language. The show, those structures that we do not see or hear except on the screen, termed as these structures in the cinematic language. (Al-Hashemi, 1996: 131), and among those structures is the film place in question. As for cinematic art, it includes all stages of film production from the script to the cinema hall.

A poetic film is a poetic poem narrated by a camera or pictures, not a fictional film that deals with a poem. Poetry has left the language for other arts because "poetics is a tool for understanding the activity of ideas, the movement of feelings, and the formation and development of opinions." (Chicherin, 1978: 19) The film image carries ideas and evokes feelings because of its connotations so that a position is taken from it. The film shot in the poetic film is an expression tool capable of communicating ideas and feelings to bring us to that emotional moment that reaches the ability of poetry with excitement, and this is what The American poet and critic (Ezra Bond) sees the poetic image as "a combination of emotion and reason that the poet grasps or reaches at a moment in time and sees that it is at the same time a direct and quick way of saying things and it does not differ from our opinion from the cinematic image in its brevity, strength and speed of influence" Muharram, 2014: 129, and this is what we saw in the movie (Andalusian Dog) directed by (Luis Buñuel) in its brief and quick-impact shots.

The French director (Jean Cocteau) confirmed it by saying: "Bunuel's masterpiece (Andalusian Dog) proves that cinema is a dangerous weapon in the hands of a poet" (Cocteur, 2012: 29), and since (Andalusian film) is a surreal film that did not deal

with a poem, This means that the poetic film is not a film that deals with a poetic poem, but rather the film image in which there is a poetic feeling or a poetic feeling, as it is said. At the hands of the actor, as well as the pronunciation of the statue, the film clips were like poetic literature, and accordingly, “poetics does not mean the style of literary composition, but rather the discourse whose linguistic material turned into an artistic fabric” (Al-Masadi, 1987: 76).

Since the feature film is a discourse, its artistic texture contains poetry, and the artistic texture is not the description, but rather the secondary indications that the viewer receives after stimulating his imagination by stimulating his stock of knowledge or making him feel and think. He has or made him feel and think, for the poetics of the feature film is not concerned with the descriptive aspect as much as it is concerned with stimulating the viewer’s imagination and making the visual a mere tool for understanding the activity of thoughts and feelings, forming and developing opinions, and finding a solid effect of the visual echoes within the viewer’s knowledge store (Jassim, 2016: 90)

Imagination is the impetus for the poetic image and without imagination there is no poetic image and without imagination there is no poetic in the subject, and also the poetics in the film helps the receiver to think. time, lines, shapes, movement, direction, color, and people, so the image contains expressive means with semantics (semi-logia) that give poetic properties, and that poetic properties are not limited to linguistics, but to the whole theory of signs, i.e. general semiology (Al-Ghadami, 2006: 22)

Relying on pictorial signs makes the poetic language revealing the meaning that contains the text and the camera is the narrator in the narrative film, and because the film images contain metaphor, symbol, and allusion, the film discourse deviates from the direction of the poetic discourse thus, because the poetic poem includes narrative images that contain metaphor, symbol and suggestion, and this is confirmed by (Abdullah Ibrahim) by saying: "The narration is a branch of great origin, which is poetry." (Ibrahim, 1990: 104)

The place is an essential element of the narration because it has the ability to suggest in evoking the imagination of the recipient through the structure of the place, so it is an artistic narration and gives another aesthetic value in addition to the realism of the place in which the events take place. It is based on accidents, and we do not exaggerate if we say that the place is at the forefront of the primary elements and pillars upon which the narrative construction is based, whether this narrative is a short story, a long story, or a novel. (Khalil, 2006: 6)

Wherever the poetic poem has a literary style, the feature film also uses a stylistic style that elevates its cinematic language to the level of poetry in the use of camera movement and angles, lighting, decorations, transitions, synthesis, depth of field, place, film time, and style in cinema, related to the style of the film director and how His use of the vocabulary of the cinematic language, in addition to other elements of art, and his use in communicating the idea with the dramatic construction of the cinematic film. (Hassan, 2015: 70), the elements of art are color, line, shape, mass, balancing direction, space or space, construction, and lighting.

Cinema is an art of constructing a stylistic and intellectual approach that deals with the image aesthetically. Therefore, its directions and methods are varied, and that cinema is an art that is not just an artistic experience, but it is a poetic style. If the image is an art, it will be like a dream in its construction. In (Pasolini) films (One Thousand and One Nights), (Medea) and (Oedipus), the director used long shots and panorama shots of faces and buildings to create an artistic style by photographing plastic paintings, and making his characters who see things and we see things, nature and events from his point of view. Look at these characters.

Use the place poetically :

The place has expressive connotations in all spatial arts, especially cinema, and critics have called the cinema that the place is because it treats the place in two ways: it is either to reconstruct it and make us roam in it with camera movements, or it achieves it by creating spatial, aesthetic, synthetic dimensions that the spectator perceives from the superposition and succession of partial places. They may not have any material relationship between them. (Martin, 1964: 218)

The cinema cuts off a part of the place by means of the frame. It cuts out a place with aesthetic dimensions and helps to convey the general idea through the semantics of the elements of the graphic composition. That is, it is significant and information-carrying (Lottman, 2001: 52).

In the movie (The Legend 1900), directed by (Torenturi), the ship has symbolic and intellectual connotations, as it symbolizes the homeland and how man coexists with the

homeland and prefers to die in it leaving money. Expressionism in addition to its realistic and poetic function.

And that the cinema chooses the place because it has connotations that confer on the development of events and their narration to reach the intended goal, so that it has a dramatic function that prevails for the events, and enhances the dramatic goal and access to the general idea.

The place also announces the social and economic dimension of the characters participating in the event, and the film place shows the recipient the identity of the people and the time period through buildings or decorations, which helps to convey meanings and symbols, and wherever the place is found, time is found with it, and the place is linked to time, film clips (Malina) directed Torrentori keeps in mind because he reminded us of our teenage days. We used to smile at her when we watched Renato's behavior while he was chasing Malina or his use of masturbation in bed. The film was narrated by (Renato) and his memories in his childhood, which brought us back to our childhood memories, and awakened in us a deep sense of the beauty of the old place, as it aroused in us nostalgia for the past and agitated our feelings. When watching it, because the owner of the work raised in us memories of the place, and the person is associated with the place because he has a stock of images, whether his memories are beautiful or tragic, and the poet has special expressions in awakening our memories in the first place. It is stored in our minds. If those memories are beautiful, we smile and we have poetry in longing for it, and if it is miserable, it grieves for it. In both cases, the poet has aroused us emotionally.

The place also reflects the psychological state of the person participating in the events, so we note that (Turntouri) uses public squares because of its social, economic and political dimensions and the impact of this place on the members of society and their behavior, such as what we saw in his movie (The Gate of the Wind) for the social life of the Italian city (Para) and the behavior of wandering people And vendors, policemen and party rallies in that square.

The poet has the ability to choose the vocabulary of the language and put it in a sentence to give us a poetic image. Likewise, the owner of the film work or the editor places the shot in the appropriate place, giving poetry to the film scene, so the montage has an effect on the poeticity of the film place, and the best evidence of the experience of “Klishov” when he put the image of one of the actors With multiple shots, which gave the appropriate expression for each shot, while it was one shot, and I understood according to the context, sometimes he was hungry, sometimes he was sad, and sometimes he was happy, according to the next shot.

The place also helps with symbolism and interpretation through symmetry or similarity and contradiction in the place and the course of events, which leads to the employment of the place poetically because the most important characteristic of the poetic place or the employment of place poetically is that it lies between two angles, the angle of poetic formation and the angle of interpretation. (Jassim and Muthanna, 2009: 76)

The narration of events requires the presence of a description of the place, as there is no event without a place

and that all things are related to the place, which is "one of the basic factors on which the event is based." (Bachelard, 1980: 54)

The place can play a dominant dramatic function for the events, which enhances the dramatic goal "and the literary work with a well-known place called, the real-lived place is poetic if the novelist masters the use of other techniques, which is to mix places with events, characters, and perspectives in an attractive and beautiful artistic way, not to work on the elements in an individual way, but They must be linked." (For Ateeqi and Suhaila, 2013: 13) So the film setting has many functions, including the use of the place poetically in the feature film.

Indicators of the theoretical framework :

- The place to employ my poetry in the feature film.
- The place was associated with the human being and his memories evoke in him a deep sense of the beauty and poeticity of the place.
- The symbolic and intellectual significance of the place in the cinematic film is an expression tool capable of communicating thoughts and feelings to bring us to that emotional moment that reaches the power of poetry with excitement.

Study procedures :

[1] Study methodology: The researcher relied on the descriptive analytical method, which involves reading, watching, analyzing the sample, and determining the scientific results and conclusions.

- [2] Study sample: The movie (Cinema Paradiso) directed by (Tornatore) was chosen as an intentional sample as it is one of the films of the director (Tornatore) and it won the Jury Prize at the Cannes Festival for the year 1989 and the Academy Award for Best Foreign Language Film for the year 2000.
- [3] The tool used in the analysis: the indicators that resulted from the theoretical framework.
- [4] Steps of analysis: The movie chosen by the two researchers, which is on DVD, has been viewed several times.
- [5] Unit of analysis: The researcher will adopt the scene and the shot as a unit to analyze the film to reach the content.

Analysis :

- Sample Film: Paradiso Cinema
- Production date: 1988
- Production: Italian
- Screenplay and Directed by: Giuseppe Tornatore
- Show duration: 123
- Number of Views: 86

Movie Summary :

Salvatore's mother calls her son by phone, and after she is unable to do so, she asks his wife to tell him that Alfredo is dead. When Salvatore returns, his wife tells him while he is lying on the bed with the news of Alfredo's death. About running movies in the town's cinema since he was young in the primary school stage where he was called (Toto) and how he used to enter the movie screening room, take the cut film strips

and then ask Alfredo to make him how to work on the movie model then his memory penetrates a rescue accident (Alfredo) from the fire in the display room, which leads to losing his eyesight, and how he replaced him at work and then getting to know his lover, and then entering the army and then traveling abroad with the encouragement of Alfredo and not returning to the city, threatening him not to receive him if he returned and how he obeyed He ordered (Alfredo) until he received the news of Alfredo's death after thirty years, so he returns to his city for the funeral procession and sees the deserted cinema hall and gets a box containing slices of cut films that were obscured from the audience. building collapse Cinema and turn it into a garage.

Analysis :

- The place to employ my poetry in the feature film.
- The cinema - in which most of the film's events were taking place, is the main place for telling the story, and the cinema had a major role in the development of the film's events, as (Salvatore) was growing up and transforming from a child to a boy, then a young man, then the cinema was also a place for narration growing up It develops from an ordinary cinema hall and a small screening room, and combustible films, to a new-style cinema and a large screening room, then to a new and huge model hall, then from a show without kisses to a pornographic show, to the formation of a special room for prostitution in it, and then to the death of that hall when he enters Television houses and videos, and then the building was removed, and the cinema scenes were filmed in (32) scenes out of (86) scenes, which is

approximately one third of the film. Romance for loved ones, to the youth's banter, the audience's sympathy with the film's story, their crying for the events of the film, and their coexistence with the events, and that some of them watched the film more than once and memorized the film's dialogues, like what memorizes a poem.

- Square is the other place used in the narration for poetic employment. In the seventh scene, at the eleventh minute, the Square appears to us in the morning and how life becomes through the entry of vendors and itinerant people, accompanied by music that matches the morning event that makes you feel the atmosphere of the morning (and in the fourteenth scene In the 22nd minute, you show us the square of the square at night, how the workers are chosen to work in the morning, and the appearance of the mad man who claims to own the square and reminds you of one of the madmen of the neighborhood, and in the scene (18) in the 34.15 minute, the female workers appear in the square with dancing music In harmony with their actions and the repetition of the character of the madman who claims to own the square, and in the third scene and the den at minute (43.30) farewell to the Neapolitan man who immigrate to Germany, which reminds us of farewell to loved ones, and in the twenty-fifth scene in the minute (44.45) Alfredo shows the film to the people in the square of the square who do not They can enter the cinema hall, and when the owner of the movie notices this, he asks them to pay the low amount of tickets, but they refuse that and tell him the square belongs to everyone, so the madman gets up from sleep and says to them: No, the square is mine, and

here is a beautiful detour. And it is crazy that someone thinks that he owns the square or the square, because it belongs to everyone, and in the twenty-eighth scene at the minute (54.30) people stand in the square in front of the cinema hall that was burnt, and among them the madman becomes everything burned, everything is over, but the truth is nothing remains the same, And in the scene (65) at the minute (92.30) a bus is inside the square, from which passengers get off, which is the development that took place in the country after the arena was where the animals were, and in the scene (69) at the (94) minute (Salvatore) gets off the car in the square and meets a dog And in the scene he touches him in the square, and this is another development that happened to the community, and in the scene (83) at the 111th minute, (Salvatore) during the funeral of (Verdoa) looks at the square, and he was overcrowded with cars after he was passing one public car in the square, which is another description of the development taking place, and in the scene (85) per minute (105), a group of people, including (Salvatore) look at the Paradiso cinema, waiting for it to be detonated to turn it into a garage. Through these scenes, we notice that the square as a place is also like a cinema hall.

- Elena's house - a group of snapshots of (Salvatore), as he stands in front of the window of (Elena's) house for thirty days, waiting for (Elena) to open the window, indicating that she has reached the stage of love for (Salvatore) that he disappoints him with this. These emotional snapshots are about Verses of poetry because of the emotion and feeling felt by the recipient.

- The connection of the place with the human being and his memories evoke a deep sense of the beauty and poeticity of the place.
- The cinema has a place in which memories of the past and these memories evoke in the viewer a deep sense of the beauty of the place, which has always stirred us with pleasure, thinking and wishing for the variety of films we watched, which dealt with the facilities of social, economic, political and emotional life. Paradiso cinema is like any cinema in any old city that remained Traces or removed and memories remain. The place reminds us of the beautiful past and evokes our feelings of our childhood and youth days.
- Square reminds us of similar public squares and what these squares contain of people and animals and how people deal in such squares, whether day or night. This square gives the viewer a deep sense of the beauty of the place because of the memories it holds.
- The symbolic and intellectual significance of the place in the cinematic film is an expression tool capable of communicating thoughts and feelings to bring us to that emotional moment that reaches the power of poetry with excitement.
- The cinema hall has a symbolic significance represented by the development of a society from a poor and conservative society to a society that wants to open up to the world to accepting pornographic films and then the moral degeneration of some represented by prostitution and murder inside the hall, and the intellectual significance is the end of the old society and its collapse as a result of the development that took place in the

country as a result of the economic conditions. The social and moral ones, as the showroom collapsed as a result of the conditions, which made the cinema a basic structure of the narrative building, as in scene (80) per minute (105).

- The square of the square has a symbolic significance as well in the film. In everything that it contains, the square symbolizes the Italian society and of all its types, including seller, buyer, wanderer, beggar and animal. The square also carries an intellectual significance in the development and progress of society intellectually, socially and economically. The square contained groups of vendors. Itinerant people and livestock, as on some occasions, are gatherings of political movements, and over time, they have turned into public shops, parking lots for vehicles, and the construction of residential buildings. This is the result of the social and intellectual development of society.

Results :

- The movie (Paradiso Cinema) contains the poetry of the place because it provokes us with nostalgia for the memories of the past because of the similar events in each society.
- The movie (Paradiso Cinema) contains poetics because it contains a sequence of the development of the place and society, which gives symbolic and intellectual connotations that help poetry.
- The place in the movie (Paradiso Cinema) is poetic because it is linked to the human being in a vital way so that it develops with time.

- The place in the movie (Cinema Paradiso) is associated with poetry because it reminds us of childhood, youth, adolescence and madness.
- The viewer shares the heroes of the movie (Paradiso Cinema) for the moment of nostalgia, which gives it a poetic quality.

Conclusions :

- 1- The director's films (Turntouri) contain a poetic style as a result of choosing the appropriate place for his films subject matter.
- 2- Torntory movies evoke feelings of truthfulness and realism in the events.
- 3- Torntory films evoke in us a deep sense of the beauty of the old place when it aroused in us the joy of the beautiful past.
- 4- The place in the films (Turntory) is aesthetic because it carries sensory images.

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