

The strangeness of the unrealistic narrative in the feature film

By

SALAM YOSEF DUBAI

Al-Farabi University College, Department of Media, Iraq.

Email: drsalamyosef12@gmail.com

Abstract

The research boils down to the fact that it addresses a narrative trend that is beginning to re-read the film differently: the aesthetic employment of narrative overlap. The researcher tried to take advantage of the fluctuations and narrative overlaps in this field and find an echo of them in the cinematic discourse of the importance of such a narrative in deepening the meaning first, arousing the senses of the recipient and creating a state of anticipation and tracking second. The question was: What are the limits of the functioning of the overlapping narrative as an aesthetic function away from the traditional pleasure pursuit? The research was determined by the study of narrative overlap through a selected sample, the film (BABEL) by the director _ Alejandro González Enarito, distributed in a first chapter, which is the methodological framework of the research and a second chapter in which the theoretical framework is distributed among three detectives, the first of which was the narrative vision in the moving photograph. The second section: narrative and narrative in the cinematic text. The third section is entitled: The Overlapping Structure of Narrative in Cinematic Film. The theoretical framework was concluded with multiple indicators presented to specialists for evaluation. The research included a film sample in the third chapter, which contained the research methodology, which was identified as a descriptive method, as well as the research tool and the unit of analysis. The fourth chapter contained the results of the research, including: The overlapping narrative structure was based on the treatment of more than one story in one line through the transitions between them directly, thus taking on a more open form than the traditional plot. Hence, research of this kind must contain sources that underpin the process of scientific research.

Chapter One / Methodological Framework

- **Search Problem**

The cinematic script is a renewed text over the duration of the show, and each shot generates the shot that follows, and also the transformation from one scene to another or from a set of scenes that deal with one event after another, which is "the link in the narrative, that is, the connection of the footage to each other, and since the film was composed of the meeting of a large number of pieces recorded in very different places and in an order that has nothing to do with the natural narrative of events, and the art of the film was on the one hand. It is based on the dismemberment of reality mixed with the concentration of time and with the spatial existence that is sometimes puzzling" (Martin, 1964,p81). Narrative studies have played an important role in consolidating the concept of narrative in general and opening wide horizons for writers and directors and have had a great impact on the spatial structure at the film and fictional levels and have also benefited from the artistic doctrines that accompanied the emergence of cinema in neighboring fields, which had a role in giving film narrative new means to delve into such as surrealism, realism, and others. The narrative must be burdened with details and information and at the same time it was not isolated from the observance of time and space in the events, it continuously conveys multiple messages sequentially and breathes spirit into the variables among the viewer, retaining the unrealistic effect of the recipient and maintaining the creation

of that coherent and specific feeling in the touch of perception that makes distraction a monolithic value that generates emotion and anticipation on the one hand, On the other hand, this topic is believed by the researcher to be an important vital topic and has a contribution to the field of academic film studies through the questions it raises that compose the problem of research with the following question: What are the unrealistic limits of narrative as an aesthetic function away from traditional narrative?

- ***The importance of research***

The importance of research comes in the aesthetic functional study of narrative overlap as a cinematic form and adjust this form and know the extent of its work, especially as it is an unconventional narrative as well as being an inspirational material for workers in the artistic fields that take care of narratives such as cinema, television, masturbation and other fields.

- ***Research Objectives***

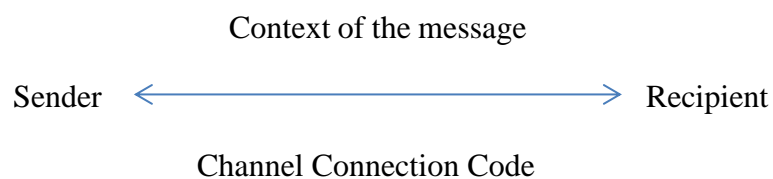
- 1 - Study the narrative overlap according to an aesthetic function that provides him with its basics, methodology and how to arrange it in the structure of the film.
- 2 - Study the adaptation of the narrative when it overlaps with its varying times and different places in the structure of the artwork in terms of mechanisms and methods of work.

Chapter Two / Theoretical Framework

- ***Section one: Narrative Vision in the Animated Photographic Image***

The narrative in all its forms deserves attention and requires a great cognitive effort and a high degree of understanding and then interpretation to reach the ends of the written texts, and not only the understanding and interpretation of the texts but how this understanding leads us to realize, that the cinematic film is interested in focusing on the intended message addressed to the recipient and if this is applied to the film the image includes many connotations, how if the image is formulated and how it is embodied through its selection from the text, and what is how it is narrated by the maker of the work Especially since he has become free from the written style and has wide arenas in how to use. The narrative in the intertwined tale has played a major role in adding an element of suspense and a continuous search by the recipient for the intellectual and practical variables that may occur in human life. Unleashing the thought of presenting narrative overlaps in literature before turning it into an image on the screen also plays a major role in attempts to produce a literature that is broad in perception and full of overlap and contradiction, and perhaps the feeling of this overlap is the real tributary of this perception and is a perception that overlaps with the intellectual vision of the writer or writer. The cinematic narrative is mainly aimed at begging the cinematic story, as it includes many terms such as the narrator, the narrator, the narrator, the point of view, the revision, the story with the conscience of the speaker, the absentee, the addressee, and other terms, but this narrative theorizing came through the perspective of literature in the first place, and we did not find in film theorizing a response to these terms for many reasons, perhaps the most important of which is the heritage of literary arts relative to cinematic discourse and film analysis can benefit at this point from the heritage of criticism and theory Literary, "The narrative is one of the great avatars of all our civilization" (Ammon, 1999,p125) , The maker of the artwork is constantly seeking an embodied world that departs from the spoken language or text to create an atmosphere loaded with psychological and sensory allusions by the image that possesses influential abilities in the mind because of its formation by language, as the words and phrases it contains can indicate the experiences and experiences of those who stand in front of it and

realize them, and their impact here is clear and fast and that they were and still are the first elements in all arts, especially in cinema, they are not only a form but hide behind them. Beauty and thought, cinema present complex and interrelated messages due to the composition of the image and the resulting characteristics of communication through the physical reality of the movement that has been truncated from time and remained constant in the photograph. We give the viewer a visual composition that carries a clear semantic meaning and is not distracted and has a comprehensiveness of the semantic structure of the film show we use the image because of its movements and suggestions and words and all of them of course are messages that the recipient tries to decipher at every moment Therefore, the image in cinema is a message exchanged by the sender and the addressee and contribute to the cognitive and aesthetic communication and this code is deciphered by the recipient and interpreted in his descriptive language and in order to surround the cinematic communication, the communicative classification developed by (Akopsen) in its communication elements is based on the following:



If we assume that the formal compositions in cinema are rhetorical, aesthetic, psychological and influential, the maker of the work tries to put to these compositions some of the functions on which the show is based, as follows:

Poetic reactionary



Linguistic communicative

It is through these functions that the dominant function that determines the form and image appropriate to it appears, the aesthetic function imposes some formal structures that soon affect all of them in the recipient" (Wadi,1997, p10). as long as the viewer follows and looks, the maker of the work has the ability to express some feelings by visual means and thus the directorial vision acquires what the text may lack, and that the maker of the modern cinematic film tries to humanize a neighboring cinematic text that moves in directions and figurative structures that establish an artistic and aesthetic semantic meaning and this is achieved through Taking the real space of the image in the embodiment of the meanings presented and presents the viewer with multiple images revealing the structures, images and connotations in the text underlying the words through sensory perception and this is the aesthetic goal. The process of perception of the image in Gestalt theory is complete and comprehensive of the self that perceives the form as a constructed group that does not separate its elements. This shows that visual education is fighting the tribal rule that "we feel that it is enough to see to believe that we have everything in us and have done it well."

The world and images impose their relationship on the contemplative self, and this theory has been manifested in the relationship of the whole to the parts in the image as well, which has been determined by several hypotheses, including about the sensory perception of the image and forms on the one hand and the relationship of the components of the whole and parts on the other, and they have relied on direct experience and on the principle of the theory

of forms, which is based on the fact that not all parts of the whole are different from it and larger than it.

Visual thinking is a symbolic subject that means the parts and objects that are hidden from the vision and this absence is not one of its visual characteristics but an aspect of the whole state presented, in the cinematic image when you see a mountain and in the foreground a peak of another mountain, the recipient resorts to visual reflection on the fact that the form always sees that it is incomplete or just a part of this mountain that the recipient himself can fill with imaginary self-connections.

When there is something partially visible there is also only a part, and what is close to the eye is connected in a way that is deeper for the recipient and greater than what is far away, and the image in art can crystallize clearly in the processes of organization, cognitive reorganization, clairvoyance and taste.

"The processes of direct perception modify not only what has been seen in nature but also in the art of photography" (Abdel Hamid, 1978, p 114), that the costume or decoration are all images and signs that indicate a specific meaning and not the specific purpose, so that the figurative formations such as the space of the house and its images may indicate taste, culture and social class, but remain limited to them, that is, to what is necessary and serves the film image, And it became possible to express many new ideas through the image without resorting to the word or dialogue sometimes and implemented perhaps through light and its shadow levels with blocks, objects or movements and the confirmation of the effect created by a spot of light on the face of the actor in the middle of darkness changing the forms on which illusion is built. In the film (Sonata Autumn) by director (Ingmar Bergman), the mother (Eva) and her husband show pictures of Slade of her drowned child and Herr in his fourth year, we see the pictures of the child (Eva) her husband and her husband and we see the pictures of the child only the face of (Eva) her husband and mother and in the middle of the darkness the light of the width of the slides is reflected on their faces and we see how sad and painful the departure of the son left through each spot of light on the face of each of them. The recipient reads the relationship between the actor's eye and the sensation he has from looking at the child in the picture, although the recipient does not find it tangible on the screen, but this is achieved when the maker of the work shows the pictures of the child in the last seconds of the scene. The ability of the recipient to form relationships between objects and to form and know the bonds of those relationships requires the extraordinary ability to discover these relationships, which at first glance seem as if there is no relationship between them and cannot be revealed, which is the culmination of the work of art and the state of creativity in the organization that occurs in each unconventional film narrative or rather modern films that rely on a narrative vision that surpasses all traditional visions absorbed and consumed. The relationship of overlap, as it belongs to the visual discourse that comes from the text that the filmmakers rush to submit to their modern vision of narration and the modernity of receiving if it can be said, and this has left a great impact on Kristeva's vision of the concept of overlap, in which she breathed the existence of a text free of overlap with other texts, that each text is a mosaic of quotations, It views text overlap as "the destruction of other texts of textual overlapping space, which can be expressed as symmetrical interconnections of a discursive nature"^(Kristeva, 1991, p79) The process of constructing a cinematic narrative text is essentially the process of conveying meaning; in the beginning, cinema only recorded what was realistic. But when the narrative was discovered, it perpetuated the continuity of cinema as word processing and the novel in independent and modern ways. The drawing of paintings and characters did not go beyond the fact that some faces are drawn in several positions, but when discovering photography made painting

dedicated to the search for subjects different from what they were at first, so modernity came out touched in the art schools that emerged from the dimension of classicism, the world of narrative is not limited to what is present and installed only above the screen of signals that refer to meaning but also expand to what is not present and unfixed within the text where it is determined Meaning, through the processes of presence and absence with expressive signs and signs that refer for the most part and their law to the formula of the world of the cinematic text and what is a formula, is what distinguishes it from other formulas. Looking at a painting or a photograph, then we cannot turn our gaze to more than what is displayed when, even if the mental image moves and derives other images complementary to what is within the framework of the plastic painting or photograph, it is a fragmented moment of time in which transformation was not facilitated unless it was met by another flowing image, as in the flow of the image in the film in "Transformation" where the object on display takes on new formations that grow and develop during the course of the film The process of transition from these two characteristics is the narrative being the pure nature of the cinematic act that presents something in an animated display and thus distinguishes it from the plastic painting and the photographic image that do not give us the basis of movement, transformation and time" (Al Zaheer, 1994, p22) The narrative in the film has transformations to complete the storytelling by employing objects within the framework of the single image and it was not arbitrary for the maker of the work to put objects or actions in the figurative stream, Rather, each has its own specificity and dealings with the other in relationships that are in the interest of the visible presented and the narrations are intensified. "Considering an image as similar to a phrase allows the analysis of the image in all tales at the same level, since each shot hypothetically requires the multiplicity of narrative words, so how does a moving image provide a connotation or meaning of shortcomings as long as the image appears and we do not say in each image there is at least a reference phrase a reference phrase, the image of a house does not mean a house but means 'this is a house' i.e. it requires: I am the creator of the film, I refer to you to look at this house" (Al Zaheer, 1994, p35), the image also pronounces its words to complete the story, as is the case with the spoken language, where its purpose is to tell the basics, but in the end the efforts of the moving photographic image and the language are combined, both of which are included in the constituent elements of the story.

- ***Second Section / The Narrator and The Narrative In The Cinematic Text***

The search for the narrative of the film is the search and investigation of modern narrative forms, cinema is a pure narrative art that employs drama in order to communicate the story and the available information about the characters and events, and that narrative techniques are an integral part of the narrative process both in the literary novel and in the cinematic film. Film studies and literary narrative studies confirm their mutual influence between these two genres, literature has taken some cinematic techniques and employed them in the production of the story, while cinematic art has adapted the narrative techniques of fiction in the structure of the cinematic film. "Based on the history of the art of cinema in the world, the concept of film and television directing and its associations with the world of ideas and vision and thus its association with the worlds of professional practice and that the construction of the film depends on determining the origins of the film mainly and mean intellectual /philosophical, and therefore the researcher sees that when the director chooses an idea but answers in advance the question of being and achieves first the features of his message, and the message of the director although not different from the letter writer/author, but the director depends in his building on the state of expression of the writer's thought/ The wolf is at the first level and at the second level, but uses the vocabulary of a language that has become very conceptual to a broad audience representing different sectors of society " (Osman, 2018 , p409)

“The appearance of the central character in the literary scenario makes the narrator take a certain position through which to tell his anecdotal material and may appear in the script directly, as the character talks about the events indicating her point of view, which is in fact the narrator's point of view, may be indirectly, but we feel the central character through the focus of the event around her” (Abd Ali,2020 ,P 221)

"The narrator takes a number of positions in the script in order to present the anecdotal material. It makes the recipient integrate with and participate in this focus. On the other hand, the narrator's choice of a particular location. It means choosing a specific focal point from which to build its anecdotal material and in different locations, the narrators differ and their multiplicity of forms" (Abd Ali,2020, P 220)

A cinematic narrative is a narrative in which a story is constructed by the succession of iconic signs achieved by cinematic means. These iconic signs are the elements of language adopted by cinema in order to include in the image a quantity of information and ideas, so it was the narrative patterns that carry this information and present it in its temporal and spatial ways because this formative form is determined on the basis of space-time relationships such as sequential pattern and overlapping pattern, and that the relational formation of time, place and pattern taken by the narrator within the narrative are only basic structures for the knowledge of information and its delivery to the recipient. The narrative process of cinema is based on the question of the arrangement and construction of the concepts of the narrative corpus and the narrative building, as the narrative corpus is "the set of events connected to each other and which are communicated to us during the work and presented to us according to the temporal and causal natural order of events independently of the way in which those events were organized or entered into action. The process of causal and logical sequence of events parallels our human experience in tracking daily facts, but the narrative structure represents the special technical sequence of the storytelling corpus, it is "which consists of the same events, but it takes into account the system of their appearance in the work the system of their appearance in the work as well as the information that follows from them, that the materials of the storytelling corpus form the narrative building through a number of stages, i.e. the process of manipulation of temporal and spatial structures, and the concepts of the storytelling corpus and the narrative structure have become the starting points for all critical studies to reach Deeper concepts to form then the science of narrative, where cinematic productions relied on the process of classical storytelling in its early beginnings and followed the causal and logical steps as a form, which was later known as objective narrative, where the narrator does not adopt the point of view of any of the characters because he stands at an equal distance from them and is considered here a neutral narrator and this prevents the formation of a narrative structure that stems from the mind of the storytelling character so the process of narration is done sequentially to the end and the narrator in the objective narrative is the writer himself where Be "familiar with everything even the narrative ideas of the heroes" (Al-Hamidani , 1991 , p. 47) , If the form that tells a classic story follows causal and logical steps, there is another form that has approaches to the concept of narrative structures, that is, finding an artistic structure that leaves objectivity and causality, and this means approaching the concept of self-narrative based on tracking the story through the narrator who tells us the events, in the cinematic film the camera adopts the point of view of a certain storytelling character to complete the narrative process and thus will take the place of the narrator's eye to move between time levels to reveal the events that the narrator sees may not It adopts a sequential line, the past and the future are present in the visual image. Cinematic narrative transcended the boundaries of subjective narrative and objective narrative and enabled access to the levels of vision that draw the kind of relationships between the narrator and the narrated act. And these relationships are what complement the storytelling

of events, many intellectual levels emerged when narrative entered the cinematic film, these levels did not succeed in employment when cinema was initially associated with In theatrical literature, cinema specialized in presenting one level, which is the level of actions, but what the cinematic narrative and the discovery of the narrative building, the storytelling corpus and the levels of the narrator have caused cinematic treatments to go towards intellectual levels through narrative techniques, diving into the human psyche or revealing the schemes that revolve in the mind of the storytelling character has become of importance equal to the importance of the dramatic event and this made the process of receiving more aware to accept the events presented and the story was not of great importance as much as the importance of the narrative technique that It is necessary to have a context between the filmmaker and the viewer that leads to the discovery of the film's codes and the achievement of accurate understanding and acceptance, the context is to give an accurate indication of the sign.

- ***Third Section / The Overlapping Structure of Narrative in Cinematic Film***

The ratio of the intermingling between the recipient and the film is higher than any other ratio that can be found in other art styles, this intimacy resulting from the homogeneity between the recipient and the film is responsible for the act of empathy that provokes the recipient to be frightened once and angry or pity again, proceeding from Aristotle's definition of tragedy "a simulation of a very serious act in itself, having a certain length, in a language that is pleasant because it is accompanied by every kind of artistic decoration." Perhaps this is one of several qualities in which cinema has distinguished itself and granted it the privilege of uniqueness from the rest of the arts, as the possibilities of cinema are no longer limited, so the maker of the work can succeed in all images, situations, tensions and emotions by direct means without resorting to auxiliary means. The cinematic film is not a reflection of the daily action or a description of the phenomena lived but rather a simulation of living things but a narrative description without literal transfer, and this artistic life disintegrates the intensity of the traditional known things, It was the mood and the surrounding atmosphere that made man renewed, as he began in several directions such as classics, realism and its developments. Hence surrealism, romance and modernity, and it became from the pattern of consumption to the mode of production, the artist is the one who is able to contain the vocabulary of life and reformulate it in a work of art, the features of the work of art must be different in its vocabulary from previous works of art, so it is no longer palatable for the film to present a traditional tale (a woman.. married.. eaten.. gave birth.. died..) and that is so that life itself does not take place according to this monotonous sequential form because it is basically intertwined with its parts and vocabulary and cultures are also overlapping. And fused in a way that is difficult to find a seat arrangement, so the maker of the work seeks to take advantage of this overlap in cultures, expertise and experiences in the formation of a special directorial vision.

- ***Spatial Relations:***

The natural place is not considered a form of narrative place and its presence is based on its artistic demand, the place is static and the more it is associated with an action, the more our response to integration and special vision is maintained, and the place becomes a media structure that sends the viewer direct and indirect information because the narrative place is an intentional place for the requirements of the narrative act, and the employment of the place highlights the narrative overlap through the need to achieve a diverse content so that the place undergoes "a process of transition for the purpose of detecting it, that is, the most important place and not others for the purpose of giving or obscuring Information. The place includes acts that are special and related to the narrator's own vision, so the intentionality of the place in narrative overlap becomes subject not only to one content but several contents because it contains several narrative overlaps. Narratives such as this type often beg for spatial variations

in order to give each narrative a new form and a new connection with the possibility of emptying the cinematic image of any truth except from one fact, which is the place, the place when it transforms from a mere background on which events fall to an indispensable importance in the framing of the narrative material, and that the dramatic organization of events is one of the main tasks of the place, which in turn enters the fabric of the text through the movement of the narrator in the place and changes the rhythm of the narrative. By crossing the narrator different places, it results in a decisive turning point in the plot and therefore in the composition of the narrative and the dramatic direction it takes, and the place becomes the vessel that contains all the elements of the artwork but the most important element in the artistic construction as it takes forms and includes many meanings and may sometimes be the goal of the existence of the whole work as the place is an essential element in the formation of connections between the storytelling characters .

- ***Temporal Relations:***

The film does not depend on the process of detection, about the actual special time, but rather the determination of the time frame for the event through the process of condensation and concentration in an artistic way that makes the recipient live the duration of the events, whether they are reduced or extended, so that they are formed within the mind of the recipient to suggest a timeline that is mainly the result of the function that was used in order to communicate film time data. Technical means, expressed in periods of time from meadow, cutting, gradual disappearance, gradual emergence or other means have been used to reduce the element of time and have become known by the recipient for what they symbolize in the film film. Most of our knowledge of the world around us is acquired through sensory organs such as smell, sight, hearing, taste, but the sense of time is an innate sensation, when we want to give the objective character to time or its measurements within terms, we can only do it by analogy with space and clock, sun, stars, tide. Because the intellect waits for the future and pays attention to the present and remembers the past. These same specifications apply to the film film, as it expresses different times by showing us different parts of the space, cinema makes for the period of time a spatial dimension that may show us a similar part of the space such as the room itself in order to have something moving and changing and if we do not find something moving, we resort to plastic art or photography. The cinematic film in all its manifestations is a complete repetition of a movement in the physical world and if we see a man walking in a street or the branches of a tree moved by air or horses running, the physical time it takes for the act as shown in the film and it is displayed on the screen. As for the psychological time, it is the time it takes to create the psychological impression that the recipient feels when viewing the film film, both phenomena are very different, in cinema there is a series of static photographs displayed on the screen and each of them takes a fraction of a second while changing to another image. The expression of the subtle contours shown on the face of what comes is integrated and understood in itself, and as a result we do not find ourselves in need of perceiving them as if they exist in time and space. But in order to establish the artistic or formal value of the cinematic film, it is necessary to show the time of events with high accuracy before employing dialogue, for example, to indicate the time of events, the time-perfected form shows the basic frameworks that will contain the events, the maker of the artwork takes into account through construction the show of the time of events, whether the time of the events of the film is historical, mythical or contemporary, we see in the film (The Russian Complex) directed by (Alexander Zakharov) Photography (German director Altman Butner) 2004 has been summarized Russian history is ninety minutes without montage in a single shot, the time periods of history we perceive through clothes, paintings, painters, accessories, stories of Russian tsars, symphonies, dances and these time transitions occurred through the movement of the camera movement within the Hamitaj Museum which divided the

events into dedicated places. The action of the action begins in it as soon as the camera goes to it, and the modern narrator is the one who recounts some events from outside the staff once, accompanying us and appearing in front of the camera again, so that he becomes the historical and tourist guide of the museum through his direct talk to us, that is, he speaks to the camera with most of the scenes and footage of the film. Time in a film show is determined by three levels: the psychological level: it is from the recipient's perception of the duration, which is preponderant to the code and the component of this code is extremely subjective. The other level is the cinematic screening time from the beginning to the end of the show and the third level is the time level under which the cinematic tale takes place. When a process of time communication occurs in the structure of the film narrative because there is a narrator who participated in the event and controlled this overlap and chronology. "Narrative has advantages in common with cinematic narrative: "Both consist of small fragments that merge together to build a witness, and both focus on the fundamental nature of the image in its form, and both can resort to temporal retrieval or anticipation" (Fanous, 2009, p.867)

"Its narrative nature is different from the nature of the narrative and, at the same time, similar in that it relates to people, events, places, time and points of view, because cinema is inherently a story and a narrative, and cinema offers us a story but through its own mechanisms" (Al-Sayed ,2008,p147)

○ ***Narrative overlaps in the movie***

The indirect intellectual and philosophical connections employed by the maker of the work are to go beyond the traditional narrative structure, he moves away from taking a narrative structure in the film that begs for the traditional sequence but rather the collection of these time locations. The chronological structure of a film narrative, when it is overlapping, is not subject to the prelude to the event, but rather to the intellectual determinant on which the film was originally built. A pure temporal structure can be defined in such a type of narrative, i.e. the overlapping narrative because time in them changes according to the line of thought based on it or according to the change of the logic of the narrator that guides it, in the film "The Hours" three stories: the first in (Sykes England in 1924, and the second in Los Angeles) in 1951. And the third story, New York, 2001. The first story is about the main character (Virginia), an English writer. She is considered the narrator by telling it from outside the staff and Shi the link to the ends of the second and third stories.

The first is for a writer and her husband, the writer is also an aristocratic family, who loves her husband very much but was not in harmony with him because of her mental illness, committing suicide in a lake in the countryside after she writes a letter to her husband.

The second story: The wife (Aura) loves her husband and takes care of her child but suffers from her abnormal relationship with her friend, so she tries to escape, leaving her child with a nanny but decides to return to him later.

The third story: (Clarisa) continues to have a relationship with her former lover who was exhausted by AIDS and tries to hold a celebration for him and give him the award for being a poet and writer but refuses believing that it is kindness and not a concert and in this context, Clarisa lives with a mistress who shares the same bed. Although there are commonalities in the three stories, which are the natural relationship between man and woman in terms of libido and the abnormal relationship is between women and women, and this is what made the characters confused and confused, the way in which they recounted their events through their overlap with each other unusually and directly is what irritates the recipient and makes him follow and analyze those connections mentally, The movie begins with a suicide

scene (Virginia) and ends with a shot of the marriage ring with her finger and then the title of the film appears and it took from the first minute to the fourth minute and this scene started from (England) in 1941. The second scene is the move to Los Angeles in 1951 for a new story that lasted for a minute: the arrival of Laura's husband with a bouquet of flowers and enters her room to look at her only and come out, but the stories follow in pieces to the scene of 1923 in Richmond, England, and the husband of Virginia arrives at his home where he finds the doctor who just came down from Virginia's room and treated her. The other direct cut then takes place until 2001 in the sixth minute of the film and to New York City and the mistress of Clarisa arrives and goes into bed surreptitiously. And then the stories are all combined with three shots of Clarissa, Laura, and Virginia in sequence, that the recipient's preoccupation with these different temporal and spatial transitions from 1941 England to 1951 Los Angeles to 1923 Richmond England and then to 2001 New York and back to 1951 and jumping to 1923 and so on until the end of the film with the same scene of the beginning stemming from the method and pattern followed to formulate the narrative of events and whose overlap in this form guarantees an aesthetic value that creates intellectual dimensions and experience in the development of perception, so that the recipient voluntarily accepts To disrupt his predictive ability and wants to move personal retrievals and what will become of the subsequent or current event and this mental activity comes from the importance of this type of cinematic film and narrative overlap of its features to present an incomplete act but certain parts of the actions will be related to what is coming from the events.

- ***Indicators of the theoretical framework:***

After the researcher touched on the narrative structures in films and the forms of its interdependence as an overlapping format with the specificity and distinctive qualities it represents depending on the elements of cinematic language and the disclosure of the language in which these narratives were employed in the theoretical framework of the research, which put forward indicators that the researcher outlined as follows:

- 1- The first indicator: The overlapping narrative is characterized by the ability to include many narrative axes.
- 2- The second indicator is that the aesthetic employment of narrative overlap creates a sense of sequencing in the recipient by linking the narrative structures in the film despite their differences in space and time.
- 3- The third indicator: The structure of the overlapping narrative depends on highlighting parallel links to go beyond the traditional plot with logical construction.

- ***Previous studies***

After the researcher looked at the titles in the Central Library and the World Information Network (Internet), the researcher did not find a duplicate title for the title of his research, but found many academic studies and general literature that specialized in narrative and its realism in the novel and literature, and the researcher found scientific dissertations in which many references and foundations for this specialization and the researcher has benefited from these theses to evaluate the research and enrich it with information.

- 1- Nhad Hamed Majid. The mechanisms of the work of modern narrative in the structure of the feature film. PhD thesis. University of Baghdad. Faculty of Fine Arts. 2007.
- 2- Fares Mahdi. Trends and Formats of Cinematic Narrative in Television Drama PhD Dissertation. University of Baghdad. Faculty of Fine Arts. 1999.

Chapter Three / Research Procedures

First: Research Methodology

The researcher adopted the analytical descriptive approach defined as "the description of what is an object and includes the description, recording, analysis and interpretation of the current phenomenon, its structure, processes and prevailing conditions" as an analysis tool,

Second: Analysis Unit

The researcher will adopt the scene and the material it contains as an analysis unit that includes narrative overlap that corresponds to the indicator in question, including sometimes footage.

Third: Research Sample

A deliberate sample was selected, namely the film (Babylon). Directed by Alejandro González Anaitro as it fits the requirements of research as one of the outstanding works in its unrealistic narrative and contains individual narrative structures and is not limited to one style and one.

- Movie sample
- MOVIE NAME: BABEL
- Directed By: Alejandro González Anaitro
- Starring: Brad Pitt - Cate Blanchett
- Production Year: 2006

A villager in Morocco buys a rifle and gives it to his two sons to protect the herd of goats from foxes' they play with a gun in the desert and a bullet is fired at a tourist bus and an American tourist is injured, the police believe it is a terrorist attack, after investigation they discover the source of the gun that it is for a Japanese tourist who had previously visited Morocco and confirms the validity of this after he was contacted, and while the American was helping intricately because of her distance from the Moroccan capital her two children that she left at the nanny are located in America In a serious predicament, when the Mexican nanny takes them with her to Mexico to attend her relative's wedding and after the ceremony ends at night they return to America and the driver escapes at the border point and leaves the nanny and children in the desert at night, they get lost, the nanny is arrested and deported to her country and miraculously escapes the children.

○ ***The unrealistic narrative is characterized by having many narrative axes.***

In each axis of the film begins the construction of a new scene for a new story in which time moves and pushes forward events towards a smooth horizontal progress and then stops at the end of the scene and moving to the next axis in which time and the story are temporarily fixed until returning to it later after the completion of the first dose of the course of the events of the story, which in turn also stops. In each dialogue between the characters, an independent construction of a stand-alone story is revealed when the storytelling ends at the ninth minute of the film screening time. The Babylon film has a research sample, when the bullet is fired from Venice towards the bus under the valley, and this bus is random until this moment of time and does not give an indication of something and the recipient does not know about it any information, and it will basically be for us a story axis that has its own narrative structure and is independent of the course of the rest of the stories, However, this story completely absent the world in the first film narrative is not because of its independence, but because of our inability to know the way of narration, which included a new story that must be followed because here the difference is clear, especially when moving to a different place and atmosphere, which are scenes and shots in America that reveal what happened in the nine minutes of the events of the first story, in the summary of this story is the sale of a gun and

handed over to the hands of the children (Youssef) and (Ahmed) and they use it in the desert under the pretext of Hunting foxes that eat what they have, and in the scene of the arrival of the gun holder (Hassan) to the house of Abu (Youssef) we learn about the process of displaying the commodity, which is the gun, and from here begins a narrative series that is not realistic.

Chapter four / Research Results

1- The narrative structure was based on the treatment of more than one story in one line through the transitions between them directly, and thus the plot took on a more different form than the traditional plot.

2- The film narrative contained a connection between distant tales in place through the employment of pieces and direct transition that is completed homogeneity according to an unconventional method, but it maintains the process of tracing and being able to connect the different narrative structures in the film.

References

- 1- (Martin, Marcel. (1964). Cinematic Language, Egyptian House of Authorship and Translation)
- 2- (Ammon, Jacques. (1999), Film Analysis, Damascus, International Film Foundation)
- 3- (Wadi, Jamil Hamad. (1997) Semiotics and Addressing, Journal of the World of Thought)
- 4- (Abdel Hamid, Shaker. (1978) the creative process in the art of the image. The World of Knowledge, a riverine cultural book series. Kuwait)
- 5- Kristeva, Julia. (1991) The Science of Text, Toubkal Publishing House, Morocco)
- 6- (Al Zaheer, Abdul Razzaq, (1994). Film narrative, semiotic reading. Morocco. Toubkal Publishing House)
- 7- (Al Zaheer, Abdul Razzaq, (1994). Film narrative, semiotic reading. Morocco. Toubkal Publishing House)
- 8- (Osman, Adel Deifallah (2018), Cinematic Elements of Film and Television Documentary Film in Sudan, Journal of Humanities, Volume19)
- 9- (Abd Ali, Sadiq Kazem, (2020) the expression of storytelling in a film script, Annals of Ain Shams literature, Volume 48)
- 10- (Abd Ali, Sadiq Kazem, (2020) the expression of storytelling in a film script, Annals of Ain Shams literature, Volume 48)
- 11 – (Al-Hamidani, Humaid (1991). The Structure of the Narrative Text (Arab Cultural Center. Casablanca)
- 12- (Fanous, Wajih (2009) Techniques of Cinematic Narrative in the Fictional Text between Phenomenon and Term, Modern World of Books, Jordan)
- 13- (Al-Sayed, Alaa Abdel Aziz, (2008), The Film Between Language and Text General Organization for Cinema, Damascus)