

Cinematic Elements in Movie Endings in Films Directed by Atef Al-Tayyeb

Manhal Jawad Mohamed Husein Al-Hashmi^a, ^aMiddle Technical University - College of Applied Arts - Department of Advertising Techniques, Email: manhalalhemy@mtu.edu.iq

Director Atef Al-Tayyeb (1947-1995) is one of his generation's most important directors, if not the most important of them, Al-Tayyeb considered the Cinema as a message. He had put up all his thoughts, implications, and hopes for the future, his films have appeared reflecting the political and economic climate in which he lived. Also, these films observed the history, problems, concerns, and dreams of the Egyptian society in particular, and the Arab society in general through two decades. This study aims to identify how to use elements of cinematic language to reflect the ends in Atef Al-Tayyeb's film, as well as to analyse the intellectual aspects derived through the filmmaking endings. The study was divided into four sessions. The first session is the Methodological framework, which included the problem of the research, its importance, objectives, limitations, and term definitions. The second session is the Theoretical framework and previous studies, which included three principals: the director, Atef Al-Tayyeb; the concept of the dramatic end and its forms; and the narrative consistency and its relation to the ends. The third session is Research procedures, which included the research methodology, and its tools that the researcher extrapolated of the theoretical framework indications or the research sample, which included three films by the Director Atef Al-Tayyeb namely *Escape*; *A record at the morality police*; and *The innocent*). Then the analysis of the samples followed, then the fourth session was allocated for results and conclusions followed by recommendations and a list of research sources.

Key words: *Process, directing, films, Atef Al-Tayyeb, cinema*

The Methodological Framework

First: Research Problem

The End of the Artwork is meant by its simplest form or concepts as a convergence point for the entire structure of the Art elements in the accomplished Artwork. This initial vision will inevitably lead to insights of a deeper and more insidious part of the effort to reach the most accurate details by clearly understanding the meaning of the Film Ending, concept and its forms. In addition to the Directing processing, the vocabulary of cinematic language is employed to reveal the intellectual aspect of the director to enrich and fortification of the dramatic situation. In this study, we discussed how Egyptian director Atef Al-Tayyeb employed cinematic language vocabulary to highlight the intellectual aspect of the director and its enrichment through his presentation to the Film ending of his films, which is the specificity of the Directing processing of the Film endings in Atef Al-Tayyeb films in which his views, positions and intellectual aspect are expressed, as well as his personal view of the issues raised in his films through their Film endings.

Second: Research Importance

The research addresses and confronts with an essential and vital subject that is about the characteristics of the Directing technology of an important Arab director, Atef Al-Tayyeb. This research is significant for scholars and specialists in the sciences and cinematic Arts, audiences, followers, and connoisseurs of the seventh art in general.

Third: Research Objectives

The research aims to study the placement of the cinematic language elements in the Film Endings-personification of Atef Al-Tayyeb's films, as well as to analyse the intellectual aspects derived through the Film-Endings.

Fourth: Research Limitations

The research is determined exclusively by Atef Al-Tayyeb films, produced during 1980-1990.

Identifying Term Definitions

Directing Processing

Rice defines the directing process as "Building text based on vocabulary that expresses the content of specific atmospheres through a time space for text according to the musical rhythm associated with the word and the melody, which implies requirements for a productive structure where cutting, moving, and image rhythm make the views grouped as a single unit" (Rice, 1962).

The director turns the mental images in the scenario into sensory visuals on screen according to the vocabulary of the cinematic language and based on the director's cultural, intellectual and cognitive references. Therefore, the one-idea's Directing Processing varies from one director to the other.

The Theoretical Framework and Previous Studies

First Principal (Atef Al-Tayyeb, Director)

Atef al-Tayyeb was born on December 26, 1947, and died of a heart attack during his film production (Jabr al-Khawater) on June 23, 1995. The experience of Atef al-Tayyeb in the directing is worthy of a long pause. It represented an exception in the Arab cinema, especially as it came in a stage that was called by the contracting cinema. That was characterised by superficial and quick profit search at the expense of the public's taste and respect for its culture. Atef Al-Tayyeb graduated from the Higher Institute of Cinema in 1970 and worked as an assistant in directing for years (1973-1981) until he started to direct his first novel films— The fatal jealousy. Atef Al-Tayyeb, together with a group of directors, established a new school or a new trend in Egyptian cinema (the new trend of realism). After the late Salah Abu Saif established the trend of realism in the late 1950s and early 1960s, this generation included names such as Raafat Al-Mehi, Khairi Bishara, Daoud Abd Al-Sayed, Dr Mohamed Radi, Asmaa Al-Bakri, and shortly before them, Mohammad Khan, Abd Al-Lattif Zaki, among whom have lately followed the directors Radwan Al-Kashif, Sharif Arafa, Dr Majdi Ahmed Ali. Osama Gergis Fawzi, their style was marked by an interest in the real Egyptian street and its problems, and not by presenting the typical films, no matter how little their works are.

His film list includes 21 films. They are:

1. Deadly jealousy-1982
2. The Bus Driver-1983
3. Detention-1984

4. The Piper- 1984
5. Love over the Pyramid Plateau - 1986
6. A Record at the morality police - 1986
7. The Innocent - 1986
8. Sons and killers - 1987
9. The Basement - 1987
10. Slam dunk -1987
11. The world is on a pavilion of a Dove - 1989
12. Death Battalion - 1989
13. Heart of the night - 1989
14. The Escape-1991
15. Naji Al Ali - 1992
16. Against the Government -1992
17. Blood on asphalt - 1992
18. Obedience Notice - 1993
19. Blow the Whistle - 1994
20. Hot night - 1995
21. Jabr Al-Khawaar - 1996.

Atef Al-Tayyeb's interest is confined to the choice of his films in one specific duo, which is dualism, oppression, rebellion. Conquer power, law, society, rebellion and rejection by the individual toward authority and society. Atef Al-Tayyeb was keen to present films that always seek artistic truthfulness and to address the problems of reality, and that is concerned with the subjects that express simple man, a man surrounded by difficult and unsafe social, political and economic living conditions. What Atef Al-Tayyeb wanted to find in the most prominent scenario writers in the Cinematic society, "Wahid Hamed, 5 films - Bashir Al-Dik 4 films - Osama Anwar Akshah 2 films - Mustafa Muharram 3 films.". He also discussed a very sensitive subject that Arab youth suffer such as sex. They are all pathogens social oppression that hinders all future aspirations of young people. In addition to the social corruption in the film of 'A Slam Dunk', the wrong practices in society in the film of 'The world is on a pavilion of a Dove' are among the elements of the social oppression. The film 'The Escape' is the best model in criticism of many wrong practices in the Egyptian and Arab reality in general. It specifically addresses those awful surgeries in our lives of violence, extremism, terrorism and others, confirming that some of these practices are results of the contribution of the media and some state agencies in honing and spreading them. By contrast, the other part of the dualism (rejection and rebellion) stands out at the End of Al-Tayyeb's movies, as the inevitable result of oppression, and is demonstrated in the recent scene of the film 'The bus driver', which challenges and confirms its response confrontation to these social and ethical changes. Also, in the film 'Love over the Pyramid Plateau', the two movie stars (two main roles) insisted on be trialled so that they could expose all those difficulties and

frustrations that young people are exposed to. There are also the accused ladies in the film 'A Record at the morality police'. Those who do not condone the acquittal verdict and ask the court to provide just social security, as the righteous are a thing. The social reputation is clarity and the continuous accusation of the society that will remain a torment of innocent. People will remain as a sword over the innocent people's necks until the end of another thing. The five films, 'The detention', 'The Piper', 'The Innocent', 'Death Battalion', and 'The Escape', emphasise the rejection of political and social injustice, although this emphasis is sometimes directly and individually. Especially in films such as 'The bus driver', 'Love over the pyramid plateau', 'A record at the morality Police', 'The Escape', 'The Innocent' and 'The Piper' and direct in films such as 'The Detention', 'The Basement', 'A Slam dunk', 'Death battalion', and 'Against government'. The forefront of Al-Tayyeb's political films come to the two movies 'The Innocent' and 'The Escape'. In 'The Innocent' film, there was an excessive dose of boldness in criticising the Arab state terrorism, as it presents the story of a Central Security soldier, who is very good and ignorant at the same time serving in a desert prison where politicians and free opinion men are imprisoned and taught. These are enemies of the nation, and he will later discover the size of the great slick he was living. Although censorship interfered in reproducing the end of the film so that it does not turn into provocation against authority, as per the censorship opinion, the film remains a distinguished mark in the history of the Egyptian cinema.

As for 'The Escape', although it is a police story, it criticises the political crisis management process by inventing stories and fictitious exaggeration to preoccupy public opinion through the media to pass other, more important, and more dangerous issues and crises through 'The back door'. Atef Al-Tayyeb testified by all those who worked with him holds the personality of the effective style he loves his work and aspires to form high esthetic images, blended with deep and purposeful thought. His care for his employees made each one complete the other and this is a reminder to this artist. As for Movie stars, he dealt with most Egyptian cinema stars and Actresses, and the most distinguished one of them was Star Actress (Libliba). He rediscovered in a new transformation after she was turned into the star of the temptation show roles. As for the writers, his choices were more than fortunate, from the boldness of Wahid Hamed for the accuracy and smoothness of Bashir Al-Deek to the professorial of Osama Anwar Akasha to turn it into a rich and mysterious text for Najib Mahfouz in 'The Heart of the Night' to The late Mohsen Zayed's scenario for his boldness in his interaction with Scenarist writing for the first time in cinema-like Mohamed Salah Al-Din. Atef al-Tayyeb's biography was not entirely successful. A number of his films were commercially failed, on top of them was 'Naji al-Ali', 'Deadly Jealousy', and 'abr Al-Khwater' for different reasons that do not relate to the quality of these films except for the deadly jealousy, which was his first films. Jabr Al-Khwater was displayed without a complete Mixage because of Atef's health condition. Atef Al-Tayyeb has received many awards including the Best Director

Award at the Cairo, Tunis, Marrakech, Jarash, Lausanne and the nomination for the Venice Festival in 1994.

Second Principal: The Concept and Forms of the Dramatic end

Dramatic End Concept

The dramatic studies were accompanied anciently and recently by Aristotle, who looked at this art in his literature—the art of poetry in the art of rhetoric, explaining the features of the ancient Greek drama and outlining the structural elements of the dramatic artistic work (subject, plot, personality, dialogue, scene, and music) and illustrating the three units of artistic work to (Start, middle, and end). And about the End, Aristotle stated that: "Inevitably pursued something else but not necessarily followed by something." (Rushdi, 1975, PAGE??). The dramatic end moment is described as a moment of enlightenment. This state of enlightenment aims at clarifying the insight into the fate of the hero and justifying the course of events in its narrative. The end of the drama shows the recipient through his conscious awareness of the intellectual and social content and the true reality of the artistic work (Rushdi, 1975). Therefore, as we have said “ who cannot start cannot end “ , is not just any moment from which the writer starts, or there will never be a dramatic event. The end, then, is inevitable within the structural sequence of the Artwork. We can not judge a dramatic work and its significance absolutely unless only after it is seen to The End, as the importance of The End is to reveal the value of the Artwork. The course of events is seen as a set of possibilities, the process of arranging them and synthesising them in a particular pattern, with the aim of driving these events to growth and development, which forms the predictive features of the final situation. So, we can say that The End is an inevitable phase of maturity and the completion of the dramatic act and a real consequence of its crisis. We can determine The End Forms according to the Directing Processing that directors adopt in their phraseology of the Directing solutions to their Dramatic works, so forming The End does not come fortuitously because it is the crossing and the completion of the work unit and the message that the work carries to its recipients. We often stop at Artworks after The End, asking what does the director say through this work? Why did not he explain to us at The End of the Artwork? Where have the axes of the conflict ended, and why has the criminal not been trialled?

There are Four Forms of Dramatic Endings

Closed-End

The closed End is that the director takes his view of judging among the parties to the conflict within the dramatic artistic work, and this form of End is the most traditional in the drama, as

this trend is linked to the tragedy that inevitably demands the tragic fate of the hero. In every tragic act, the general atmosphere that has dominated from the outset is the sense of the inevitable End. As the predictive insights that the viewer explores from the course of events make him/her aware of the compatibility of the work's environment and its general plan line, from the beginning and reaching to the end, which is a purpose from the beginning that the director is keen to achieve at The End of the Artwork, as the hero will receive his fateful life or death. A closed End is planned in a way that ends with the sphere of action becoming inevitable and a definite result of the characteristic conflict. Andrew commented in his composure (The Big Film Theories) about this form of Endings: "Films that process abstract material are organised for obvious reasons with closed logic systems." (Andrew, 1987, PAGE?).

Open End

In The Open End, the director deliberately blunts the viewer with the responsibility in determining his position toward the parties of the conflict and in settling a final result according to that moral, religious or political responsibility. The drama is a struggle over an issue that often moves in open-ended forms from within the Artwork to the level of generalisation, encompassing the viewer and inviting him to be conscious in this conflict. In this form, the film director, Alfred Hitchcock, leaves his film viewers facing themselves.

It is one of the ends that the director does not care to establish a clear correlation between the beginning and the end when they seek in vain to possess the Artwork because Cinema for Hitchcock is a pretext to provide a lesson. But it does not deliver a message, and once the director presents the experience so that he puts the word of "The End", leaving the viewer as a student for himself, so they would understand what they wish to understand (Samso, 1979). In the film 'Taxi Driver' by Martin Scorsese, "The hero shall be left without trial after committing many crimes in defence of the right of a small girl to live with integrity, leaving the viewer to judge or acquit the offender." Martin Scorsese".

Circular End

The Circular Structure means is meant by "the play starts at a certain point and then turns to reach the point from which it started." (Salem, 1997). This type of end generates a sensational element for the viewer because it generates curiosity and a love of knowledge to know the motives and reasons for the end. Therefore, it will generate satisfaction for the viewer's need to know the reasons that turned to or led to this result that represents the beginning and the end at the same time. The Circular End is not formed through the construction of its units because the Circular-Ended Artworks does not contain axes of conflict and this conflict is not characterised by continuity until the end of one party without

another, for example, 'Saving Conscript Ryan' film, directed by Steven Spielberg, also (Mozart) film, where the narrative of the events starts with (Saliery) confessing before the Priest, and then the narrative ends in the same room, when the Priest stands up and leaves the room, leaving (Saliery) with his torture and loneliness.

The Serial End

This is the Dramatic End that is likely to continue and pursue in another dramatic artwork or series of dramas. And that end could be at the same time, completed in itself without a continuum serial to complete the drama, a trend that is more commercial than an artistic one. "Once a movie attracts the public and creates a broad revenue stream, producers rush to invest that success quickly to try to involve in the investment to produce the following serials of the succeeding Drama, making use of its reputation Theme and atmosphere, and other producers are rushing to make similar films according to its style and methodology and seeking to invest its success before the attention to it cools." (Al-Tayyar, 1992). For example, in these film series, 'Jaws', 'Roky', 'Superman', 'Indiana Jones', 'Star Wars', 'Lord of the Rings', and 'Harry Potter', there are parts of serials such as 'Al-Helmia nights', 'Raafat Al-Haggan', and 'The Wolf and eyes of the City'. There some of these divide the Dramatic Endings under Emotional standard or bases, as there are the Happy Endings and the other is the Sad Endings. The first is that the hero wins his love and marries, and the second is the noble positive hero who dies at the hands of his evil opponent and so on. Traditional Egyptian cinema has been so well-known with the Happy Endings since most of its melodrama ends with happy ends when the criminal is arrested or retaliated by the good hero. In most movies, the hero marries his beloved after a series of problems and pitfalls that stands against their marriage. However, director Atef Al-Tayyeb, accompanied by his other directors Mohamed Khan, Khairi Bishara and others from the new Egyptian trend of realism, broke this pattern at the end of the films. The end of their films was generally characterised by sadness, misery, rebellion against social oppression, social injustice, and the coup and marginalisation of the simple citizen, especially the people who represent the middle class. It is the so-called small bourgeoisie and other fringed marginal classes that represent poverty and moral crush.

Research Procedures

Theoretical Frame Indicators

The Researcher will Adopt the Forms of Dramatic Endings as an Analysis Tool for His Film Samples

1. Closed Ends



2. Open Ends
3. Circular Ends
4. Serial Ends

Previous Studies

The Human sciences are correlated by their very nature, with their inputs and outputs, and from there came The study of the film sciences, their studies, and their abundant research around the world which have been practically and physically applied, as well as the overlap. The researcher finds it very difficult to say that this study has not been previously dealt with in a previous study, due to incensement in the field of research and studies of cinematic studies in its various terms of reference, as mentioned earlier.

As for the tagged Masters titled— the Synthetic building of Ends in Television Drama, to the researcher (Al-Sahaili Belkassim Al-Mustafa) in 1999, presented to the College of Fine Arts, the audio-visual department. Objectives of this study is the construction of the drama, curricula , artistic trends and their treatment of the Ends, which the former researcher worked on way far from the area that the current researcher worked on in this research.

First: Research Methodology

The researcher adopted the descriptive analytical approach to address the nature of the research and to produce the desired results.

Second: Search Tool

To achieve the highest possible objectivity and scientific purpose of this research, the research requires the use of a tool to analyse samples, and the researcher will accordingly conduct the results of the framework of Theoretical indicators to use as a sample analysis tool which are:

1. Closed-end
2. Open-end
3. Circular finish
4. Serial end

Third: Research Sample

Search samples are included in the following films:

1. The Escape
2. A Record at the morality police
3. The Innocent

Reasons for Selecting Samples

The researcher chose the samples according to the following intended reasons represented as follows:

1. The importance of above mentioned films , is among the full film achievement of Director Atef Al-Tayyeb.

2. It falls within the time limitations of the research ranging through the years 1980-1990.

Sample analysis:

Sample 1: The Escape

Acting by Movie Stars, Ahmed Zaki, Hala Sidqi, Mohamed Wafik, Abdulaziz Mukhayoun, Abu Bakr Ezzat, Hassan Husni.

Story, scenario and dialogue: Mustafa Muharram

Montage: Nadia Shukri

Director of Photography: Muhsin Nasr

Director: Atef Al-Tayyeb

Production year: 1990.

Film Summary

The film's events revolve around a young Sa'idi (Ahmad Zaki) who was charged with a false charge by his boss and sentenced to prison. When he was released, he killed the person who framed him and was, therefore, forced to commit other murders unintentionally. And then he escaped from prison and eventually by the police and the film ended with a closed-end.

Analysis

The director used the closed end in this film, where he reveals the fate of his heroes. However, we see in his film that he used and intelligently employed the symmetry process at the beginning and end of the film in the two points where he represents. The film ended with the same shot, as the film director employed the falcon here as a cinematic metaphor for expression and symbol for the hero (Ahmad Zaki), a sage and a lover of the falcon, as he

hoped to be a falconer as his father was, as he told the son of his village officer (Abdel Aziz Makhion). The falcon was used here as an indication and a symbol expressing the love of the hero (Ahmed Zaki) for freedom, embarkation, and escape from his bitter reality and the desperate circumstances imposed on him, and his constant aspiration for freedom and emancipation. The falcon was used again here as a (Motif) which means iconic imaginary correlative repeated during the events of the film as the hero (Ahmed Zaki) whenever the avenues narrow. He remembers the space soaring falcon with the utmost freedom and embarkation. The end scenes start in the film when (Hala Sedki) escaped from the chasing of the officer (Abd Al-Aziz Makhyoun) who tries to know where (Ahmad Zaki) is through her. When she reaches her apartment, she finds that (Ahmad Zaki) is waiting for her and then the officer will enter (Abdel Aziz Makhyoun) to arrest the son of his village (Ahmad Zaki). He escapes from him, then he was surprised by the police presence, led by the officer (Mohammad Wafiq) to arrest (Ahmad Zaki), and when (Ahmed Zaki) surprises the officer (Abdul Aziz Makhyoun) steeling his gun and escapes. The officer (Mohammad Wafiq) gives a signal to his men by shooting fire at (Abdul Aziz Makhyoun). Ahmed Zaki then rushes embracing (Abdul Aziz Makhyoun) to be killed too with his friend and the two bodies drop dead covered with blood shades. The film ends with a final shot of a space soaring falcon, which is a resemblance between the final shot and the film's start. It is noted that the director has worked on the dualism of oppression and rebellion, which is represented by the ruthless authority and the law that applies to the weak and simple people without any appliance to the executors.

The society, which is by its nature a critic of those who have influence, money and power, and which overcomes the control of marginalised, simple and poor people, is the equation that leads to the opposite side, represented by rebellion and rejection by the individual toward that insidious authority, law and society, which is merciless. Thus the Director made the hero (Ahmad Zaki) in the final scene of the film, hurried to the embrace the son of his village (Abdul Aziz Makhyoun) as he redeemed him with his life to receive the same unjust fate as if the director wants to say here to the viewer that those simple, poor, marginalised people will receive the same fate and will have the same end as long as they do not have all the other's money, power, influence and authority to confront their merciless and insidious reality and try to change it through their advantages and characteristics If available to these crushed and marginalised people. On the other hand, the director wanted through that sad, tragic end and using the high-angle shot of the three characters (Ahmad Zaki, Abdul Aziz Mukhayoun and Hala Sidqi). To say that individual solution, asylum to violence and force to solve problems and obstacles confronting the marginalised and simple people in his films. These kinds of solutions often fail, and instead, he calls for the use of positive means, represented by peaceful, legitimate and collective means. At the end of his film, the director achieved the use of photography and lighting at a high level of craftsmanship and technology and created the atmosphere in proportion to the dramatic event. The camera succeeded in the tense indoor

spaces that accompanied it, which implicitly expressed the psychological tension and the shaking of characters represented in Ahmad Zaki, Abdul Aziz Makhion and Hala Sidqi. While struggling with mightier and stronger powers, represented by authority, law and society, that is the triad that represses and marginalises the simple and crushed individuals that fall under its control. The place has taken an important space, and sometimes it has a role of the championship, and it has a clear and influential personality in events and personalities in most scenes. Each molecule is calculated and independent in the formation of the situation, the event, and out of which the end scene. The director wanted the end to be near Hala Sadqi's flat to tell the recipient that this is the only character which was true in her actions and feelings toward the hero (Ahmad Zaki). Whom the circumstances made him a criminal after he was a good and kind man. So the director used the single-place to give her the intellectual and dramatic dimension that tells us to unite those three characters in their physical and moral defeat due to greater and stronger circumstances. As for the Montage, it played a big role in the scenes of the end of the film, where it contributed to the general rhythm of the film, controlling the relation between the dramatic escalation of the event and the film personalities. The Montage played an important role in keeping the rhythm of ascending and proportionate deduction and the dramatic event.

Sample 2: A Record at the Morality Police

Acting by Movie Stars: Farid Shawqi, Madiha Kamel, Salah Al-Saadani, Ahmad Bedair, Wahid Seif, Olfat Imam, Salwa Uthman, Tawfiq Al-Deken.

Author: Wahid Hamed

Montage: Nadia Shukr

Director of Photography: Saeed Shimi

Director: Atef Al-Tayyeb

production year: 1986

The Film Summary

The film story revolves around a young officer (Salah Al-Saadani) who is impulsive in his work in the Vice Squad to some extent of recklessness, (Salah Al-Saadani) accusing the employees (Madiha Kamel, Ahmad Badir, Olfat Imam and Salwa Uthman) that they are guilty of prostitution, which is a false accusation. In court, they are acquitted of the charge and proved of innocence, and the film ends with a closed End with the victory of the right over the vanity.

Analysis

The End Scene of the film includes the scene of the trial of the accused (Madiha Kamel) and her work colleagues, a relatively long time scene in which the accused is acquitted of the charge of practising prostitution. That has been framed to them by Wahid Seif, the broker, who works as a guide for the police. He knows that there is a feast that will be held in Ahmad Bedair's flat gathering Ahmad Badeer, Madiha Kamel, and her colleagues and his friend. The officer, Salah Al-Saadani, issued a search warrant and arrested them while they were having the simple feast. After hearing the prosecution and defence witnesses, and after many pleas between the defence lawyer and prosecution witnesses, especially the officer (Salah Al-Saadani), the defendants are finally acquitted of the alleged felony, and the film ends with a closed-end. The film condemned strict laws and routine governmental procedures, which often cause that individuals could lose their humanity. This film is like the rest of the Atef Al-Tayyeb's films, where he addresses the problems of reality and is interested in the subjects that express a simple human being surrounded by difficult and unsafe social, political, economic and living conditions with him. In most of his films, where the appearance of rebellion, rejection, enlightenment and incitement at the end of the film is considered the inevitable result of oppression, where we see Madiha Kamel is not satisfied with only the decision of innocence, but also demands the judge for the provision of fair social security, as the legal innocence is one thing. Still, the social reputation and the continuation of society accusations are another.

The film also showed the irresponsible behaviour of some symbols of authority (Salah Al-Saadani), which was a symbol for the period of openness, as the spread of the disintegration of moral and nepotism values in addition to the misuse of power. The film's subject was both bold and provocative, but the observation of the scenario concludes that the end of the film concludes that it was hasty and forgettable aiming to find justifications for his characters' behaviour, as he did not stop with the contemplation and analysis of the stages that some of his characters passed through, and it was clear that the scenario was accelerating the exciting conclusion of the spectator, as the film bounced us to the trial scene that moves The End of the film without passing on the important side effects which affected on the families of those accused in the issue of prostitution. As for the formation of the esthetic cadre or the cadre constructive structure, the selection of film-shooting angles, and the size of the shots, we note that director (Atef Al Tayyeb) has given priority to the dialogue at the end of the film on these elements that we mentioned earlier. The good and bold subject was overemphasised, meaning that subject, which was based mainly on intensive and direct dialogue, which reduced the importance of the expressive image language of The End of the film and made it somewhat weak. In aspects of the Montage, the director intentionally used long and general shots more than sharp quick cuts. He also resorted to the internal Montage technique through the hand-held camera as it was characterised by relatively long in time and reviewed in a

panoramic way to attendances reaction without resorting to cutting among the different shots which made the trial scene more realistic as the event is continuous with one organic unit without cutting between the shots. The final shot of the film was shot by a hand-held camera (hand-held camera), and with a general shot, we watch the camera approaching the officer (Salah Al-Saadani) the lonely abandoned and broken in the empty courtroom. The camera approached him and settled at an angle above the level of sight to express for us the moral defeat, frustration and guilt through the facial expressions of the actor (Salah Al-Saadani) after he knew and was certain that he had aggrieved these innocent employees by framing them the charge of prostitution.

Sample 3: The Innocent

Acting by Movie Stars: Ahmed Zaki, Mamdouh Abdul Alim, Ilham Shahin, Mamdouh Abdul Alim, Jamil Rateb, Salah Qabil, Hassan Husni.

Story, scenario and dialogue: Wahid Hamed

Montage: Nadia Shukr

Director of Photography: Saeed Shimi

Director: Atef Al-Tayyeb

Production year: 1986

The Film Summary

The film's events revolve around a naive villager (Ahmad Zaki) and what happened to him through falsification of consciousness and brainwashing in his military service in one of the political prisoners' detention camps. At the moment of enlightenment when the truth reveals that he was seduced and deluded, he shouted with a rebellious force (NO) and dreadful scream, discontinuing the harsh reality that he is lining, and with a (Close) shot to the face of (Ahmed Zaki) freezing over his face (Stop-cadre). His film ends with an Open-End, which is subject to the interpretation and explanation by the recipient viewer.

Analysis

The End scenes of the film starts from the scene of Ahmad Zaki lies in the prison cell alone after the peak scene that included him togethering Mamdouh Abdul Alim by a poisonous snake. Ahmad Zaki is released from prison where he spent days as a punishment for being unable to follow orders by torturing his companion (Mamdouh Abdul Alim), the son of his village. This scene represents The End of the film, Ahmad Zaki escalates one of the detention camp's watchtowers. When he sees an incoming truck loaded with a new meal of national-patriotic detainees coming to the camp loaded with political prisoners, he screams hard (NO), and the photo freezes on his face (Stop Cadre) and this Open-End chosen by the director for

his film is subject to interpretation, explanation and diligence from several different points of viewers and angles by the recipient viewer as he will wonder whether (Ahmad Zaki) will announce the public rebellion against the Authorities in the detention camp? Or he will be just satisfied with this rebellious protesting cry? And what will his end be in case of declaring his rebellion, refusal and revolution against the officers? Will he be imprisoned again for disobeying orders? And will he be considered one of these political prisoners, who are considered traitors and enemies of the homeland from the brutal authority? There are dozens of questions and others that the recipient viewer will answer with himself after the director has decided to close or end his film with the Open-End. The private (Ahmad Zaki) who has been under brainwashing and false awareness in the detention camp when the prison authorities convinced him that these national-patriotic politicians are traitors and enemies of the homeland and should be tortured. On this basis, Ahmed Zaki kills the imprisoned politician, Salah Qabil. When he tried to escape from Salah Qabil, he believed that he would serve the homeland because he saved it from one of his traitors' enemies. Then, the director returned to the dualism of oppression and rebellion, where he embodied them in 'The Innocent' film, especially its revolutionary incendiary end, embodied the oppression exercised by the authority through its exploitation of ignorance, naiveté and the innocence of the military conscript in carrying out orders of blind obedience, and the scenario focused on (Ahmad Zaki's) character drawing, this native, young. It seduced villager, exploiting his naiveté, innocence and ignorance to turn over and forge the reality and truth, the director used the place and employed it as an outside item to give realism and credibility to the character behaviour, noting that (Ahmad Zaki's) village personality emerged from it was prominent. Its influence on the behaviour of characters was clear, and even the major character (Ahmad Zaki) took its sincerity from the village surroundings, as for the detention camp as a place. It was a background for the events, and the character's behaviour was expressing itself and reflected the event. There was a short scene shot in the train, despite the shortness of this scene, but the train was influencing the scene and was the reason for the behaviour carried out by Ahmad Zaki in his province and in defending, Ilham Shahin.

Results, Conclusions, and Recommendations

Results

1. The director characterised with the high intellectual and artistic vision of reflecting and embodying his ideas and their diversity by being able to handle diverse forms at his film Ends.
2. Atef Al-Tayyeb's films were distinguished by employing elements of cinematic language to enrichment and fortification of the expression function that refers to intellectual content

at The End of his films as mentioned in his film samples—The Escape, A Record at the Morality Police, and The Innocent.

3. The director advocates for resorting to positive means of change represented in peaceful, legitimate and collective methods instead of using negative means represented in violence methods and routes to solve problems and obstacles facing the heroes of his films and their persistent attempt to change their bitter reality as mentioned at The End of the research film samples.
4. At the end of his films, the director worked on the dualism of oppression/rebellion, the oppression of ruthless power authorities, the double-faced laws, the merciless society toward the poor, the rebellion, rejection and revolution of the individual toward that ruthless power authorities, law, and merciless society that does not favour the weak.
5. The director employed the semantic employment of the icon represented by the soaring falcon in space as a symbolic cinematic metaphor and as a code for the hero (Ahmad Zaki) and his constant aspiration to freedom, emancipation and affluence in the film (The Escape).

Conclusions

1. Atef Al-Tayyeb did not single out in the dramatic ends of his films.
2. The Directing processing of the film ends, by Atef Al-Tayyeb, stems from his understanding of the facts and inputs of the reality that his film characters lived in, his films and their controversial interaction with those input data.
3. Director Atef Al-Tayyeb employed the vocabulary of cinematic language in crystallising the form of the film's end for his films.

Recommendations

The researcher recommends that the Egyptian cinema should be studied in general and director Atef Al-Tayyeb in particular, a scientific study that includes the intellectual, technical and stylistic trends because of what this film enjoys and that director specifically from Talent and efficiency witnessed by the Arab and international arena.



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