

Received: May 2023 Accepted: June 2023
DOI: <https://doi.org/10.58262/ks.v11i2.309>

Semantic Transformations of the Prisoner's Character in Contemporary Film

M Dr Nawres Safaa AbdulJabbar¹

Abstract

The cinematic medium consists of a group of elements that overlap with each other in balance, giving it its high influential capabilities, and the character is one of the most important of these elements, as it performs a set of important functions, foremost of which is the transmission of the main ideas to the recipient, and since cinema is an art closely related to the intellectual data of the worlds outside it, it is influenced by them and then reproduces them intellectually more deeply and with a higher vitality through its intermediate elements, including the character, to re-broadcast them to society with a retrograde movement, and the character of the prisoner is one of the cinematic characters that achieved this goal, as we can infer from the transformations it went through on the most important intellectual changes that expressed by Cinema, and the researcher monitored this relationship, by defining a research topic bearing the following title (Semantic Transformations of the Prisoner's Character in the Contemporary Film), From here, the importance of the research emerges in that it addresses an important issue. The aim of the research will be to know the most important semantic transformations that the prisoner's character has undergone in the contemporary film, and then the most important terms contained in the research have been identified. Then the researcher moved to the theoretical framework and concluded it with a set of indicators. After that, the researcher identified an intentional research sample represented by the film (The Shawshank Redemption 1994) and analyzed it, and came out of the analysis process with a number of results, then followed it with a set of conclusions, and finally the research concluded with a list of sources and references.

Keywords: semantic transformations, the prisoner's character, contemporary cinema

Methodological Framework

First: The Research Problem

The character in the film achieves important functions, as through its dramatic construction, the story of the film is crystallized (Al-Sayed, 2010, p. 427). Based on this importance of the cinematic character, the filmmakers focused on it and used it as a basic means in conveying their ideas to the recipient (Saeed and Hassan, 2018, p. 207), And because these ideas are not static entities, but rather processes that change with the change of direction of philosophical engines in worlds outside the cinema, constantly changing the construction of the cinematic character until it is able each time to convey these new ideas to the recipient, after they have been crystallized and deepened emotionally, which increases the possibilities of being affected by them, and then adopting them, and the character of the prisoner is one of the most

¹ College of Fine Arts / University of Baghdad - Department of Cinematic and Television Arts
Email: nawres.safaa@cofarts.uobaghdad.edu.iq

important film characters that we can study through the transformations that took place in it, the state of the intellectual process that the film went through, and based on this importance of the character of the prisoner, the researcher identified her research problem as follows: What are the most important semantic transformations that the prisoner character went through in the contemporary film?

Second: The Importance of Research

The importance of the research is evident in the fact that it deals with a new topic, related to the transformations that the film embodiment of the prisoner's character went through and the significance of these transformations on the intellectual structures adopted and expressed by the cinema. Therefore, this research is of interest to those working in the field of cinema, as well as providing the art library with a new study of its kind.

Third: Research Objectives

The research aims to achieve the following objective: Knowing the most important semantic transformations that the prisoner character underwent in the contemporary film.

Fourth: Define Terminology

- **Semantic Transformations:** In order for the researcher to be able to define the term semantic transformations, she found that she must first deal with the term transformation separately as well as the term semantic, and then combine them in one procedural definition.

1. Transformation: First: Transformation Linguistically: Transformation is a source derived from the verb (to transform) (Al-Bustani, 1978, p. 205), and transformation carries the meaning of change from one situation to another (Al-Razi, 1982, p. 136), based on the foregoing, the linguistic meaning of the (transformation) was associated with the change from one state to another.

Second: Transformation Idiomatically: the idiomatic interpretation of this term does not deviate significantly from its linguistic interpretation, transformation refers to "a change that affects people, or things" (Salibia, 1971, p. 259), Building upon this notion, the researcher will adopt the following procedural definition for transformations: The changes that occur in the way the filmmaker organizes the elements of cinematic language in order to convey a set of effects to the audience.

2. Semantic: First : Semantic Linguistically: In the Arabic language, the word semantic is used in the sense of connotation which means clarification and guidance (Omar, 2008, p. 762).

Second: Semantic Idiomatically: semantic is the science of "studying meaning" (Palmer, 1985, p. 3), and by moving to how to arrive at semantic, it is done by linking "between the image (the signifier) and the mental concept (the signified)" (Kurzweil, 1985, p. 297), and this concept of semantic is achieved in linguistics only, which was the starting point for the first semantic interpretation attempts, which later extended to reading any human or natural achievement that possesses a "semiotic pattern" (Abd Al-Ameer, 2016, p. 239), and this is what made cinema one of the fields that semantic had interested in studying it, and the process of communication for the meaning within the film is a distinct process, as "it is the product of a special interdependence of cinema" (Lottman, 2001, p. 71), because the cinematic image is embodied, not conceptual, meaning that both the signifier and the signified exist within the scope of the image, so the signification is produced In the cinema, through a set of primary data provided by the director, these data represent a threshold from which the recipient starts

in order to reach the information that the filmmaker intends to communicate to him. Based on this concept, the researcher defines the procedural definition of the significance, as follows: The ideas that the filmmaker aims Communicating it to the recipient, through the way he chooses to organize the dimensions of the elements of his cinematic language.

As for the procedural definition of semantic transformations that the researcher will adopt in her research:

The changes that occur in building the prisoner's character in terms of thought, form and action, in order to be able to communicate specific meanings and concepts to the recipient and push him to adopt them.

- Personality: First: Personality Linguistically: Starting from the Arabic language, there is no existence for the word (personality) in ancient Arabic dictionaries, and the closest linguistic connotation to it is the term (person) And if we try to define its meaning, it is a "human ... you see from afar"(al-Jawahiri, 2009, p. 586), and thus it is derived from the concept of personification in the sense of prominence, embodiment and manifestation in front of the eye (Bin Manzoor, BT, material: person), and this is closest meaning we find to the term (personality) among the ancient Arabs, but this term began to appear clearly in modern Arabic dictionaries in the sense of "attributes Distinguish a person from others"(Anees et al., 2004, p. 457). In English language, (personality) is a term derived from the Latin origin (persona), which means mask, "as the representatives of the Greeks and Romans in ancient times used to wear masks on their faces in order to give an impression of the role they play" (Ghneim, 1973, p. 45). And the idea of the impression generated by this mask is what opened the door to use the term (persona) in expressing the personality after introducing it in a series of derivations (La Land, 1996, p. 961), and term (personality) had meant in the beginning, the impression left by characteristic external features of a human (Ghneim, 1973, p. 45). But with the passage of time, the connection of the concept of personality with the external manifestations of a person weakened and came to an end, and (personality) came to meant human internal characteristics, which are related to his morals, and his features which "generated from his essence" (Al-Dahry, 1999, p. 17).

Second: Personality Idiomatically :When we try to define personality idiomatically, we will face real difficulty because personality is related to human who is one of the greatest questions of this life, as attempts to comprehend it occupied the most important minds of mankind, since the time of (Socrates) "who directed philosophy to man" (Huwaidi, 1993, p. 23), Interest in studying human does not only mean getting to know the mechanism by which his biological composition is regulated, but rather it means going deeper, to reveal the complexity of his personality, as many philosophers poured their efforts into clarifying what personality is by achieving a specific task, for example (Descartes) linking its verification to thinking and doubt based on From his principle "I think, therefore I am" (Ray and Armson, 2013, p. 191), while (Hegel) linked the realization of the human personality to the extent of its ability to obtain its freedom (Habermas, 1995, p. 30).

Turning to psychology, we find that every theory tries to develop a concept of personality that fits with its general framework, so opinions differ about the nature of personality and its components (Abdel Moneim, 2017, p. 97), for example in psychoanalytic theory, (Sigmund Freud) believes that personality consists "of three basic systems: the id, the ego, and the superego, ... interacting closely with each other" (Hall and Lindsey, 1971, p. 53), meaning that the personality is the product of a dynamic struggle between the (Id) generated by man by

inheritance from the heritage of his species, with all that is in it. From animalism, selfishness and aggression, and attempts to satisfy the innate motives and their tendencies and the pleasure generated from that, and between (Ego) the restraining forces of the unbridled (Id), which were generated as a result of friction with the outside world, as they are the ones that regulate the satisfaction of desires on a utilitarian basis, As for the third party in the conflict, it is (The SUPER EGO) the internal authority that was formed by absorbing orders and prohibitions from parents, society and religion, until it became implemented, monitored and wrestled with the soul and prevented it from even just thinking about everything that is prohibited, and by moving to (Carl Gustav Jung) He found that (Freud) focused in his study of the personality on being merely the product of a group of causes, neglecting to think about the goals, despite being an important and main engine in the growth and development of the personality, so (Jung) believes that the personality is a structure that combines the individual and racial history of man and his goals (Hall and Lindsey, 1990, p. 109), and by referring to (Gordon Allport), the author of the traits theory, he believes that personality is "the dynamic organization within the individual of those psychosomatic systems that determine his own character" (Abdul Khaleq, 1982, p. 39), based on AllPort's belief in the existence of fixed traits, aspects of personality that are relatively stable within the scope of human formation, within which personality formation takes place.

Turning to personality in sociology, we will find that researchers in this field stress the need to study personality "within the framework of the group with which it is associated with common features" (Zima, 1991, p.23), as (Bert Hellinger) defines personality as the complete system of the physical and mental aspects that "determine a person's own way of adjusting to the physical and social environment" (Al-Dahry, 1999, p. 19).

As for the procedural definition that the researcher will adopt for the personality, it will be as close as possible to combining these propositions in one definition that is appropriate to the subject of her research, as follows:

Personality: A Dynamic Entity of Dimensions that Constantly Change up to the Stage of Temporary Integration, to Return and Change Again in Response to Self-causing Stemming from the Person Himself or in Response to External Causes Related to the Environment in which the Person Resides

- Character: First: Character Linguistically: When we trace this term in the Arabic language, we only find a translation of its definition in the English language, as a "theatrical or fictional character" (Baalbaki, 1977, letter c), meaning that the linguistic concept of this term is determined by the imaginary characters that are presented in artworks Note that the term (character) was originally borrowed from an ancient Greek term that meant "a tool for defining or drawing signs, and then it was used to denote the distinctive relationships of the letters of the language" (Al-Zubaidi, 1998, p. 94).

Second: Character Idiomatically: This term is defined idiomatically as "pretending and simplifying a person" (Swain, 2010, p. 119). If we try to explain this definition, we will proceed from the fact that the character is an imaginary formation whose construction depends on the model of the human personality, no matter how far the character is far from reality, as if it is of a fantasy nature or scientifically imagined. Its roots must be linked to the human being, so that the recipient can interact with it and be influenced by it (Ahmed, 2021, p. 113). As for the particle of simplification, the character, although it is related to the human personality, but the latter is a very complex construction, so until it becomes valid to be part of an influential work of art, it must be

simplified in a way that enables the recipient to realize its motives and understand their positions, and these motives and positions must be organized in the form of manifestations that are clearly perceived by the audience, and thus the character becomes able to convey the intellectual structures that the filmmaker intends to deliver to the recipient (Aziz, 2018, p. 99), based on the foregoing, the researcher will formulate her procedural definition of the character, as follows:

Character: an Imaginary Construct Created by the Filmmaker Similar to the Human Personality. This Construct Reveals, Through what it Presents of Emotions, Instincts, Behavior and Ethics, the General Intellectual Context of the Film

Theoretical Framework

First: The Prisoner's Character... The Beginnings of Emergence and Formation

Because of the vital nature of cinema, films do not deal with intellectual concepts as fixed entities, as changes are always taking place affected by the important collective consciousness in worlds outside the cinema and at every stage of time. This approach was naturally applied to the concept of prison, as cinema did not present it as a fixed intellectual concept indicating to a punitive institution that makes serious commitments to the rehabilitation of prisoners (Markowitz, 2008, p.65), it was presented as an intellectual process whose features are determined each time according to the general philosophical orientations in worlds outside the cinema, and this naturally affected the human elements that are presented within The prison space, and by that we mean the character of the prisoner and the characters representing the authority, they are the intellectual carriers through whom the filmmakers convey the philosophy that they want to instill in the recipient, and thus we can extrapolate through the structure of these characters, especially the character of the prisoner, how the filmmakers interacted with philosophical ideas For the era in which they presented their films, and the first appearance of the subject of prison in cinema was within the scope of American films, in the works of (The Lockstep 1899), (Escape from Sing Sing 1900), (Modern Prodigal 1910) and others. But the real manifestation of prison cinema was achieved during the 1930s and within the scope of American films as well, as this decade was considered the golden period for prison cinema, as more than 60 films were produced about prisons (Dooley, 1979, p.34), most notably (The Big House 1930) directed by (George Hill), (The Criminal Code 1931) directed by (Howard Hawks), (Fury 1936) directed by (Fritz Lang), (6,000 Enemies 1939) directed by (George B. Seitz), and all of these films were characterized by story features Specific, an innocent man who is unjustly sentenced to prison, then the film shows the transfer of this innocent to the hostile prison environment where the cruel guards and convicted criminals (Cecil, 2017, p.5), and thus the prisoner is the main character that drives the events of the film, as the recipient is gradually pushed to sympathize with him during his struggle to get out of prison. In addition to the innocent prisoner and convicted criminals, prison films in this era presented other human elements that represent authority, that is, the prison administration, which is realized in the form of two main characters, the cruel guard who intends to use brutal methods to achieve punishment, and the prison warden who represents the voice of reform, as he believes that The justice system suffers from some defects that must be fixed, so it seeks by itself or in cooperation with others to achieve this. And the character of this warden is a symbolic structure of what was happening on the ground, as during that period many reforms were actually achieved in the American prison system (Wilson & O'Sullivan, 2004, p.55), and this is what most films of this era focused on. Clearly, although these films presented during

their stories the prisoner as an oppressed hero who seeks to restore the justice he deserves, they affirm at the same time that prisons are a social necessity as they protect society from dangerous convicts, and mistakes may occur in them, but there are real reform efforts that try to correct to make the prison system Prisons are more just (Cox, 2009, p.63), and the majority of prison films sought to consolidate these concepts in the mindset of the recipient, so that the image of the American government remains bright in his eyes, as it preserves justice and always seeks to achieve it. Therefore, the American prison films during the 1930s are seen as a careful form of the propaganda of the American regime (Nellis, 1988, p.3). Nevertheless, some filmmakers rebelled against this method in dealing with the issue of prison, based on their realization that cinema is a creative means that goes beyond this limited proposal, the film does not reflect the ideas of the worlds outside it and it re-presents them as they are, but rather draws inspiration from specific dimensions that it reflects through its artistic subjectivity to interpret, analyze and discuss them, to produce deeper and more influential ideas (Abdul-Jabbar, 2019, p. 3), in the film (*I Am a Fugitive from A Chain Gang* 1932) directed by (Mervyn LeRoy), the deplorable conditions of Prisons in South American states are discussed, which adopt the inhuman chain gang system in dealing with prisoners. While (Charlie Chaplin) in (*Modern Times* 1936) boldly criticizes the economic systems adopted by the American government that caused the depression, when his main character (*The Tramp*) commits minor crimes, to be locked in prison, until he secures for himself the food that he is unable to secure outside Prison by work, and we diagnose in these two films a clear rebellion against the ideas that the American government sought to instill in the cinema audience, with regard to its policy.

Away from (Hollywood), we find in Britain during the 1930s only a limited number of films that deal with the issue of prison, for several reasons, the most important of which is the secrecy that the state surrounded the prison system, in addition to the existence of strict government control over cinematic products, and the last factor is related With the preference of the British public for the production of American cinema (Nellis, 1988, p.5-7), these reasons combined led British filmmakers to move away from prison cinema, with the exception of some examples such as (*It's Never Too Late to Mend* 1937) directed by (David McDonald) and (*Prison without Bars* 1938), directed by (Brian Desmond Hurst). On the other hand, in the aftermath of World War II, British cinema witnessed a remarkable increase in adopting the prison theme, but the makers of these films did not produce works of cultural specificity linked to their references, but rather re-presented what American cinema produced in this regard, because the British working class, the majority of cinemagoers at the time, preferred American films, especially crime films, as they found that they were characterized by dynamic vitality and presented a distinctive type of irony, as well as enhancing the competitive spirit, and they preferred these characteristics over the English courtesy and objectivity that were presented in British cinema (Durgnat , 1970, p.6), so British filmmakers had to emulate the American model in this type of film to ensure the attraction of cinema audiences, and to this day, for the same reasons, we find British cinema maintains the same principle by adopting the American model in crime films, especially in the issue of prison, as They achieve what critics call the Americanization of the punitive picture in British cinema (Nellis, 1988, p.4). As for the rest of the world's cinemas European, Latin, Arab, Asian and others, it dealt with the issue of imprisonment in its cinematic works from its first inception until today, but it is not in enough quantity to study the semantic transformations in the prisoner's character and its relationship to the social and political change of the concept of authority, unlike American cinema (Cecil, 2017, p.6). Therefore, researches on prison films focuses on American production, as it is the only one capable of drawing a clear picture that can be extrapolate and study it.

Second: The Prisoner's Character During the Cold War

During the 1940s and 1950s, a radical change occurred in the issue of prison in American cinema, which began to present a different proposition, so it stopped providing criticism of the prison system and the issue of reforms was put aside, and began to focus on the idea that prisoners are violent people who did what they deserved in prison, so they must The prison administration must deal with them strictly in order to maintain security and order, as criminals were portrayed in films of this era as sick social figures, who must be imprisoned or destroyed by the authorities in order to protect society (Markowitz, 2008, p.66), one of the most prominent characters the prisoners drawn according to these criteria are the character (Cody Jarrett), the psychopathic criminal, who leads a gang that intimidates and terrifies society in the film (White Heat 1949) directed by (Raoul Walsh), and the same thing in the film (Revolt in the Big House 1958) directed by (Robert G. Springsteen), as the character (Gannon) is presented as a sadistic criminal who tries to manipulate his fellow young prisoner, so that he revolts against the prison administration, so he takes advantage of the opportunity and escapes, and in these films, the prison administration resists these human deviations with all rigor and firmness. This dealing with the prison system within the films of the forties and fifties is related to the political conditions in which the United States of America was living in the aftermath of World War II, as it began to confront the expansion of the Soviet Union with cold war policies, and this period brought more conservative trends in all areas of life (Markowitz, 2008, P. 66), and this imposed drawing stricter images of government institutions and consolidating them among the cinema audience inside and outside America, even the scenes of violence that were used by the prison administration in these films to deter criminals, was a kind of propaganda for American prestige, as it reinforces the idea of a terrible state capable of thwarting outbreaks and riot suppression (Nellis, 1988, p.3). But even during this era, films appeared that dealt with the issue of prison far from the prevailing pattern, as in the film (Knock on Any Door 1949) directed by (Nicholas Ray), which raises the issue of government agencies ignoring the slums and choosing to remain far from what is happening in them, which leads to It makes it a hotbed for criminals. As for the film (Riot in Cell Block 11 1954), directed by (Don Siegel), it painted a picture of the prison different from what the rest of the films present, as it presented it as an inhumane institution, in which prisoners suffer from deprivation of the most basic rights, so they decide to rebel, and this film is considered a milestone In the history of prison films, not only because it reveals the serious flaws in the American prison institution, but also because it was of a forward-looking dimension. In 1971, a similar rebellion took place in Attica prison in New York state due to the poor living conditions in the prison, the government refused to enter into negotiations with the rebellious prisoners and decided to storm the prison, which led to many casualties, in addition to hundreds of injuries. This event is considered the bloodiest chapter in the history of American prisons (Fathi, 2021).

Third: The Prisoner's Character in The Postmodern Era

In the sixties of the last century, revolutionary changes took place in human thought, associated with the spread of postmodern philosophy that arose as a "response to modernity" (Abdul Razak, 2016, p.80) which came with bright promises aimed at freeing man from the feudal and religious authorities that enslaved him for centuries, but modernity when it liberated man from the prison of these authorities, put him in the prison of reason and knowledge, which were used to "control and enslave people" (Childs, 2010, pp. 29-30), and this philosophy led human society to catastrophic results represented by wars, colonialism, atomic bombs and nuclear danger (Al-Ruwaili and Al-Bazei, 2002, pg. 226). In order to overcome these disasters,

postmodern thought emerged, which overlaps with various aspects of life in the form of a group of concepts, the most important of which is "skepticism, bias against foundations, and almost involuntary hatred of authority" (Sim, 2011, p. 12), and postmodern influence reached all arts (Jawad, 2021, p. 770), and cinema, of course, as this era changed all technical and intellectual aspects of the film industry, with regard to prisoners. We cannot say that postmodernism increased the production of films that deal with their stories, but it changed dealing with the prisoner's character, after it was Films present prisoners as completely different from the audience, as a clear line is drawn between (we) the audience and (they) the prisoners (Cecil, 2017, p.7), Postmodernism came to erase this dividing line, and (we) and (them) became one, the character of the prisoner in his constant struggle with the prison authority in postmodern films is a symbol of the individual's struggle against all the authorities that control his life and try to direct him wherever they want, the most notable prison films that embody these ideas (Cool Hand Luke 1967) directed by (Stuart Rosenberg), which talks about (Luke), a free spirit, who is sentenced to two years in prison because he broke the parking meter while drunk. When he moves to the prison, the prison warden begins to focus on him out of fear from his desire for freedom is transmitted to the rest of the prisoners, so he seeks to destroy him in solitary confinement more than once, so (Luke) begins multiple escape attempts, all of which end with his arrest. The character (Luke) in this film reflects a postmodern man's rebellion against the authority that seeks to destroy his individuality to control him.

In addition to this change in dealing with the character of the prisoner in postmodern cinematic thought, this thought also introduced new characters into the prison space, such as the character of the black prisoner, although American prisons include a large percentage of black detainees, but films were even ignoring them until the advent of postmodernism, but the appearance of blacks in prison films such as (Penitentiary 1979) directed by (Jamaa Fanaka), reinforced the racist idea presented by (Hollywood) cinema about the violent nature of the black race. And not only black people portrayed in a racist way in postmodern prison films, so are women, Films appeared such as (99 Women 1969) directed by (Jesús Franco), which do not provide a deep picture of the suffering of women in prison, but rather use this topic to present erotic stories (Clowers, 2001, p.28). It can also be noted during the postmodern cinematic era, the prevalence of documentaries about prisons and their inmates, and the topics concerned with these works varied, as some focused on the history of prisons (Cecil, 2017, p.10) and others were of an investigative nature (Goodman, 1993), while some of these films discussed the ability of prisons to reform and achieve deterrence (Cavender, 1981, p.433).

Fourth: The Character of the Prisoner in Contemporary Cinema

The reliance of postmodernism on the ideas of skepticism, subjectivity, and relativism, made it a means to destroy any claims to possess the absolute truth, in the belief that reaching this goal is impossible, because reason is the means to reach the truth in modern thought, for postmodernism it was just A non-objective means, and this perception contributed to the liberation of man intellectually, but the absence of belief in the existence of absolute truths that unite humanity led to "dividing people according to race, gender, or locality" (Abu Rahma, 2013, p. 10), which resulted in more chaos, Violence, wars and destruction, and because of these negatives that resulted from the philosophy of postmodernism, its intellectual influence declined, as we are today in "a stage that has surpassed culturally, intellectually and artistically the problems of postmodernism" (Al-Ta'i and Abu Rahma, 2011, p. 11), and this requires different ideas And modern interpretations to study the coordinates of the new reality, and this requirement was achieved in the philosophy (Post-postmodernism), which concerned itself with the issues and statements that postmodernism

neglected and sought to marginalize, such as focusing on "the human experience and its implications, the interaction of consciousness with the outside world, and the existential problems of the self that appear as a result of The change of social and cultural contexts" (Al-Ta'i and Abu Rahma, 2011, p. 147), and this change in the intellectual structure in worlds outside the cinema cast a shadow over the cinema, which is considered "the panorama of society through which it presents itself" (Khalf and Khalf, 2023, p. 68). Films began to emerge from the cloak of postmodern ideas and techniques, to enter a new phase (Eshelman, 2014, p. 162). From the nineties to today, a significant proportion of films began presenting themes of transcendence and elevation, love, beauty, faith, resurrection, fulfillment, purification, and other topics that are based on metaphysical optimism, through simple, yet dense and vague characters, using an aesthetic method of forced identification, which makes the recipient able to engage and respond to worlds of ideas, that he may not believe in, as the filmmakers began to "treat issues Identity, reconciliation, and faith They forced viewers to identify with single-minded characters and their sacrificial and compensatory actions" (Eshelman, 2014, p. 161). This change in the film industry affected films that present stories about prisoners, so that cinematic works with a deep intellectual content are presented, focusing more on the human value of the prisoner, as He is not presented as a violent monster or a rebel against power, but as a human being who has gone through harsh experiences that led him to commit criminal acts, so when he is properly communicated with him, his consciousness is reshaped in a more human way, as in the film (Dead Man Walking 1995) directed by (Tim Robbins). After (Matthew) commits a heinous crime, he is sentenced to death, and he is awaiting execution of the sentence. The nun (Helen) begins to communicate with him within a church program to help the convicts, and instead of despising him and morally condescending to him, (Helen) tends to sympathize with him humanly, which deepened The connection between them, and (Matthew) changed his view of himself, only to discover that he was a victim of the difficult circumstances of his upbringing that turned him into a murderer, so he regrets what he did, so (Helen) starts many attempts with the families of the victims in order to retrial (Matthew), but they all fail, so (Matthew) is executed in the electric chair. We find a similar intellectual argument in the film (American History X 1998) directed by (Tony Kaye), which presents the story of (Derek) who belonging to a group of neo-Nazis, who kills two blacks after they try to steal his car, and is sentenced to three years in prison. (Derek) holds an old grudge against blacks, because of his father, a firefighter and who was killed while performing his work in putting out fires by a black addict, inside prison (Derek) develops a relationship with a black convict who defended him in several incidents, and thus gradually changes (Derek's) racist ideas about the black race, which completely changes him as a human being. In the two previous films, we note that those who contributed to the rehabilitation of these prisoners and changing their outlook on life are elements from outside the prison authority, and thus the cinema prompts us to think that prisoner rehabilitation does not need harsh penal institutions, as much as it needs real human support, communicating with the prisoner deeply, to realize the intellectual causes that led him to the criminal acts he committed, and once they are eliminated, he will be automatically rehabilitated. Cinema from the nineties to today raises real questions about the effectiveness and legitimacy of prison in the form of the penal institution (O'Sullivan, 2001, p.3). This does not mean that it assumes the futility of the prison institution within human societies, but rather pushes for a change in stereotypical thinking in dealing with prison, from a punitive institution that adopts cruelty to a rehabilitation institution that adopts human communication as a primary option. Even outside the scope of (Hollywood), we find that focusing on the human being in dealing with the prison story became an important intellectual system during the nineties, as in the Irish film (In the Name of the Father 1993), directed by (Jim Sheridan), which deals with the story of an Irish citizen (Gerry Conlon) who is convicted by mistake that he participated with the Irish Republican Army in the bombing that killed five people in the

city of (Guilford). Despite the clear political dimensions in the story of the film, the most important focus was on the suffering of (Gerry) as a person who was unjustly sentenced to prison, and the existential crises he went through. In addition to his strong relationship with his father, who strives to prove his son's innocence.

Far from the philosophical depth of a human nature in presenting the stories of prisoners, during the nineties and until today, films about prisoners appeared of a purely commercial nature, in which the prison environment is rented to make cinematic works that attract the audience, as it employs the dimensions of the prisoner's character within stories that depend on movement, so the prisoner presents a huge The build, with strong muscles, and there is nothing wrong with a lot of tattoos on his face and body. Psychologically, this prisoner seems always motivated to enter into conflicts with other prisoners or with the authority, and this behavioral orientation does not reflect any philosophical visions that the filmmaker is trying to convey through the prisoner's character. It is necessary to create the film's story in a way that guarantees a lot of revenue at the box office, and there are many examples of this type of film, including (Felon 2008) directed by (Ric Roman Waugh), (Escape Plan 2013) directed by (Mikael Håfström) and others.

In conclusion, we can say that the character of the prisoner in the cinema was an indication through which we reach the way in which filmmakers interacted with the general intellectual orientations that move their societies, and what dimensions they chose to focus on, crystallize and deepen emotionally, in order to produce a specific intellectual orientation, which is presented to the audience to influence them and gradually push them to adopt.

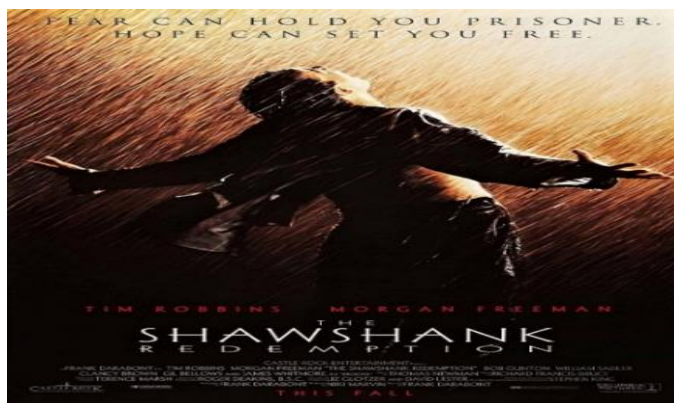
Theoretical Framework Indicators

The theoretical framework resulted in a number of indicators as a summary of the aforementioned theoretical propositions, namely:

1. The prisoner's character is a coded structure that carries temporal, spatial, and value functions.
2. The spatial environment of the prison is characterized as an anxious structure that carries more than one connotation in the cinematic image.

The researcher chose an intentional sample represented by the film (The Shawshank Redemption 1994) because of its compatibility with the research requirements.

Sample Analysis



Film name: The Shawshank Redemption

Directed by: Frank Darabont

Written by: Frank Darabont Based on a short story entitled (Rita Hayworth and the Shawshank Redemption) by Stephen King
Director of Photography: Roger Deakins
Starring: Tim Robbins, Morgan Freeman.
Produced by: Niki Marvin, produced in 1994.

Film Synopsis: The film deals with the story of (Andy Dufresne), a prominent banker who is unjustly accused of the murder of his wife and her lover, and is sentenced to two life terms in prison. The film then follows Andy's transfer to Shawshank Prison, where he will serve his sentence, and the relationships he begins to form with other prisoners, most notably (Red), who becomes his close friend, then the difficulties he faces when the gang called (the sisters) begins to attack and rape him, and in order to secure himself protection inside the prison, (Andy) begins to cooperate with the prison warden (Norton) to cover his financial corruption, during that period, a new prisoner (Tommy Williams) comes to (Shawshank), who tells (Andy) that in a previous prison term, he met a thief who told him that he killed a young woman and her lover and pinned the accusation on her husband, and when (Andy) seeks the help of the warden (Norton) for his retrial, the latter refuses for fear that (Andy) would expose his illegal actions, so the warden kills (Tommy) and puts (Andy) in solitary confinement for two full months, and after (Andy) gets out, escapes one night from a trench he dug in the wall of his cell during a period of 19 years.

The First Indicator: The Prisoner's Character is a Coded Structure that Carries Temporal, Spatial, and Value Functions

This film presents the theme of prison in a way that is commensurate with contemporary cinema's dealings with this institution, as it focuses on the need to go beyond the traditional method prevailing in prisons as a means of rehabilitating prisoners because it is ineffective, but rehabilitation should be carried out by turning to more humane methods, based on the correction of the psychological structure of these prisoners, after revealing the reasons that led them to these criminal ways of dealing with life, and to convey this idea, the film relies on the prisoners' characters, as they are built and crystallized in order to embody this philosophical discourse in the clearest and deepest way possible, in the beginning by embodying the character (Andy Dufresne). When the court unjustly sentenced him to imprisonment, because, according to their claim, he killed his wife and her lover, (Andy) adhered to this ruling, and he was in his prison, a calm person and abiding by the rules and instructions, so that he was not thinking of escaping, but after the multiple rape attempts by a gang "The Sisters", and the prison administration did nothing to protect him. (Andy) thought of escaping, and began digging a trench, as he began in cooperation with the prison warden (Norton) to cover up his financial corruption, in order for this administration to protect him from the gang of sisters, and indeed he provided himself with this protection through this legal breach, so that (Andy) He mocks himself in front of (Red), saying: (The funny thing is, in the outside, I was an honest man, straight as an arrow, I have to come to prison to be a crook), and when a glimmer of light appeared in Andy's salvation from prison, when The young prisoner (Tommy Williams) enters prison with him, who tells (Andy) that his colleague in a previous prison term in another prison (Thomston) confessed to him that he killed a young woman with her lover and pinned the accusation on her husband. (Andy) rushed to tell the warden in order to retrial him to obtain his freedom, but the warden refuses completely, Fearing that (Andy) would expose his illegal actions and put (Andy) in solitary confinement for two months, to eliminate any hope he had of getting out of prison, and as a result of all this, (Andy) decides that he must now start

implementing the escape plan through the trench that has been dug because he loses any hope in obtaining freedom through legal means, and the film emphasizes with more focus that the prison institution in its traditional sense is not suitable for the rehabilitation of prisoners, through the character (Brooks) who spent a long period in prison, when he came out to life, he was unable to adapt to the new situation, so he commit suicide. As for the film's assertion that humane methods are more effective in rehabilitating prisoners, it is presented through character (Red), who was in the beginning and middle of the film. He uses tricks and flowery words to obtain parole, while we notice him near the end of the movie and on the third time he is presented to the parole board, he speaks honestly with the chairman of the committee about his remorse for the crime he committed and the loss of his youth in prison, and we notice that this change in character (Red) did not come from the long prison term, but rather he goes back to his deep human relationship with (Andy), which changed him for the better and gave him a new perspective on life.

Through the foregoing, we see that the film (*The Shawshank Redemption*) looks at the prisoners in a humane manner, with a philosophical framework that is evident in the phrase (everyone in Shawshank Prison is innocent), which comes for the first time from (Red) as a joke and then is repeated throughout the film more than once, which falls It has a sarcastic character, to prove the fact that all prisoners are innocent, not because they did not commit criminal acts, but because they are victims of circumstances that led them to these abnormal paths. On the other hand, the film presents the prison institution in America as a morally worn-out model, to the extent that the prison administration is itself a criminal center. This does not mean that the film assumes that the prison system is useless in society, but rather that it is in dire need of reform.

The Second Indicator: The Spatial Environment of the Prison is Characterized as an Anxious Structure that Carries More Than One Connotation in the Cinematic Image

The place is an important cinematic element in all films, especially in the film (*The Shawshank Redemption*), as almost all of its events take place in (Shawshank Prison), and the importance of the place in this film is evident in two directions:

1. In terms of the place's relationship to the construction of the cinematic character, the character gives its influence to the place. For example, we notice that (Andy's) cell is full of books, as we see in its small statues, he carved himself, as well as pictures hanging on the wall of artists, drawings, and sculptures, while we find that (Red's) cell is empty, not decorated with anything, and this symbolizes the difference between the character of (Andy) and (Red), as the first is full of vitality and hope, while the second is resigned to his fate.
2. The place as a container for the events, as we note the difference in the cinematic embodiment of the place in which the positive events take place from the place in which the events of a negative nature take place, for example the library or the cafeteria are filmed during the day with flood lighting where there is no clear shadow, as depicted The prisoners in these scenes are angled at eye level and the sizes of shots are characterized by the vastness of space, and this cinematic embodiment with the actions that take place in the library and the cafeteria, liberates the prisoners for a moment from the bondage of imprisonment, and they appear as free men performing ordinary daily actions, while in places of punishment, such as the solitary confinement cell, they are done Reducing the lighting to a single source, which is the light coming from the door opening, so the frame is dominated by darkness, in addition to the narrowness of space in the shots that embody this place and the angle in which the prisoner is

depicted, which is always high or the eye of a bird, to show the prisoner crushed and bound and being devoured by the shadows from all sides, The lighting also plays a role in making the corridors that lead to the cells more terrifying, as it is characterized by being yellow overhead lighting, which when it falls on the place increases its intensity, which gives the scenes a tense atmosphere, and suggests to the recipient that something frightening is about to happen, and so we notice, that Prison as a spatial environment was a symbolic structure in this film, but it carries more than one sign within the structure of the image, according to the nature of the character that possesses it and the nature of the events that take place in it.

Results and Conclusions

Results

After analyzing the selected sample, a number of results were reached, as follows:

1. The character of the prisoner appeared, which is a mysterious structure that allows for multiple readings, and this is what gives it an interpretive value that is valid for more than one time and place.
2. The character of the prisoner within the construction of the film represents an indicative sign through which we extrapolate the intellectual mechanism of the filmmakers' interaction with the most important philosophical concepts of their time.
3. The spatial environment of the prison is employed within the film, as an anxious symbolic sign, which can be interpreted with several meanings related either to its relationship with the character residing in it or the nature of the event construction taking place inside it.

Conclusions

1. The cinematic character is a semantic structure that reveals the dominant intellectual structure in the film.
2. Cinematic art has a tremendous ability to absorb all kinds of philosophical propositions, and then re-present them to the recipient after crystallizing, refining and deepening them emotionally, which increases the possibility of being affected by them.
3. The various intellectual discourses affect the mechanisms of cinematic art's dealing with the elements of its medium.

List of Sources and References

1. Abd Al-Ameer, Wissam Kamil, Semantic Analogy of Quran Text Content Found in Ornamental Figures in Islamic Architecture, Baghdad, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 76, 1/3/2016.
2. Abdel Moneim, Hossam El Din Mohamed, How to build a virtual personal imagined in the picture, directed by James Cameron (Avatar) movie as a model, Baghdad, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 82, 2/1/2017.
3. Abdel-Khaleq, Ahmed Mohamed, Basic Dimensions of Personality, Beirut, University House for Printing and Publishing, 1982.
4. Abdul Razak, Lubna Asad, Industrial design in the era of post-modernism, Baghdad, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 79, 18/5/2016.
5. AbdulJabbar, Nawres Safaa, Manifestations of Intellectual Process in the being of material existence in the Feature Film, PhD thesis (unpublished), University of Baghdad, College of Fine Arts, 2019.

6. Abu Rahma, Amani, *The Endings of Postmodernism, Precursors of a New Era*, Baghdad, Adnan House and library, 2013.
7. Ahmed, Maha Faisal, *Structural Features of Psychopathic Personality in Cinematographic Discourse*, Baghdad, University of Baghdad, College of Fine Arts, *Al-Academy Journal*, Issue 99, 15/3/2021.
8. Al-Dahri, Salih Hassan, *Personality and Mental Health*, Amman, Dar Al-Kindi for Publishing and Distribution, 1999.
9. Al-Jawahiry, Abi Nasr Ismail bin Hammad, *The Crown of Language and the Soundness of Arabic*, review by: Muhammad Muhammad Tamer, Anas Muhammad al-Shami and Zakaria Jaber Ahmed, Cairo, Dar al-Hadith, 2009.
10. Al-Razi, Muhammad Ibn Abi Bakr Abdul Qadir, *Mukhtar Al-Sahah*, Kuwait, Dar Al-Risala, 1982.
11. Al-Ruwaili, Megan and Saad Al-Bazei, *The Literary Critic's Guide*, Casablanca - Beirut, Arab Cultural Center, 3rd edition, 2002.
12. Al-Sayed, Alaa Abdel Aziz, *Postmodernity and Cinema (Re-reading)*, Damascus, Publications of the Ministry of Culture - the General Institution for Cinema, 2010.
13. Al-Taie, Maan and Amani Abu Rahma, *Coming Spaces, The Road to Post-Modernity*, Cairo, Arwaqah for Studies, Translation and Publishing, 2011.
14. Al-Zubaidi, Hamid Ali Hassoun, *Problems of Dramatic Construction in the Iraqi Play*, PhD thesis (unpublished), Baghdad, University of Baghdad, College of Fine Arts, 1998.
15. Anis, Ibrahim and others, *The Intermediate Dictionary*, Cairo, Al-Shorouk International Library, 4th edition, 2004.
16. Aziz, Rusol Abbas, *the mechanism of employing the numbered personality in structuring scientific imaginary movies*, Baghdad, University of Baghdad, College of Fine Arts, *Al-Academy Journal*, Issue 88, 20/6/2018.
17. Baalbaki, Mounir, *Mawred Dictionary*, Beirut, Dar Al-Ilm, 11th Edition, 1977.
18. Bin Manzoor, Abu al-Fadl Jamal al-Din Muhammad ibn Makram, *Lisan al-Arab*, Beirut, Dar Sader, BT.
19. Bustani, Boutros, Muhit al-Muhit, *A Lengthy Dictionary of the Arabic Language*, Beirut, Library of Lebanon, 2nd edition, 1977.
20. Cavender, G., *Scared Straight: Ideology and the media*, *Journal of Criminal Justice*, 9(6), 1981, 431–439.
21. Cecil, Dawn K., *Prisons in Popular Culture, USA*, Oxford University Press, OXFORD RESEARCH ENCYCLOPEDIA, CRIMINOLOGY AND CRIMINAL JUSTICE, 2017.
22. Clowers, Marsha, Dykes, gangs, and danger: Debunking popular myths of maximum-security life, *Journal of Criminal Justice and Popular Culture*, 9(1), 2001.
23. Cox, Stephen, *The big house: Image and reality of American prison*. New Haven, CT: Yale University Press, 2009.
24. Dooley, R. *From Scarface to Scarlett: American Films in the 1930's*, New York, Harcourt Brace, 1979.
25. Durgnat, R., *A Mirror for England: British Movies from Austerily to Affluence*, London, Faber and Faber, 1970.
26. Eshelman, Raoul, *The End of Postmodernism (Essays on performatism, Applications in Narration, Cinema and Art)*, translated by: Amani Abu Rahma, Cairo, Arwaqa Foundation for Studies, Translation and Publishing, 2014.
27. Fathi, David, *Attica Is Every Prison; and Every Prison Is Attica*, ACLU.org, August 25, 2021.
28. Ghoneim, Sayed Mohamed, *Personality Psychology (Determined, Measured, Theory)*, Cairo, Dar Al-Nahda Al-Arabiya, 1973.

29. Goodman, Walter, *An Unhealthy Hospital Stars in Ticut Follies*, The New York Times, April 6, 1993.
30. Habermas, The Philosophical Saying of Modernity, translated by: Fatima Al-Juyoushi, Damascus, Publications of the Ministry of Culture, 1995.
31. Hall, Calvin and Gardner Lindsay, *Theories of Personality*, translated by: Farag Ahmed Farag and others, review by: Louis Kamel Malika, Cairo, The Anglo-Egyptian, 1971.
32. Huwaidi, Yahya, *The Story of Western Philosophy*, Cairo, Dar Al Thaqafa for Publishing and Distribution, 1993.
33. Jawad, Venus Hamid Mohammed, *The manifestations of the image theater in the performances of postmodern theater*, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 100, 15/6/2021.
34. Khalf, Ban Jabbar and Asia Jabbar Khalf, *Becoming and integrative film in postmodern cinema*, Baghdad, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 107, 15/3/2023.
35. Kurzweil, Edith, *The Age of Structuralism (from Levi-Strauss to Foucault)*, translated by: Jaber Asfour, Baghdad, House of General Cultural Affairs, Arab Horizons Press, 1985.
36. La Land, Andre, *The Philosophical Encyclopedia*, translated by: Khalil Ahmad Khalil, Beirut-Paris, Dar Oweidat for printing and publishing, 1996.
37. Lotman, Yuri, *Cases of Cinematic Aesthetics (Introduction to Film Semiotics)*, translated by: Nabil Al-Dibs, Damascus, Publications of the Ministry of Culture - the General Organization for Cinema, 2001.
38. Markowitz, Norman, *Prison Movies*, USA, New York and New Jersey State Councils for the Social Studies, Social Science Docket, 2008.
39. Nellis, Mike, *British prison movies: The case of "Now Barabbas"*, New Jersey, Wiley-Blackwell, Howard Journal of Criminal Justice, 1988.
40. O'Sullivan, New Jersey, Sean, *Representation of Prison in Nineties Hollywood Cinema: From Con Air to The Shawshank Redemption*, The Howard Journal, November 2001.
41. Omar, Ahmed Mukhtar, *Lexicon of Contemporary Arabic Language*, Cairo, World of Books, 1st Edition, Part 1, 2008.
42. Palmer, F. R, *Semantics*, translated by: Muhammad Abdul Halim Al-Mashata, Baghdad, College of Literature- Al-Mustansiriya University, 1985.
43. Ray, Jonathan and Wough. O. Armson, *The Concise Philosophical Encyclopedia*, translated by: Fouad Kamel, Jalal Al-Ashry and Abd al-Rashid al-Sadiq, review by: Zaki Naguib Mahmoud, Cairo, The National Center for Translation, 2013.
44. Saeed, Fadya F. and Athraa M. Hassan, *The Conceptual Representations of the Jewish Personality in the International Cinema (Munich film as a model)*, Baghdad, University of Baghdad, College of Fine Arts, Al-Academy Journal, Issue 90, 16/12/2018.
45. Salibia, Jamil, *The Philosophical Lexicon*, Beirut, The Lebanese Book House, Part 1, 1971.
46. Simm, Stewart, *Postmodern Evidence (Postmodernism: Its History and Cultural Context)*, translated by: Wajih Semaan Abd al-Masih, Cairo, The National Center for Translation, Part 1, 2011.
47. Swain, Dwight, *Screenwriting for Cinema*, Cairo, Dar Al-Tanani for Publishing and Distribution, 2010.
48. Tchids, Peter, *Modernity*, translated by: Basil Al-Masalmeh, Damascus, Dar Al-Takwin for Authoring, Translation and Publishing, 2010.
49. Wilson, David & O'Sullivan, Sean, *Images of incarceration in film and television drama*, U.K., Winchester, Waterside Press, 2004.
50. Zima, Pierre, *Social Criticism*, translated by: Aida Lutfi, Cairo, Dar Al-Fikr, 1991.