



The Symbolic Significance Of The Character In The Historical Film

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Abstract: The research deals with an important topic that is not devoid of film of any kind, shape and time, and it comes in forms and types, which are the symbolic connotations of personality, in the historical film that does not pass for a short period and issues us one or more films in world cinema in general and American cinema in particular. These films often achieve profits, viewers and lovers, and win many prizes. This research includes the first chapter (methodological framework), in which the problem, importance and goal were identified, which was determined by revealing the symbolic significance of the character in the historical film. As for the second chapter (theoretical framework), it included: The first topic: Symbol in the cinematic image. As for the second topic: the character in the historical film. The theoretical framework has resulted in a set of indicators that have been relied upon as a research tool. As for the third chapter (research procedures), in which the research methodology (descriptive and analytical) was determined, and the research sample was identified (Kingdom of Heaven, Kingdom of Heaven). As for the fourth chapter (sample analysis and discussion), then came the results, conclusions, recommendations and proposals, the list of sources and the English language summary.

Keywords: Symbol, Signification, Character, Film, Historical

Introduction

Research Problem:

History is one of the important sources in the film industry, because of the diversity of human history in events, personalities and exciting issues, because of the ambiguity and disparity in looking at history and analyzing it on more than one level. This fact has become a reality in cinematic art, as hundreds of cinematic films have appeared that deal with distant and close history, with various events, battles, revolutions, inspirational figures, murderers or gangs, or social and political events, coups, assassinations, and other historical topics. The personality is the main nerve in expressing historical events. The historical personality has a peculiarity as it represents a time period in a place that is what makes it a complex construction, carrying formal, social and psychological values as well as its intellectual and psychological significance. Therefore, dealing with historical personalities must be subject to the concept of historical sincerity, as well as intellectual construction and expressing it rhetorically by making it a symbolic structure with effective connotations that reveal many information, ideas and meanings that are absent from the image. This is what prompted the directors to build the historical personality model uniquely through the costume, accessories, or even the environment that incubates it, as well as its specificity in doing the actions and the way dialogues and other elements that indicate the historical action, and here lies the danger of the cinematic character, which represents an important symbol that carries its connotations and impact on the overall

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events of the film. Through the above, the researcher identified the problem of his research by asking the following question:

How to employ the symbolic significance of the character in the historical film?

Second: The Importance of Research

The importance of the research is highlighted in the fact that it addresses an intellectual topic within an influential cinematic genre, that is, the historical film and the symbolic significance of the character associated with a full time era, and the nature of employing this personality to be a carrier of ideas and connotations, as well as the importance of this study for workers in the field of film production, critics, and students of primary and higher studies.

As for the need for this research, it lies in the scarcity of studies that dealt with the historical personality symbolically.

Third: Research Objective: The research aims to:Reveal the symbolic significance of the character in the historical film.

Fourth: Limits of the research.

Objective Limit: The symbolic significance of the character in the historical film.

Spatial Limit: American Cinema.

Time limit: 2005

Defining terminology:

1)Semantics: It is the science that studies the relationship of signs, words or shots with each other to reach the meaning that is not apparent. Semantics gives the recipient ideas and meanings that are visible and not visible within the text in general and the cinematic image in particular) [1, p. 13]

2) Symbol: A sign that refers to the thing to which it refers, thanks to a law that often depends on the association between general ideas. Descriptions [2, p. 118]

3)Character: Character in cinema is the pretence and simplification of someone. If it plays the role of a living actor, it is not really a living being [3, p. 117]

He continued the word character derived from "the Latin origin (Persona) in the sense of [1]

Materials and Methods

The methodology employed in this research encompasses a comprehensive descriptive and analytical approach to examine the symbolic significance of characters in historical films, with a specific focus on the film "Kingdom of Heaven" directed by Ridley Scott. The research begins by identifying the problem, importance, and objective, which centers on revealing the symbolic meaning of characters in historical films, particularly within American cinema from 2005. A meticulous review of the theoretical framework, including the concepts of symbol and character in cinema, provides a foundation for understanding the symbolic connotations within the cinematic narrative. The research community consists of various historical films, but the sample was intentionally selected to be "Kingdom of Heaven," due to its international production, renowned director, and relevance to Arab society.

Data collection involved viewing and analyzing the selected film, focusing on specific scenes, dialogues, and character actions that illustrate the symbolic significance. The analysis emphasizes the dual language and expressive symbols of key characters, such as Balian and Salah al-Din, whose interactions and transformations offer insights into the symbolic structures. The film's use of symbols, such as the cross and the boat, demonstrates the dynamic nature of symbolic meaning, influenced by context, actions, and character

development. By examining these elements, the study aims to decode the layers of meaning embedded in the film's portrayal of historical events and characters.

Through this methodological framework, the research systematically deciphers the symbolic and semantic layers of the cinematic image, highlighting the intricate interplay between visual and narrative elements that construct the historical film's symbolic significance. This approach not only provides a detailed analysis of the chosen film but also offers a broader understanding of the role of symbolism in historical cinema.

Result and Discussion

The first topic: Significance and symbol in the cinematic image.

First: The Concept of Significance

Significance is one of the main dominant factors in the cinematic film. The image in general seeks to make an impact on the recipient, which means including a large number of connotations and symbols. These rhetorical tools make the image a message of aesthetic, dramatic, psychological and intellectual effectiveness. Significance in cinema in particular and literary races in general is related to the process of studying the dominant meaning within the text, by knowing the formats it carries, which means communicating many ideas and information to the recipient. Significance in general seeks to revolutionize the meaning and make it dominant within the cinematic image by deciphering the intentional overlap between the context of the signs forming the image itself, which results in the manufacture of meaning. Signification is "the science of interpreting the meanings of connotations, symbols, signs, etc. It is one of the latest sciences in the fields of language, literature and criticism, and it is an extension of linguistics. and develop them, and is interested in studying the systems of signs and languages" [4, p. 8] and with this concept, the study of significance becomes a necessity in the entirety of creative human output. Human reality as well as creative output address us with a set of signs and these signs are the keys to producing meaning and understanding the content of the message to be communicated. Life addresses us with its natural phenomena, clouds, rain, stormy winds, sunshine, a bright moon, floods, fires, all these phenomena to have meanings that need to be understood. Nature addresses us, and this semantic effect moves to creative output in general and cinema in particular, as the cinematographer seeks to include the image with many meanings similar to nature or contradictory, if the significance is associated with the things that are signified and associated with them and become inherent and attached to them, so when mentioning the color of the thing comes to mind, the connotations of that same color. [5, p. 15]

The study of semantics is related to the [4, p. 8] study of the life of signs and their transformation within the cinematic achievement. It is "through the sign (sign) infers the existence of what is referred to [6, p. 13] (. The visual or acoustic sign gives the form within the image its meaning and effect. The relations of signs with each other produce a transformation and diversity in the formal connotations, as is the case in the montageal construction within the cinematic scene, which can be linked in different contexts and each context leads to the production of a different meaning and connotation.

Dealing with semantics as a science specialized in the study of meaning must be related to the propositions of language and linguistics. Therefore, semantics is "that branch of linguistics that deals with the theory of meaning or that branch that studies the conditions that must be met in the symbol in order to be able to carry meanin [7, p. 69_71]" . Whether the language is verbal, indicative or formal, it has the ability to produce meaning clearly, directly or indirectly. The connotation depends on the study of symbolic, indicative and metaphorical systems, because it is a basic means of communication. The most important pillars are human in communicating the meaning to the recipient. This can be

confirmed in the film, which seeks to employ symbols, metaphors, metaphors and signals to pass ideas and meanings, through the two sides of the connotation, that is, the phonetic image and the mental image. The function in producing the meaning is affected by the nature of the structural relations that combine the signs with the context, so the context is responsible for determining the meaning in the cinematic image, whether directly through direct reference or suggestive and suggestive language. The "indicative meaning is the use of language to mean what it says and the suggestive meaning of something other than what is said. The suggestive meaning falls within a symbolic system" [8, p. 122]. The color red may suggest multiple connotations, including what is indirectly related to excitement and sex or carries the meaning of death, war and blood, or it may carry a warning and caution, while the signal is clear by employing signs that refer to an absent structure due to the signal that indicates it, so the traces of footprint on the sand are a sign of the passage of one or several people. The significance here produces meanings related to the action of the signer to be communicated to the recipient indirectly, but it is deeply relevant to the context of the signs.

The indication can be divided on the basis of the nature of its manufacture and the specificity of the effect on the recipient, as (Umberto Eco) divides the indication in general into two parts, which are as follows: "Intentional indications and unintentional indications. Evidence has been limited to eighteen formats represented in natural and written languages, linear formats, storytelling, etiquette, myths, rituals, beliefs, messages, mass communication, olfactory, sensory and gustatory signs, patterns of sounds, movements of bodies, animal semiotics, and indications of place and movement" [9, p. 352] This makes human activity or artistic intentionality one of the most important pillars of the study of significance, whether within the linguistic or pictorial structure in the cinematic film.

The science of semantics within the cinematic film or creative achievements must include a set of actions that are assumed to be read and an impact within the mind of the recipient. These actions can be determined as follows:

1. Linguistic context: The sentence forms meaning through the process of the relationship between the words themselves, and any change in the context of the sentence will directly change the meaning.
2. Emotional context: The production of meaning is semantically related to the performance structure of the sentence itself, through the process of amplification or dilution, or emotional charging in the performance of both the sentence and the word, which means the production of multiple connotations.
3. The context of the situation: The process of producing the significance is affected by the position in which it is made. The sentence or the cinematic scene, with its events, actions and characters within a specific place and time, is affected by the situation. Actions within a church or university are different from their significance for the same actions on the street, inside the market, or on the campus. The significance of the actions was directly affected by the position they present to the recipient.
4. Cultural context: Significance is influenced by the cultural pattern that produces it. Culture is a set of actions and behaviors that give reception to certain types of evidence, and for each cultural pattern there are connotations associated with it [7]

Dealing with semantics is related to the levels of action that work to produce meaning. Synthetic relationships, suggestive relationships, and contextual relationships have a direct impact on the quality of semantics, while stressing that semantics can shift and produce new semantics, and do not settle for a specific meaning. This is what we see in the cinematic film. The context of the shots, the development of events, and the construction of the scene continuously transform the evidence to produce new meaning, whether through the transformation of relations between signs or the change of time and space. Therefore, there are a set of characteristics associated with the process of making semantics, including:

1. Transformation property: The significance is transformed by the transformation of the operation of the signs themselves, which means finding levels of meaning, some of which are apparent and some of which are implicit.
2. Generative property: The set of signs within the cinematic image can evolve in order to produce new meanings or connotations, similar to the process of reproduction or generation, as in the emergence of cinematic characters that are semantically transformed within the place and change it or the dominant center of time, or even through fashion and accessories.
3. Sign economy: Sign production is related to the ability to control the number of signs. Briefing and condensation are one of the most important features of the sign industry, because the huge amount of signs can lead to confusion in the delivery of meaning [10, p. 22]

Second: The symbol in the cinematic image:

The symbol represents one of the most important rhetorical works in cinematic images that depend on the context of the signs, and the importance of the symbol in cinematic art is that it seeks to communicate the largest number of ideas and information with the least number of signs, so cinematic images are always full of symbols.

At the level of language and terminology, the symbol can be seen as a "signal and gesture" [11, p. 279] as it is an encrypted and indirect construction, which depends on showing part of the form to reach a deep meaning, whether inside or outside the image. Accordingly, the symbol is one of the tools of making connotation and producing meaning, because it is characterized by "speed and shortness first, and it is indirect in revealing its purpose secondly, as direct disclosure is only in the manner of verbal connotation based on the meanings of positivist linguistic words, and then thirdly comes the characteristic of invisibility resulting from the two qualities first and second" [12, p. 41], The cinematic pictorial construction seeks to summarize and select the signs with great accuracy in order to communicate the meaning and achieve the effect, and the symbol can be seen as a natural sign by which the assets address us or seek to build an industrial symbol, as the creative human product seeks the rhetorical product to communicate ideas and meanings, and the symbol can be defined as: "An artificial signal whose meaning is agreed upon, which is a meaning we should not know unless we know that it has been agreed upon" [13, p. 247] the symbol is a direct product of human activities in general, as the language we speak, as well as the costumes we wear, as well as the accessories we carry are all symbols that carry meanings that are broadcast to the other, and this also applies to the cinematic place, which is full of symbols, including those related to faith, social status or psychological state, so it can be said that "the symbolic process carried out by man includes various manifestations of human activity, including art, dream, myth, myth, religious ritual, and physical death" [14, p. 309]

In contemporary studies, the symbol has been associated with semiology as one of the basic types of the sign, which can be defined as: "Something represents someone about something, in a way, that is, it creates in that person's mind an equivalent sign" [2] previous, and this sign is a creative product that carries a message, (Pierce) has divided the types of signs whose workings can be revealed in the totality of human output as follows:

1. Icon : A sign that refers to the thing it refers to thanks to qualities it possesses of its own alone, through the similarity between the signifier and the indicated.
2. Indicator : A sign that refers to the thing referred to through physical juxtaposition according to a causal correlation.
3. Symbol : It is a sign that refers to the thing that it refers to thanks to a law that often depends on the association between general ideas, and the relationship between the signifier and the referred to is a purely customary relationship that is unexplained [2, p. 31]

With the researcher's assertion that the nature of the treaty relations is not related to the superficiality of the influence of the symbol, but to open the horizons of reception outside the cinematic image, the cross carried by the character symbolizes the Christian religion, but at the same time it may symbolize a form of extremist movements, and this can also be described in relation to the white color, which symbolizes innocence and purity, but wearing white uniforms for the Ku Klux gangs that seek to liquidate, prosecute and kill Negroes. As the symbol bears many direct and indirect levels, the symbol may be familiar "in that daily life, moreover (it bears) special additional meanings, in addition to its traditional meaning, and it is clear that it involves something vague, unknown or hidden from us. [15, p. 247] Therefore, the work of the symbol is effective and influential in the manufacture of meaning and significance as well, and it may be "the only possible way to express or refer to feelings" [16, p. 14], because the symbol reveals the depths of characters and their ideas or beliefs and ethics, so dealing with the symbol is mainly based on its ability to revolutionize meaning and give events greater connotations than just appearing on the screen, the symbol is "an external thing, a direct gift that addresses our intuition directly, but this thing is not taken and accepted as it already exists, for its own sake, but in a much broader and general sense [17, p. 11], so it is possible to distinguish in the work of the symbol on the basis of two levels, whether in the cinematic image or creative products in general, and these two levels are as follows:

1. Meaning : Which is represented by a subject, no matter how different its content.
2. Expression: Sensory or macroscopic presence, it is the image [17, p. 15] The importance of the symbol in building the cinematic image comes from the fact that it is directly present and can be represented in the midst of events without burdening the pictorial context, and therefore carries various connotations and numerical meanings. Therefore, it acquires many intellectual and rhetorical functions as an "effect through which ideas are represented, which is a means when it carries out the task of conveying another meaning through it" [18, p. 10] In addition, the work of the symbol is growing within the cinematic image at more than one level, because it is related to the process of interpretation, whether the image is apparent or its interior. It is a distinctive form within the formative construction of the image and at the same time it is a complex construction that refers to the presentation of many information, because what distinguishes the symbol is the ability to interpret it at various semantic levels, that "it is likely to have more than one interpretation [19, p. 33]" some of which are apparent and some of which are within the cinematic image.

It can be said that the work of the symbol assumes two basic types of it, and these two types are effective in producing meaning and evidence, there are: inferential symbols, which are directly related in language [18, p. 1]. There are also: representational symbols, which are related to artistic products in general, which are difficult to express linguistically such as esoteric life or obsessions of conscience, that is, art expresses what cannot be expressed by language [20, p. 99]

There are also types of symbols that can be discovered within the cinematic image, and Marcel Martin has dealt with these types and their character within the cinematic image, and how they work individually or collectively through scientific work within the cinematic image, as Maciel Martin says: "I will also distinguish here three large types of symbols, avoiding the claim that these types do not overlap each other [20], the work of these symbols is concerned with the image and what it can do in the process of making meaning or expanding the horizon of reception, and the types of symbols are as follows:

1. Plastic symbols: Any shots in which the movement of something or the formation of the image itself can remind us of a movement of another type or suggest to us a feeling or emotion.

2. Dramatic symbols: They are those that play a direct role in the event and contribute to the progress of the story by providing the spectator with a useful factor in understanding the novel.
3. Ideological symbols: These symbols are used to express ideas that go far beyond the limits of the story to which they relate, and they reflect the director's position on the most important human problems [20, pp. 99-102]

The second topic: The character in the historical film.

The personality represents an indispensable presence in the cinematic film in general and the historical film in particular. The personality is the element that bears ideas, and whoever has to do things and enter into conflict to reach his goals. The personality is the main driver in the cinematic story. The personality is defined as "a set of physical, actual, temperamental, social and moral qualities that distinguish a person from others in a clear way" [8] The historical personality is characterized by its uniqueness and constructive specificity, because it has a function and belongs to a specific time and place, which assumes that the personality carries the same formal, performance and linguistic features that history reveals. This makes the personality an intellectual structure and a symbol that has specificity in the production of significance or expression of ideas. The personality represents "the product of its own work. What we do today depends on our societal experiences from the past. Experiences gather day after day and form our personality through continuous interaction with the outside environment" [21, p. 20] . Personality at the historical level is associated with a certain type of actions and connotations because it is necessary in highlighting its values and the morals it represents that are related to historical time, and therefore there must be an act of personality "within the structure of dramatic action is behavior and action , the essence of personality is action, and the behavior of personality is its being" [22, p. 38]

The historical character is distinguished by the fact that it represents a special perception of the filmmaker, which makes it highly sensitive in the formal construction and the way he performs actions. The costume with its details, colors, separation and style becomes one of the basics that lead to achieving persuasion or credibility in the historical era represented by the character itself, because the character, whether it is historical, contemporary or fictional, must be represented by " those fixed tendencies of the individual that regulate the process of compatibility between him and the environment" [23, p. 353] because the character is the result of its environment with all its customs and values, and the functions it performs, and the value of the character is estimated by the value of the job it performs, and away from the dimensions that are determined on its personal basis, modern studies consider the personality as a carrier of a set of values and ethics that are driven by the dramatic construction in which it operates in the middle.

Ligos Egeri identified three dimensions of the drama character:

The physical dimension (physiological) : This dimension is represented by the external shape of the personality, and therefore the historical personality is actively linked to this dimension because the shape of the personality or its features, as well as the costumes it wears and the tools it uses, as well as the accessories must be linked to the historical era it represents, and this dimension " affects us indefinitely and helps to make us a tolerant or disgruntled mother who resists and defies,.. Or tyrants and arrogant, which affects our mental perception and becomes the basis for the compounds of deficiency or superiority in us " [24, p. 102]

The social dimension (sociological) : This dimension is characterized by the ability to show the nature of personality, especially historical, at the historical level, that is, the nature of the actions carried out by its behavior socially and its relationship to other personalities within the structure of society historically, and "social behavior is the basis of

social interaction and this is what develops the personalities of individuals who form relationships and social interactions" [20, p. 15]

The personality is affected by the level that it is presented within the film events. There is the flat personality that cannot perform decisive actions or transform from one level to another, but it is a direct stereotypical personality, while there is the composite personality, which is a personality with an exciting psychological and intellectual depth, as it is characterized by great transformations through the actions, ideas and situations that it goes through and is a personality that is able to take actions directly and influential. There is the main character, which is the character of the hero, that is the character around which the events revolve or who performs the main actions. While the secondary character is a supportive character of the hero's personality or is one of his opponents and represents an obstacle that can be easily overcome, and there is the character of the hero against, which is the character of the evil man or the owner of evil ideas that prevents the hero from reaching his goals.

At the level of historical film as a stand-alone genre, historical specificity assumes a type of treatment that is based on historical truth. The historical film relies on re-enacting an era of events, battle, coup or revolution that took place at a distant time and place, as "cinema has not only recorded the history of this century in a conscious way, but it has gone beyond this in its constant quest to be close and close to different stages and historical atmosphere, and the cinematic image in turn has moved us in the middle of this atmosphere and has become within these diverse events that humanity has gone through throughout its long history and thus has become clear for our concepts and easy and close to us on the other hand so that we can absorb them" [25]. In the historical film (King Arthur), we see that the director dealt with events that took place in the fifth century AD, where the historical figure of King Arthur appears in a realistic way through costumes and accessories and even the nature of the place in which she lives. The film also dealt with the events of the battles fought by King Arthur against the Saxons in order to liberate the lands and expand the influence of the Kingdom, and the betrayals and machinations to which the king was subjected. The film relied on the historical document and historical honesty in dealing with events and characters effectively.

The necessity in dealing with historical events comes from the importance of history itself and its employment as an existential conflict that can affect the present time. History is also the record of glories for human peoples, which requires making historical films that simulate certain historical periods only. As "this reformulation comes in most of its manifestations based on elements that are predominantly review, that is, reformulation and review, but there are inevitably united with each other by the power of components alone that are indivisible and inseparable, and the process of canceling either of them necessarily leads to the killing of the creative vision that they try together through their organic interdependence to convey to us, as they evoke the world of the past that becomes present and close thanks to the power of the cinematic image" [25, p. 30]

In the film *The Gangs of New York*, as the events take place in the nineteenth century, and in the city of Manhattan, the film dealt with the historical honesty in portraying the characters in terms of costumes, accessories, ways of living and building places, and the nature of poverty and underdevelopment that they were living. The prostitute is the main profession of women, and men work in gangs of murder and theft. The specificity of the historical event must be based on the credibility of the events, and this is what we saw in the film. The characters have historical features in terms of their costumes, the nature of their features, accessories and the professions they carry out.

This type of "cinema" cannot abandon or rebel against the sincerity of events or their truth, which is an essential element for it. This problem emerged through a series of major works in which history was mixed with the contemporary environment [25, p. 301]

Theoretical framework

1. The historical figure represents a direct symbolic structure for the production of intellectual connotations within the cinematic film.
2. The symbol is one of the means of producing significance when building the character in the historical film.
3. The semantic construction appears directly or indirectly within the cinematic image in the historical film in order to produce the meaning represented by the cinematic characters.

Previous studies: After the researcher investigated and searched public libraries and Internet sites, he did not find a research that deals with the same topic accurately and with the same title, goal and problem.

First : Research Methodology: In completing his research, the researcher relied on the descriptive analytical method because it forgets its subject matter and competence.

Second: The research community:The research community included a group of historical films that were seen by the researcher and that belong to outside the limits of research time and that date back to an unspecified date, including(The Brave Heart directed by Mel Gibson , the Xalibura film directed by John Borman, the Knight's Tale directed by Brian Helgeland, the thirteenth Warrior film directed by John McTernan, Michael Critchon, **and the Kingdom of Heaven film Kingd0m of Heaven,)**

Third: The research sample: The researcher intentionally chose his research sample, which is the film (Kingd0m of Heaven) representing Orlando Bloom, Eva Green, and Ghassan Masoud. Screenplay: William Monahan, Produced and Directed by: Ridley Scott 2005Running time: 144 minutes,Selection of the sample: International production, director and international actors, talking about an issue of interest to all Arab society, award-winning, meets the requirements of research. Unit of Analysis: Kingd0m of Heaven

Sample Analysis/Kingd0m of Heaven

Starring: Hollando Bloom , Eva Green, Ghassan Massoud, Screenplay: William Monahan, Directed by: Ridley Scott,Release Year, Running time:144 minutes,Budget:147 , revenues" 211,652,051,Movie Story Summary, The role of the film's events based on the text during the Christian Crusades during the twelfth century AD. It is the story of a Balyan mourner from a French village who travels to Jerusalem to participate in the battles that took place between Christians and Muslims in the attempts of Muslims to retake the city led by Saladin in his wars to retake the city occupied by the Crusaders.

Analysis:

Indicator 1: The historical character represents a direct symbolic intention to produce intellectual connotations within the cinematic film.

Since the symbol is a direct product of human activities in general, then we can indicate most of the details of the character represented by the language in which he speaks, and this is divided into two axes and two forms. The first is what is the spoken language of these characters? The second is expressive and the symbols of this language. Here, the researcher's hand is to address two characters who have the most prominent role in the film. The first is the blacksmith Balian, whose dialogues are divided into two forms and two types, depending on the place and time in which he lives. In the first part, which is the beginning of the film, he lived a blacksmith who expresses through his profession his self by his actions, which tend to be more silent than gossip and spoken dialogue. He does not need any dialogue except to the extent that sometimes reaches the point, especially as he was distressed by his wife's suicide, and then the priest refused to hand burial ceremonies on her, arguing that she died a suicide, which is contrary to the teachings of Christianity,

so he was able to kill him, especially after the priest stole the suicide cross. These actions in this part all came with a premature dialogue that did not add anything to the personality, and all we understood from the structure of this personality is only a picture of a person and a macho boy who lives alone because of his intelligence, strength and profession in the manufacture of weapons.

As for the second part of his life, it was rich due to the diversity of dramatic transformations between his acceptance to travel to the city of Jerusalem to participate in the Crusade after he lost his family in the first part and his acquaintance with his father and the process of learning about new things for him, and the fact of the people of Jerusalem and the secrets of the city, which tended to approach them with a little of his dialogues, as the sentence remained: Killing the infidel is not a sin, it leads you to heaven. Then came a questioning sentence that he is very interested in finding an answer to, which is: Where is the place where Christ was crucified? This question caused a lot of change in the language of his words and in his actions, which tended to accept the existence of the other, and he tried to reflect this through his actions, which tended to be a signal and a gesture, through the scene in which Ilyan digs and helps them find water. These actions and sentences and changing the character and type of dialogue do not need much explanation as they are direct symbols in which the verbal connotation was mixed with showing part of the form within the image. This resulted in an impact and indications in favor of the personality that began to change positively in the service of the concept that the film wants to adopt. Since this personality is the one who will carry the banner of revealing what the film wants to put forward, so each of its dialogues was accurately calculated, in addition to the fact that the film tries to put forward a hypothesis through dialogue and then tends to prove that theory through the image. Thus, it seeks a process of agreement among all that this symbol was able to achieve the elements of intensification and exploitation of the least number of signs to produce the largest number of ideas, and according to the relations of agreement that opened the horizons of reception outside the image, and this is much represented in the intended appeal, which calls for not to attack the Muslim convoy..We fight for people. In this dialogue, the film reveals an idea in which Christians were often called upon to rescue people, but the course of the film's events since its beginning to the end proves other than those repeated old gossip and new speeches, and here the researcher would like to raise an issue that he reached through the film and the dialogues of the direct characters, and also through the words of the narrator who knows everything, the knowledgeable narrator, who was accompanied by the events of the first film that tells us that drought and hunger made Christian people search for another place to be rich and.., and this is what the film wanted to say and put an end to it, but he did not go to the end in that because he simply wanted to put ideas in dialogues in one form and actions in another form, and through which he tends to symbols that arrive in two forms and each category takes what suits them. Here, the symbol works until it displays the symbols in a direct way, as well as it will broadcast other symbols that may be indirect to some.

As for the other character, Salah al-Din, he was satisfied with very little dialogue because it appeared at one dramatic level represented by the preparations of the army, which is the leader of the war. His dialogues were simple symbols through which he tried to show his leadership ability, faith and determination to triumph as well as the strength of his heart and courage when he sends his doctors to his enemy, but he wanted to have a direct presence of the symbol when Salah al-Din cut off the head of the captive commander. Here, the film put a direct symbol, but he accepts interpretation. There is what is apparent and there is what is inside the cinematic picture. It is possible that this type of symbol is the ideological type that the film wants to go beyond the limits of the story to reveal the position of the director and the film, especially since the film is produced by the director himself. Verbs, in addition to the linguistic context, can form meaning, and any change in

the context of the sentence will directly change the meaning, and this is what has been adhered to in this scene.

The second indicator: The symbol is one of the means of producing significance when building the character in the historical film.

The historical and influential character in the historical film always seeks to be influential because it carries the ideas for which it was created. Therefore, the process of building it will be very sensitive. In addition, all levels of character construction and its dimensions will be present with visible symbols or hidden symbols. It can also be produced through the growth of its dramatic structure. The character of Aylan Al-Haddad came from an environment that is all symbols and connotations, as the film used the character of Aylan Al-Haddad, which is the trait that Aylan continued to adhere to until the end of the film when he presented himself to the King of England and the commander of its armies, Richard the Lionheart, as (Aylan Al-Haddad). Here and through the emotional context, the production of meaning was semantically linked through the semantic structure of the sentence itself, and this led to the production of connotations that the Lionheart understood and acted on the basis of his understanding of it as he is the one concerned with this response and this answer through the character of Aylan.

Also, playing with one symbol has a known significance and meaning, which is (the cross), through which the levels of expression have changed on more than one expression, although it will remain preserving its present symbolism, but here it began to exist on the neck of the suicidal wife, and then it was stolen by the priest, and then the priest was killed and burned and turned into Ilyan, who will defend him in Jerusalem and was often dominated by the image in more than one place, and here the connotations of this symbol changed through his presence and accompanying him to the dramatic events that will build a context, necessity, significance and meaning for the symbolism of his presence at that moment. The cross has changed its meanings and connotations because the process of producing the connotation will inevitably be affected by different sentences and cinematic scenes with different events, actions, time and place. This change has also occurred with boats that carry soldiers and travel to a game that practices rituals in the hands of a child and in the hands of Ilyan when she is going to be transverse and static and wandering and here the significance was able to shift according to the shift in the work of the signs, and from here we will find the generation of signs and levels of these signs with apparent meanings and hidden meanings, and with apparent connotations and connotations that give freedom to the recipient to find them according to what he sees and can. This symbol (the boat game) began when Ilyan kicked her with his leg without knowing it, then wandered into the water and met her and returned her to the water. Perhaps the burial of the cross in the place where Christ was crucified represents a great symbol that will remain and live forever to make the questions inherited and present, and be a constant symbol. The symbol (cross) here alone will have a certain meaning, but when it meets within the image that contains another set of signs, it will give that image a set of other symbols and signs, and this tends to be for plastic symbols that derive their meanings and connotations through the composition of the image.

The third indicator: The semantic structure appears directly or indirectly within the cinematic image in the historical film in order to produce the meaning represented by the cinematic characters.

It is really useful to remember that saying, signifying or formal language is able to produce meaning directly and indirectly, and that we always remember this saying, this is not a repetition of what is confirmation because the significance depends on the study of meaning and symbolic and signifying systems directly and indirectly by employing these systems through two ways, which are the signifier and the meaning represented by the mental image and the sound image, and this is represented by the scene of the first meeting between mourning Lian and his father, as Lian refuses to accompany his father to the Holy

Land to defend Christians and serve Jerusalem and the Lord. But he changes his mind after he discovers that the monk stole the cross of his dead mother and then killed him, and here we can explain his recent decision that he came up with two apparent and implicit indications that are in favor of each other and then come together in the service of a symbolic state greater than the past two cases, the first case gives us a semantic understanding that the blacksmith wanted to atone for his guilt in killing the priest, and the second semantic case to say that Layan wanted to contribute to achieving something of justice as he sees it in defending Christians and their goals in achieving the truth, Both of them came in the service of a more semantic purpose that we can deduce from the dramatic symbols that contribute to the development and construction of an event depending on one or more previous events as soon as its effects, and it is not necessary to dwell on it because it is not an objective goal that we need to dive into, but we should enter through it into influential actions in our next topic, as it presented itself to be the key to a semantic interpretation that will have a great impact and go to the heart of the topic as a whole, which was borne by the character of Layan and moved forward and bore the weight of all the connotations that the film wants to put forward as it built a new environment and thus this character will be the bearer of all the values and ethics imposed on it by the character that it reached and this is represented by the character of Layan after the death of his father, and thus we can say that this significance was able to have the property of transformation. Also, there are symbols formed by the operation of two types of symbols, which are dramatic symbols and ideological symbols, in an important part of the film, as we see that the Muslims who participated in attacking the city of Jerusalem were not born in it and came from outside it, and thus it broadcasts the connotations of those who are entitled to live in it and defend its existence and those who are not entitled to it. This is a problem that the film wanted to touch, but in a large part of its purposes, it does not want to make judgments about Fader Makan to broadcast connotations, symbols and ideas and leave for those who want to interpret symbols and codes that accept all solutions. This is because the film that presented that information did not leave the building without adding to it part of what it put forward by Orlando that these wars should not be in defense of a certain category or a muzzin, but rather they should be in defense of the citizens who live in Jerusalem, and here the film presents ideas that go beyond the limits of the story and reflect ideas that the film wants to announce .

1. The symbolic significance was embodied in the historical film with a direct symbolic structure and produced intellectual connotations within the film, and this was embodied at the beginning of the film and revealing the reason for the migration of Christians to Jerusalem.
2. Historical films represented symbolic values and aesthetics due to the work of the indications that contributed to building the historical personality, as happened with changing the personality of Ian after his arrival in Jerusalem and his positive interaction with the people of the city of Jerusalem and helping them extract water, as well as in the scene in which Saladin asked that Christians be treated during the withdrawal with respect
3. The cinematic image was formed according to a direct or indirect semantic structure and produced a meaning represented by the historical figure, embodied in the scenes of Layan's meetings with Salah al-Din, especially the scene of their last meeting after the end of the battle.
4. The historical figure aesthetically expressed in her cinematic speech the concept of the symbolic semantic character in various forms and revealed the extent of the work of the symbol and the significance in revealing the value of these works in the historical film.

Discussion

1. The historical character embodies all aspects of symbolic significance and presents an aesthetic model that reveals the value and role of this character in the historical film.

2. The symbol of all kinds plays a major role in revealing the meanings and connotations of the historical personality without revealing it outwardly
3. The coded historical figure can produce apparent or implicit connotations within the cinematic film.
4. Various symbols and connotations can be used within the cinematic image or scene and employ more than one semantic level that contributes to building the symbolism of the image in the historical film.

Conclusion

1. Encouraging film and television students to produce short historical films to be a practical test of how to deal with this genre in a short film.
2. Paying attention to the presentation of modern historical films and focusing on them in the lessons of text analysis and cinematic genres because of their role in revealing meaning through semantics and symbols.

Fourth: Proposals

1. The Aesthetics of Truth and Fiction in Historical Films
2. Representations of the apparent and implied in the historical film
3. Counterfeiting Methods in the Historical Film

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