



Psychological Representations of Sound in Cinematic Drama (Maleficent, Mistress of Evil) as a model

Abdul Montazer Hadi Khadim
Abbas

University of Baghdad/College of Fine Arts/Department of
Film and Television
xcr44ww@gmail.com

ABSTRACT

The introduction of sound in the cinema is a revolutionary step that added a tremendous momentum to the film expression. Before the advent of sound, the film was unable to rise high because it had one element only, which is image, and since the connotation does not reproduce and does not refer to itself until after the establishment of its activities on the psychological side of the human self, especially since the sound, with its many expressive levels (dialogue, sound effects, music and silence), is able to send endless connotations, so it was necessary to research (the psychological representations of sound levels in cinematic drama), and to include the methodological framework that includes the research problem, the need for it and the goal of writing it and its time, place and objective limits, and the extraction and interpretation of terms for clarity and orientation to the right direction, and in the theoretical framework, it contains two topics, the first of which is entitled (sound and illusion) and the other (the psychology of voice narration in cinematic drama). It also included the research procedures and its society, the method on which the analysis was based, the approved analytical tool, as well as the analysis sample. Finally, the results came. May Allah grant us success.

Keywords:

dialogue, sound effects, music

Research Problem

When the senses are limited. The sound is not limited by its nature (physical), and it is diverse in its expressive levels, so it is effective in invading our vital spaces. It may become a weapon of advancement, or a factor dedicated to decline. All of these interactions are due to instinctive amusement and its relationship to the ego. Therefore, it became necessary for us to study the psychological effects of sound, so that the problem can be summed up in: (How to achieve psychological representations of sound levels in cinematic drama).

Research Importance

The importance of this research lies in the fact that it sheds light on the aspects of the psychological effects of sound, which if we know them consciously, can elevate its

aesthetic effects, and reduce its destructive influence.

Search Objective

Uncovering psychological representations of sound in cinematic drama.

Search Limits

- 1- Time limit: year (2019).
- 2- place Limit: American Cinema.
- 3- The objective limit: the psychology of sound in cinematic drama.

Terms Definition

1. Representation

The meaning Linguistically: In the words of Muhammad bin Abi Bakr Al-Razi, "to represent Such (representations) is to depict a thing's similar, pluralized as representations. And

(represents) in front of him, means stands upright" (Al-Razi, 1986, p. 257).

The meaning idiomatically: (Jamil Saliba) sees that "the representation of the thing represents the conception of its example, and from it the representation, which is the occurrence of the image of the thing in the mind, or the realization of the personalized content of each mental act, or the conception of the example that represents the thing and takes its place" (Saliba, 1982, p.342).

The procedural definition is ((a reflection identical with the image in the mind of actions that bring the hidden from the subconscious with the intention of persuasion, enjoyment and pleasure)).

2. Drama

The meaning Linguistically: The word drama "means, in the periodic language in particular - and not in the Attic dialect - (a work performed). Then it turned later to its present form" (Aristotle, p. 30). The current form of drama is the act of "simulating and presenting human behavior (with the exception of a few extreme cases of abstract action)" (Asseln, 1985, p. 12). and "in the Greek language it simply means action" (Asseln, 1985, p. 12).

The meaning idiomatically: Drama is "more than just a tool that society uses to transmit behavioral models to its members. It can also be a tool for thought, i.e. a cognitive process. Drama is not only the most concrete means of communication, that is, the least abstract as an artistic simulation of real human behavior, Rather, it is also the broadest concrete form by which we can think about human conditions" (Toussaint, 2000, p. 32). And the procedural definition of it is: ((simulating the image that man carries in himself of the action, whether it is great or bad, according to the change of space-time and by means of creatures that move regardless of whether they are living or not, human or otherwise)).

Sound and Illusion

The narration that the camera does in reality is a deception of the sight, as the cinema projector does not show us moving images, but rather fixed (frames) that the camera took at a speed of (24) images per second, and they are

displayed at the same speed on the cinematic projector, which leads us to a sense of movement that happens to us After tricking the brain. Accordingly, everything we receive from cinema and television is just an impression, and this impression ranges between two levels, the subjective and the objective. Regarding the first level, Barmel believes that "when self-expression is also tainted by that aim, and with that desire to make an impression on another mind, it ceases to be poetry and becomes mere rhetoric" (Nichols, 2007, p. 194).

And rhetoric, with its deceptive techniques, deceives the foundations of the cognitive processing of the human mind, which are rooted in the biological structure, "they are universal foundations and are not limited by cultural variables" (Young, 2012, p. 127). It is a compound feature whose usefulness depends on the extent of its directional control because at the same time it is the critical point of attack from which the defender cannot repel the attacks that come from it, and it all depends on intentionality in sending and awareness in receiving, whether it is related to the play (Macbeth) or (Indiana Jones) film series, it is the clear intentionality of the creator to make an experience that arouse our senses and emotions, an experience that has a special effect or (impact) upon us" (Wolson, 2000, p. 17). It is also the focus of defense defined by experience and its accumulations that stem from the personal mood.

Lacan considered the poetic metaphors (metaphor and metonymy) for Jacobsen versus (condensation and substitution) for Freud, when the subconscious speaks in these two metaphors, consciousness is mixed with imagination, and the subconscious is given a language-like structure with which it can do what Freud did through:

- 1- The dream that aims to empty our minds of all the impressions attached to it to provide comfort and get rid of the burden of vigilance charges.
- 2- The myth that shares with the dream, where the dream expresses "the archeology of the dreamer, which sometimes coincides with the archeology of peoples" (Ricour, 2003,

p.23). In Freud's book (The Interpretation of Dreams), he points out "the rapprochement with mythology and literature; in which the dream is The private myth of the dreamer and the legend is the aroused dream of the peoples, and that Oedipus of Sophocles and Hamlet of Shakespeare follow the interpretation to which the dream follows" (Ricour, 2003, p. 43).

- 3- Unintentional mistakes, slips of the tongue, omissions, jokes and proverbs to extract the potentials of the human soul and wake it up from its slumber in order to treat it in free association processes. Creativity, as Freud saw it, is a process of struggle to free the pent-up instinctive energy in the unconscious in the form of symbols and connotations that can be interpreted. A conflict between the subjective and objective levels of impression of the thing that define the process of receiving.

With regard to cinema, if the sound that carries with it everything that can nourish the dream and the myth and everything that can form the vital aspects of the self and extract the potentials from the human soul did not interfere, the art of the film would have been unable to convey the viewer to clarity, because we no longer talk about it on a language through which we can find what can interest us, to achieve for us the illusion that stimulates thought and identification that creates the transformation leading to the purification that is the purpose of the drama.

Sound, by its physical nature, is able to infiltrate us from all directions, and it may penetrate solid barriers more effectively than it penetrates air. Also, its expressive levels on which the art of the film depends are many, and they include (natural and unnatural sounds, music, dialogue, and even silence). Silence is sometimes more eloquent than the answer, as it may be a statement of a position of rejection or acceptance announced by the silent, and it may become a strong feeling "letting us see what the music was blocking, hear the sound of our heartbeats, and focus on our perceptions" (Frampton, 2009, p. 191). The semantics of the

sound also depend on the way in which the speech is pronounced. And "an effective sound image can ignite in our imagination a response more powerful than any visible image" (Boggs, 2005, p. 138).

The art of film without sound becomes a mere illusion. As is the case in action films that bet on the flash shot to do its job of raising and lowering the excitement, "a use comparable to the way drugs and alcohol are used" (Young, 2012, p. 199). In the art of the film, the sound constitutes "a realistic, objective value that is accomplished and complete in and of itself. Also, it is an element to enrich the image on the screen and amplify its connotations. With these conditions, the talking film can become a new art form whose development in the future has no limits" (Cook, 1999, p. 90). Orson Welles and his "technical assistant in sound, James J. Stewart, found that nearly every pictorial style has a sound equivalent" (Janetti, 1981, p. 259).

Music, which is an important component of sound, was needed by the film even before the invention of sound to reach clarity and impact through it. "Movies before 1927 were accompanied by a kind of music. In the theaters of large cities, entire orchestras were preparing the necessary atmosphere as a background for visuals. In small towns the piano was used for the same purpose" (Janetti, 1981, -250). Music, as Gilles Deleuze claims, "creates another very special kind of block" (Deleuze, YouTube). That is, it is visual of the kind that adds meaning to the image, because it is linked to the rhythm of the movement of nature and man.

Thus, the sound "can be a direct "acquaintance" with the psychological rhythm and with the meaning of the image: at the moment of execution of the sentence of the railway workers in the movie "The Battle of the Rails", for example, train whistles roar with their anger and vengeful hatred in the ears of the enemy. More amusingly, in Anna Karenina, where the screeching and stinging sound of a ticket reviewer's hammer echoes the anguish of the heroine, the whistle of Express penetrating the station plays a similar role toward Laura's desperation in A Brief Encounter, while the screeching and flickering of the screening process appears as if to

highlight the restlessness of troubled lovers by hiding in a disgusting suburban hotel in the movie "Love Story" (Martin, 2009, 117).

Without sound, the film deviates from its theatrical character, and ceases to be the dream, which is the legend of the dreamer through which he plays the role of the king, the hero, the adventurer, and everything that he cannot reach, although "it is possible for the film and the legend to speak the same language" (Dek, 2013, p. 329). Although (Hollywood) has been called the Factory of Dreams since its inception.

The Psychology of Audio Narration

The sound does not find its connotations until after it is positioned in a mathematical and hierarchical syndrome. Sometimes it comes in sync with the image and is compatible with it, and other times it is not harmonious to the extent that it becomes engorged with significance and lined up with expressive roles that overcome the image and give the recipient a presence and the ability to interpret, and the sound may be immersed in the image space, or it comes from outside and yet it achieves a connection with the image, and (Deleuze) calls this verification "a purely cinematographic idea. It is the famous separation between the act of seeing / and the act of speaking in modern cinema" (Deleuze YouTube). He takes the most familiar examples of this, whether the films of (Syberberg), (Strobe) or (Margaret Deras). (Martin) states that "in the movie (Miracle in Milan), the words of the agitated capitalists in a land dispute, little by little turn into barking dogs" (Martin, 2009, p. 117). With camera play and the multiplicity of levels of visual and audio narration, "the audience's experience is intensified by that voyeuristic pleasure of looking into the private lives of others. It is a pleasure that can only be achieved by suspending disbelief across the various gaps in the narrative" (Young, 2012, p. 51).

For three decades, due to a lack of technology, the film has been silent, and the abstract image and lack of sound has forced the creators of this art to seek compensation, sometimes using subtitles as a way of

illustration, and at other times focusing on the accompanying music played by the orchestra as the images continue on the screen. The music in a single film differs according to its different players, instruments and showrooms, which made the film float in a changing atmosphere and lose every time it was shown a part of its presence, and after the trouble came the audio tape "to add three new expressive materials with the vocal sound, the musical sound and the standard sound (noise). These three materials are present simultaneously in the image - it is this synchronicity that integrates them into the cinematic language" (Admond and Bergala, 2011, p. 191). The first musical film entitled (The Jazz Singer) was released in 1927, directed by (Alan Crossland) and produced by (Warner Brothers), and its release was the beginning of a new era.

Based on the physical nature of sound, we can talk about these expressive materials in one sentence, especially since the arts in their various forms are connected to the senses and can be classified according to their associations with each one of them, and because hearing is the decisive force in releasing those expressions that were added by fusion of the audio tape with the film. Wagner, The father of opera, says: "The word is nothing but a means of transmitting ideas and communicating with people... However, its effect is not complete without the music of the human voice" (Al-Sisi, 1981, p. 112). And (Shakespeare) describes the world in the words of (Hamlet), as: (Words, words). The Russian philosopher (Alexei Losev) considers music as: "A movement in time, which transforms the image (painting) static in space and space into a musical vision...and a moving vision...or in other words an aesthetic vision with a complete, moving and expressive sense" (Al-Sisi, 1981, p. 46). As for noise and then silence, they may represent the rhythm of life and death, clamor and calm, release and retreat, hope and despair, happiness and sadness, and all the binaries that we are destined to live or anticipate with the escalation of the drama of life.

The mastery in using the sense of hearing of (the sender and the receiver), makes us react to the point of astonishment by the spaces,

formations and spaces in which the architecture of the film is praised, As the few excelled in it such as (Kirusawa), especially in his movie (the seven samurai), where he clearly differentiates between three groups, they are the farmers and bandits and the samurai. Each group has even its own auspicious melody" (Janetti, 1981, p. 98).

Creativity is the result of precision in choosing any of these expressive materials and will be employed effectively that makes it distinctive in use, and free in influence, to the extent that we feel that we are not about one tool, but rather multiple tools that increase recognition and multiply its impact, and one of them may excel and progress in space-time, but we should not neglect the other to its account or make it subordinate to it, for music, for example, may "flow in a continuous way, according to an orderly rhythm through time. If we force it to follow, in servitude, intermittent facts and movements, not subject to a specific rhythm, but to physiological interactions, then we destroy in it its essence as music" (Martin, 2009, p. 121). Music "is like religious experience in its ability to create a state of ecstasy and emotional intoxication" (Wolson, 2000, p. 227), as well as other expressive materials.

Sound and image, one explaining the other, and one cannot be separated from the other, and both elicit the illusion resulting from "sensory stimuli that conscious awareness cannot pick up, but which the brain processes as it should, thus affecting behavior" (Young, 2012, p. 167). The limit (identification), which is a psychological process that begins with unconscious imitation and continues its work by representing the model and inserting it, and thus becomes a decisive necessity of receiving. Especially after the accumulation of technologies that gave us absolute control of sound, the film no longer relies solely on simultaneous sound taken only through filming, which "breaks the flexibility of editing as Eisenstein believed" (Janetti, p. 251). The use of sound became more selective, and it could "be produced like a picture - since 1929 Claire has praised a Hollywood musical, titled (Broadway Melody) for its high-powered

experiments with sound" (Janetti, 1981, p. 254).

Deleuze considered that the dissonance between sound and image achieves communication with what he called the act of resistance, and he says: "When the sound rises and rises and rises again, and what he tells us about goes underground, or the visual image begins to make us see something else that has nothing to do with the sound image, a visual image that has nothing to do with the audio image. What is that speech that rises in the air while what we are talking about goes underground? Resistance" (Deleuze YouTube).

Adding sound to the picture was a shift towards the spirit, imagination and illusion that creates integration and achieves coexistence, because the auditory puffs that emanate from our mouths, which are physically interpreted as an effect generated by the passage of air in a cavity called the larynx, can be a judgment, a question, an explanation, an order, a warning, a request or a promise and so on, or so many other possibilities. Moreover, what comes out of my mouth can be true, false, boring, harmful, exciting, original, stupid, or just irrelevant" (Serrell, 2006, p.201).

This huge amount of possibilities that generate significance, which movement, lines, colors or shapes cannot prove, makes "sound always suggest an image, although the image does not always suggest sound" (Cooper and Dansaiger, 2011, p. 53). And it make it enjoy a rhetorical level wider than the rhetorical level at which the image stands, within its iconographic boundaries, which are completely identical to what the icon indicates. In rhetoric, the sound outweighs the image as a kind of fascination with the spoken. All rhetorical possibilities are available and sufficient at the level of phonemic language.

(Sample Analysis and Discussion)

The Movie, **Maleficent, mistress of evil** (Part 2).

Year of Production: 2019.

Directed by: Joachim Ronning.

(Movie Summary)

This part talks about (**Aurora**), a beautiful young woman who falls in love with Prince (**Philip**) of the kingdom (**Ulstead**), so he offers her to marry and the fairy who raised her (**Maleficent**) agrees to him in the end and plans to visit the kingdom of (**Ulstead**) accompanied by (**The Raven**) who turns into Human image (**Devil**). The inhabitants of the kingdom are terrified of her, but they surrender to reality, except for the leader who owes allegiance to Queen (**Ingrith**), who aspires to kill all the elves to seize the two kingdoms (**Ulstead and The Mores**).

Tension arises during the banquet hosted by the friendly king, after the cat molests the crow, so the queen takes advantage of this situation and curses the king to sleep, and accuses (**Maleficent**) who flies out of the kingdom upset, and remains (**Aurora**) imprisoned after learning about the hidden secret in which the queen was placed That genie who cut her wings and dedicated it to work on extracting the dust that kills the jinn and strange creatures, from the process of mixing strange creatures with flowers (**Toby Bloom**) that grow on the graves of the jinn.

The prince knows the truth about his mother after Aurora's escape, but it's too late, because a great war erupts in the absence of the sleeping king between Ingrith's army and the jinn, who are incited by the genie (**Bora**) to fight after he fished the feeling of revenge in (**Maleficent**) to take advantage of her energy because she is last of the phoenix line, and she is the only one who possesses the power of death and life, destruction and revival. Blood is spilled on both sides, but love wins and (**Philip**) and (**Aurora**) work to spread peace, through their mediation between the two parties, the king is absolved of the curse, the queen turns into a goat and (**Maleficent**) is resurrected from her ashes to become more beautiful and the lovers marry to spread joy.

Movie Analysis

The film is one of the (fantasy) films and the process of receiving the sound in it is a purely (psychological) process. Therefore, the analysis of the sound in it will be as follows:

1. Modern cinematographic discourse in its entirety is an illusion in which the senses are, as high technologies, especially audio, deceive the foundations of the cognitive processing of the human mind.

The superior techniques of sound have made it play a greater role than the image, to the extent that we always see it accompanying, interpreting, attaching and dominating the image. The sound of (**The Hook**) being thrown with the rope by the people sent by the Queen to hunt the strange creatures, to be harnessed in her plan that she is working on in cooperation with the genie trapped inside the secret vault she made for him, and the escalating beats of music and sound effects as in the scene of the launch of the horse (**Philip**) Who comes to meet his lover (**Aurora**), and the sounds that accompany the stretching of roots that become a bridge that (**Maleficent**) crosses when she goes to Philip's kingdom, after inviting her to attend the banquet before his wedding on (**Aurora**). They were all technically manufactured to be bizarre and foreshadowing something fateful and important. Indeed, it turned out that this invitation was a conspiracy of the queen, and that the wedding ceremony is only a way to detain strange creatures and harness them in the process of extermination that the queen was planning.

If it was presented according to the traditional forms, it would have been a farce that would cause ridicule for a long time. But the important question here is how to be persuaded in this strange proposition? It is a complex process that requires a dedication to all the traces of expression made through the vocal act and a dedication to all the superior techniques reached by the voice. From super expressive music with complex fields, dimensions and levels, unconventional effects that do not belong to reality, and sounds that come from everywhere, inside and out, external and internal, from above and below, rising to overwhelm the image, and diminishing to become a background from which the image feeds and communicates magically with it. It is the super-perception that can only be achieved by entering from a critical

and uncalculated angle in relation to the precautions of the human mind, so that illusion and myth become reality to which the viewer belongs with all his senses connected to the signification, which is originally not its indication but rather the indication of the manufacturer marketing this work.

2. If the sound had not intervened to release the pent-up instinctive energy in the subconscious in the form of symbols, indications, signs, dreams and myths that could be interpreted, the art of the film would have been unable to convey the soul to clarity.

The film revolved around the orbit of alienation, in order to extract reality from the strangeness. And his attempts may fail without the symbol, as a sign open to interpretation, and therefore the wings with which the fairies fly, were signs of the escape and breadth of dreams, and it dominated most of the scenes, the most important of which was the flapping of the wings throughout the events of the film, as a significant influence.

As for the music, it was rising to come from above the picture, indicating the non-limitation of the dream. And the community's participation in the myth, for **(Maleficent)** is the myth on which the collective mind lives. The sound of bells that comes from afar, accompanied by the camera hovering over Aurora's head standing on the balcony, in conjunction with the flight of the fairies, and the sound of incantations that we hear when **(Maleficent)** evacuates the injured and peace-loving genie **(Kunal)** and carries him away from the battlefield, they are clear sound effects and signals foretells the entry of religion into the line of myth and in agreement with it as a human and spiritual need nourished by the factor of (psychology). As for silence, it was used as an affirmation of the dramatic situation that follows the conflict that arises between the world of human beings and the world of beings of things and ideas. The sound may stop and be disrupted after the end of the war, and finally, the presence of **(Aurora)** in this dream world for which the voice is employed in all its

expressive levels is evidence of the human need for a dream.

3. The sound as the image is a movement within a frame and does not find its significance until after it is positioned within a mathematical syndrome and according to a specific hierarchy.

The sound in this film proved that it is able to move in a logical time sequence, as is the case with the picture. For the music, the symphonic expression was used, which depends on all levels up and down, in line with the rising and falling events of the film. the expression **(choral)** is also used, which sometimes comes from behind and in front of events and may escalate as if it is rooted in them, so that music gives us what the image gives from the depth of field.

When the Queen enters the basement in which she was preparing her conspiracies, the music rises and the choir is loud, a warning of evil, and when the wedding of Prince **(Philip)** to **(Aurora)** is announced, the sounds of the invitation echo to spread everywhere, so it is heard in different degrees and suggests that everyone is concerned with this wedding, That is, everyone needs this connection and love that unites and does not divide. So, the sound effect along the scenes of the film was inseparable with the image, explaining it to put us in the influential (psychological) presence. The sounds of the roots extending that are repeated in numerous viewings, the flapping of wings that dominates the events of the film, the comment that the narrator makes in the introduction to the film, and the strong and sudden blow of the hook, which is thrown with the rope to hunt strange creatures that exist in the form of (mushroom) stems from the ground, and playing the piano played by the evil girl collaborating with the queen, which is repeated with the sequence of all the fighting scenes and psychologically prepares us to receive more events. In addition, all these voices need a montage that is no less important than the montage of the image, and no less inspiring than it, because it follows its example and in the same way of styling it goes.

Research Results:

1. The components of sound in film expression provoke an illusion (identification), which becomes one of the necessities of receiving.
2. If the voice expression, which carries with it the emotional impulses that reside in psychology, had not intervened, the art of the film would have been unable to show the underlying subconscious, which is the greatest part of the structures of the human psyche.

List of References

- 1- Al-Razi Muhammad bin Abi Bakr bin Abdul Qader, 1986, Mukhtar Al-Sahah, Dar Al-Ma'jam in the Library of Lebanon, Beirut.
- 2- Aslin Martin, 1985, Anatomy of Drama, see: Youssef Abdel Masih Tharwat, Al-Nahda Library, Baghdad.
- 3- Al-Sisi Youssef, 1981, Invitation to Music, The World of Knowledge, No. 46, Kuwait.
- 4- Adamon Jack and others, 2011, Film Aesthetics, 1st floor, see: Maher Trimesh, Abu Dhabi Culture Authority, Abu Dhabi.
- 5- Boggs. M. Joseph, 2005, The Art of Watching Films, see: Wedad Abdullah, The Egyptian General Book Organization, Cairo.
- 6- Toussaint Bernard, 2000, What is Semiology, 1st Edition, see: Mohamed Nazif, East Africa, Casablanca.
- 7- Jeannette Louise D, 198, Understanding Cinema, see: Jaafar Ali, Dar Al-Rasheed Publishing, Baghdad.
- 8- Dek. K. Bernard - F, The Anatomy of Films, see: Muhammad Munir Al-Asbahi, The General Organization for Cinema, Damascus, 2013.
- 9- Deleuze Gil, a lecture entitled (What is creativity?), YouTube.
- 10- Ricoeur Paul, 2003, in the interpretation of an attempt at Freud, 1st edition, see: Wajih Said, Atlas Publishing, Damascus.
- 11- Searle John, 2006, Mind, Language and Society, see: Saeed Al-Ghanmi, Al-ekhtilaf, Algeria.
- 12- Frampton Daniel, 2009, Filmosophy towards a philosophy of cinema, see: Ahmed Youssef, The National Center for Translation, Cairo.
- 13- Cooper Butt and Dansaiger Kane, 2011, writing the script for short films, 1st edition, see: Ahmed Youssef, Egyptian General Book Organization, Cairo.
- 14- Cook A. David, 1999, The History of Narrative Cinema, Part 1, see: Ahmed Youssef, The Egyptian General Book Organization, Cairo.
- 15- Martin Marcel, 2009, Film Language and Writing in Pictures, see: Farid Al-Mazawi, The General Film Organization, Damascus.
- 16- Nichols Bell, 2007, Films and Curricula, Part 3, see: Hussein Bayoumi, The National Center for Translation, Cairo.
- 17- Wilson Gillin, 2000, Psychology of Arts of Literature, see: Shaker Abdel Hamid, The World of Knowledge, No. 258, Kuwait.
- 18- Young Skip Dine, 2012, Cinema and Psychology, 1st Edition, see: Sameh Samir Farag, Hendawy Foundation for Culture, Cairo.