

THE STRUCTURE OF THE PLACE AND ITS TRANSFORMATIONS - IN TV DRAMA

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Abstract

The diversity of narrative methods has opened up new horizons in the process of recounting events and entering into narrative sequences, after which the dramatic text follows varying levels in the movement of dramatic events. This overlap in the narrative has made the artworker have multiple options in shaping his graphic structure, beginning with the formation of the logical introduction, the appearance of the actor, and leading to conflict and confrontation and the creation of tension and excitement. These methods, the multiple reading of the dramatic text, the formation of events, the building of a vision, the treatment, the development of excretive solutions and the creation of a virtual world, run in many strange and fantasi places, for those worlds, and the transformations of the dramatic event accompanied by a shift in space and time. Based on the movement of the operator, the search for its objective, the overlapping of the narrative systems, and its use in accordance with the narrative sequences created by the artwork maker, the recipient is able to keep track of the events and expand the narrative of the events, as determined by the artwork industry, thus creating a beautiful response and arriving at the composition of the meaning of the visual output. Therefore, the problem of research can be formulated with the following question: What are the ways in which the dramatic narrative and spatial intuitions can be reflected in the output? The aim of the research is to detect dramatic robotics and spatial structure transformations in visual output.

Keywords: Television, Place, Transformation, Television Drama.

CHAPTER ONE: METHODOLOGICAL FRAMEWORK

Research Problem:

With its ideas, television drama is prepared by relying on dramatic texts containing overlapping events, so that the narrative text is a compilation of all the concepts and bases during which dramatic events take place. Therefore, the process of examining the narrative text, identifying its origins and the details of its composition, analysing it and interpreting it by the artwork maker by bringing its cultural and cultural heritage to bear in the process of drafting the dramatic treatment of the event, operationalizing the technical components, identifying the main and secondary lines and determining or building the logical introduction containing the main drama of the actor and event as a nucleus for launching and building dramatic events in order to form, intersect and install dramatic events in a regular pattern of events, opening up multiple channels of events, thus creating a different possibility for young people to struggle with the movement of the main diagnostics, assistance and installation of an antidote personality, which, in its dramatic march and narrative lines, strives to find convincing solutions and identify the functions of the actor, thus giving a beautiful response to the recipient, who, in turn, interacts with the dramatic event and keeps pace with its development and the narrative lines of the dramatic event. This makes it possible for young people to explain and adopt their own point of view in the reception process by knowing the meanings of the

event and by deciphering the ciphers and symbols.

Entering the multiple places that are shaped by constant transformations that remain on track to achieve its goal and to multiply, transform and intersect it, making the dramatic narrative more interesting and tense and creating conflicts, in order to reach the inevitable in the fate of the perpetrator.

So you can write the problem of the current research in the question:

What are the ways in which the spatial structure is shaped and transformed in TV drama?

Importance and need of research:

The importance of the present research is based on the following concepts and principles:

1. To define the importance of the dramatic narrative as a basis for launching and identifying the basic lines in which the perpetrator moves. And the turns of the place in the drama.
2. To benefit from research, die before researchers, scholars, students, critics and relevant institutions.
3. A genuine nucleus of the artistic community when drafting dramatic works. The importance of multiple possibilities and their technical transformations to create a aesthetic response.

Research target:

Current research is aimed at studying:

The discovery of spatial structure and its transformations in television drama.

Research limits:

Current research is determined by the study:

1. Thematic limit: the structure of the place and its transformations in television drama.
2. Time limit: - (2022-2023).
3. Spatial limit: series produced in America.

Definition of terms:

Having consulted sources and literature, the researcher found many definitions of the following terms:

2. Transformation:

It's a system that changes according to the elements, the basis and the relationship of this elements, and therefore it's an active movement in which labor and operations are founded.

It is also (change to people or things, which is two parts of substance, transformation to symptoms, transformation to substance, creation of a new fundamental image following the old fundamental image. (Saliba, 1982, p. 259).

The procedural definition can be defined as:--

The transformation: It's the mechanism that's framed in the changing concepts of moving the actor and forming a structure that's like general context of textual interactions in visual output.

Structure: it can be defined as -

(It is a complex set of relationships, in which parts or elements depend on each other on the one hand, and on each other on the other.

(Salah Fazl, 1987, p. 121).

CHAPTER TWO: THEORETICAL FRAMEWORK

The narrative structure of the text: -

They form the composite structure of the dramatic text, within which all the roles of the characters are carried.

The building includes the parameters, which are determined in a regular manner when dealing with the text and building a vision, including the characteristics of the structure of the dramatic action structure in accordance with the masterpiece of the artwork. This requires that there be a logical change in the process of reporting dramatic events, building relationships, placing the front area as the nucleus of the trigger, indicating the course of action of the dramatic events, so that the recipient can play the primary role in following events, formulating the basic details from which the event is based, building the personality of the antidote and bringing the conflict to the knot. To sequence events to a solution. Then the narrative structure of the text has achieved its goal. The fact that the visible performance has characteristics that constitute transformations from the moment of action to the end indicates more extensive narrative units than functional ones (the narrative series). (Ben Dharil, 1989, p. 63).

They're composite units that contain all of the narrative structure that belongs to the perpetrator and the drama movement.

Within the structure of the text, and other than the functions involved in the process of the composition of the personality (they can be linked sequentially or overlappingly if all the elements of the cut are before the beginning of the second and overlapping. If the second piece begins before the end of the first piece (Guzzi, 1976, p. 37)

The composition of the narrative units, by making them follow drama, within the context of events, and by maintaining the unity of time and space and moving them in accordance with the places where the conflicting events are taking place in the structure of the dramatic event. This refers to a series of successive actions by the hero. To satisfy a need, whether material or moral. The dramatic text calls for the hero to leave the place where he lives, travel to the place of the enemy, and engage in a confrontation with him, and then return to his place victorious after satisfying the need that pushed him to leave." (Abdullah Ibrahim, 1996, p. 58)

When processing the dramatic text and identifying the paths of events and putting the appropriate directorial solutions that are consistent with the idea of the artistic work, we find

that the artist of the work, as the work contains many crises and their birth, gradually reflects the philosophy of the artist in forming a narrative structure that is consistent with the event. Thus, the process of employing the elements of the part that refers to the whole text and establishing relationships and identifying the paths of dramatic action through overlapping processes are multiple and varied in the way of narrating events within the narrative structure.

There are a number of functional structures that enter into the composition of the dramatic text, which are interconnected and interrelated elements of the text that can be analyzed and utilized in a way that determines the paths of dramatic narration, which are:

1. Representations (which is the process of combining functions and their intertwining within each story in a way that leads to some other functions, and it cannot be distinguished except by observing the context accurately. That is, observing the hidden function from among the functions that surround it) (Abu Nasser, 1972, p. 50).
2. Transformations: They are (the transformation of a function into another and its solution without affecting the course of the story) (Propp, 1989, pp. 148-157).
3. Connecting elements: They are (non-essential elements whose function is to connect the functions with each other) (Strauss, 1988, p. 34).

These elements are the basic units that form the structure of the text, and they work to ensure the cohesion of the events and make them in a context and organization, within the narrative text, as the artist of the work strives to create unity and harmony between the components of the text. Between cause and effect, the dramatic action, so that the recipient strives to link the events that were established in the logical introduction and the adjacent relationships of the events and the details that the event consists of, with what it carries of symbols, meanings, and codes that the artist of the work employs, which gives the visual text essential dramatic elements such as tension and excitement in order to create an aesthetic response in the recipient.

There are a number of functions that enter into the composition of the narrative elements of the dramatic text, and they have complex functions that follow within the dramatic text. They follow a regular pattern through the course of dramatic events, the movement of dramatic action, and the action of the actor.

The following are the three stages of the dramatic action:

1. Potential action: This is the first stage, in which the possibility of a character's behavior or event is opened up. (Dalila Morsi, 1985, p. 70)

The dramatic action begins when the character takes action, and this action leads to a series of events. The artist embodies these events through the use of artistic and technical elements, which he finds appropriate to express the sensory images. These images contain shots and scenes that overlap with each other to create a plot that contains the entire dramatic events. The plot follows a clear line within these sequences to narrate the events and reveal the relationships between them.

2. Actualized action: This is the second stage, in which the potential action is transformed into actual action. (Saeed Yaqtini, 1997, p. 33)

In this stage, the dramatic events continue according to the narrative sequence, moving from one state to another in the movement of the dramatic action. The sequence ends at the climax, when the conflict reaches its final stages. The result is the knowledge of the path that the character takes in the process of transformation, to reach a final interpretation of the methods or ways in the confrontation stage and the realization of the goal that the artist has drawn.

3. Achievement of the goal: This is the third stage, in which the end or conclusion of the sequence is reached. The potential for the realization of the action is either successful or thwarted. (Dalila Morsi, 1985, p. 33)

In both cases, the diagram of the movement of the dramatic action is drawn, which reaches the end, which is the solution. The events, conflicts, and actions of the characters are revealed, whether to achieve the goal or not.

The second topic: Narrative of the visual achievement:

Television drama is a fundamental basis for dealing with a variety of topics, thanks to the vast space in which these series move. This requires that there be narrative structures that follow a regular pattern of the movement of the dramatic action, in addition to the multiple narrative sequences, to achieve the goal and reach the idea of the work. This requires the artist to have a study of the most methods in the process of proposing the idea, and thus to move it towards places and the latest fantasy, so that we make the recipient work to decipher the codes and interpret the symbols or meanings in order to give in the end his decision in achieving the meaning. Therefore, (the cinematic narrative is more comprehensive than the literary narrative because it is based on what is narrated from the spoken and what does not start with it), (Fadl Al-Aswad, 1996, p. 142).

Despite this difference, television drama has taken a lot of techniques that came with the novel and literature, which made it expand in the way of processing, and putting the appropriate directorial solutions by defining the way of working for the artistic elements, and narrating the events, and between the location of the novelist. The narrative text, the narrative structure, or the narrative sequence, all of which contributed to the retention and employment of television drama in several forms. They are as follows (Abdullah Ibrahim, 1993, p. 116).

1. The sequence pattern: the sequence of the components of the body in the novel and the film in a successive manner, without interruption and anticipation in time.
2. Overlap format: the components of the text overlap with each other, as the internal time does not become a criterion for controlling and sequencing the arrangement and organization of the components of the narrative material.
3. Parallelism: The components of the narrative progress in a way of parallelism between the events that take place. There are facts that converge in time, even if they differ in place, but there is a link that connects those events and directs their sequence.

4. The pattern of repetition: the components of the narrative body are repeated in the novel and the film more than once, and according to the multiplicity of visions and angles of view that you know.
5. The circular arrangement: It arose as a result of the widespread idea of the circularity of time. It differs in this construction in that it ends where it begins, so that the temporal transition to the past takes place. As soon as the transition takes place, the temporal structure of this type of sequence of events is similar. The difference is that there is a beginning and a narrator who tells us about what happened and according to his point of view.
6. Alternating narrative consistency: this type of events depends on accurate timing between two events that are accompanied by montage and often end up meeting at the end of the film.
7. Inclusion format: It is based on including many separate or interconnected stories in one original story (Fadel Al-Aswad, 1996, p. 143-150).

And these narrative patterns that reproduce and overlap within the structure of the narrative text to form the style that ends, the maker of the artistic work in processing the text.

And they took the appropriate narrative form to bring up the idea of dramatic work within the visual achievement. Sometimes the artwork creates a synthesis of narrative formats that overlap in present, past, future and dream times. The virtual time is all events that require more than one action in narrating dramatic events, and another work of the narrator within the sequence of narrative formats has been defined by Todorov in three types. They are: (Said Pumpkin, 1993, p. 45)

1. Visibility from behind: the narrator is greater than the narrative personality.
2. Vision With the narrator's information corresponds to the narrative character's information.
3. Visibility from the outside: the narrator enters the game, he understands little of what the narrative character knows.

And no matter how many viewpoints the narrator has in the dramatic text, he's subject to another vision, which is to see a maker.

Technical work in determining the most appropriate viewpoints for communicating information to the recipient. (The set of related events, which we are told in the course of the work, that the narrative body can be presented in a practical way according to the natural system, meaning the temporal and causal system of events. The narrative building is the same story at the artistic level, the events themselves taking into account their appearance on the storytelling scene and taking into account the information provided to them) (Boris Tomaszewski, 1982, p.

The process of employing these techniques within the context of narrating dramatic events requires personal action as they move within this context and are linked to the work-maker's

chosen narrative composition of any television drama (that is, storytelling by showing motion pictures) (Yuri Lutman, 1989, p. 53).

Accordingly, the process of shaping artistic images subjects the artwork maker's vision in the process of analyzing, synthesizing and developing solutions for each shot and visual scene, leading to the formation of the visual text as a single unit, but after it levels. (An artistic language that reveals the director's intellectual and artistic moment with the actor) (Aqeel Mahdi, 2006, pp. 16- 17).

In how to handle the dramatic event, a statement of the character's line of action and the technical means on which the artwork maker is based when installing shots and scenes and choosing the right shot size and angles that express the character.

Third Topic: Place transformations:

Spatial structure and transformations form within narrative sequences, and are linked to the nature of the event and processing

that the artwork maker employs to highlight the role of the place, and the character's relationship to this place. The process of narrating events takes personality movement through search, cage and mobility as the basis of transformation processes for the character who wants to achieve her goal and the place associated with personality and containing the totality of events and expressing the main idea and place in all its details and events. (Place is a homogeneous set of phenomena, states, functions, variable shapes, etc., with a relationship similar to familiar spatial relationships such as for communication.

And distance and if we look at a bunch of things and it's a place to try. These things and all of their properties except those determined by the spatial relationship).

(Yuri Lutman, 1988, p. 69).

Whatever places the character moves within the narrative of dramatic events and the purpose of moving from elsewhere, it suggests the ability to achieve a goal, or to search for a self and determine a fate. Thus, the personality is constantly searching for the place where she finds herself or for another place to achieve her goal in life, and thus (whether realistic or imaginary, the place seems to be connected or integrated with the personalities, such as its association and integration with the event or the course of time) (Roland Brunov: 1991: p. 89).

No matter how many places within the structure of the dramatic text, they are related to the movement of the actor and his transition from one place to another. As required by the nature of the events, this transformation has the opportunity to see the maker of the work, the narrative, the drama he finds appropriate and, of course, the connection of the place, has multiple properties, and is embodied through the visual medium. The shaping of a dramatic picture that reflects the evolution of the event to achieve its purpose and purpose is, in turn, regulated and defined to become a suitable place for virtual reality, which can be obtained by obtaining dramatic indicators that are effective in their contrast and surprise). (Ralph Stevenson, 1996, p. 98).

Therefore, these technical elements employed by the manufacturer of the artwork contribute to enriching the place and giving it dramatic value through personal participation, transfers and transfers to express the vision, treatment and artistic formulation of all the elements, whether at the level of the dramatic elements actually associated with the object or the technical elements, all of which are subject to the authority to move them within narrative sequences between cause and effect for the purposes of transformation within the visual accomplishment. (We can only talk about the place by linking it to what is on and off screen.) (Fadel Al-Aswad: 1996, p. 161). From where the place is associated with the imagined world within the structure of the narrative text, there must be a vision within which the philosophy and thinking of the maker are carried, by making the units through which the person moves. They wrestle and reach their goal, and the information that happens to them. Both the movement of the opposite personality and the auxiliary personalities and surprises that occur in order to change the course of events and to build a new narrative sequence that makes the process of moving between places have its causes and components. (Fadel al-Aswad, 1996, p. 164).

Through it, the idea of the visual achievement and the time period can be identified. And on that basis, the shifts are Spatial interlinkages, with the movement of the time that accompanies it and thus the time that it carries, it overlaps with the place within the hypothetical reality, so that time tends to reduce and adapt to turn time into the perceptual reality. (Time is a necessary element for building an event and thus determining its identity conditions and without the time element. No Event) (Shafiq Bastaki, 1982, p. 40).

Hence, the connection of time came as a result of the dramatic event, the narrative of the event and the transformations of the spatial structure. which is appropriate for the movement of the dramatic act according to specific conditions, and is sufficiently structured and coordinated with the budgets of each shot or visual scene, and thus time shifts are linked to the transformations of places within narrative sequences and, as a result, these hypothetical places called for by the worker based on the structure of the dramatic text. is essentially a starting point for other transformations, serving character and event because (The sequence between elements of dramatic construction achieves a time received between elements of dramatic construction achieves a time received through the movement resulting from the interaction of events between them by the evolution of the character's line of action.

Theoretical framework indicators:

After studying the subject of dramatic narrative and spatial structure shifts, the researcher came out with Indicators to be adopted in the sample analysis.

1. The place and its transformations form one of the foundations of the narrative structure of the visual achievement.
2. The effectiveness of the dramatic narrative is shaped by the premise and the determination of the narrative sequences of the visual achievement.
3. Character-building (actor) plays a major role in shaping the event and narrative sequences.

Previous studies:

After the researcher's overview of libraries, he found many books and references that refer to the subject of dramatic narrative, spatial transformations and were based on and included within the research. This study is therefore a qualitative addition to scientific and academic effort. with respect to narrative structure and spatial transformations.

CHAPTER THREE:

Series name: sherlock holmes

Acting: Benedict cumber batch

Written by: Mark Gatiss

Directed by: Rachel Talaar

Time: 60 minutes

The first episode.

Sample analysis: -



The place and its transformations form one of the foundations of the narrative structure of the visual achievement.

The spatial structure is a fundamental articulation of the narrative structure, so the process of forming and installing the technical image and the execution mechanism requires that there be, a conscious objective by the artwork maker towards the narrative structure of the visual text as well as knowing the foundations and functions from which the text is composed.

And thus clarify the main lines of the narrative movement of the actor. And then the formation of narrative sequences through which the place is employed and its transformations begin with the formation of the logical premise, the relationship of the active personality to the place, and the spatial transitions associated with the movement of the event and the personality. So we find the maker of the business.

The artwork embodied the place in the narrative of events and its transformations in order to show the interconnectedness and reveal the nature of the dramatic event. In Viewpoint No. (1), the nature of the dramatic event regarding the privacy of the place is that it represents the Intelligence Bureau of Britain. In this place we find the foundation formation of the character of Sherlock and the knowledge of the leading figures who manage the crisis and security events.

Consisting of four people in the end of the narrative, Antarctica-Langdale-Parlon-Love, sits on the bench of Sherlock to find out the details of the event that took place and led to the deaths of two of the characters. And save Sherlock at the end, where Sherlock is shown grabbing the mobile and continuing to write. Without attention. The leaders talked about the incident, where this scene marked the real beginning of Holmes' character being It depends on his intuition in knowing the details of events.

After that, he leaves the session. In the visual scenes 2-7, we find that the artist has used the space in a way that is related to the natural dramatic event in terms of moving in space. From the house of Holmes, John, and John's wife Mary, and the search for the death of Moriarty. To the transition to the main street where the wife is suffering from labor pain and screaming in the car. Then the transition in the place to the house of John and his wife carrying the girl she gave birth to. Then the transition to the church to baptize the girl and bless the priests and call her Rose Mary, then the transition to the bus where we see John sitting in the bus. These transitions and transformations in space are related to the nature of the narrative.

And the definition of characters, places, and social relationships between them. In the visual scenes 8-15, in these visual scenes, the process of transformation of space as well as the process of narrating the dramatic event takes place, as we see in the house of the minister David holding a party and during it we see Charlie's son calling his father and telling him that he is on Saturday, where we see a picture of the son Charlie appearing on the screen, and the artist has used it so that there is a variety in the narrative mechanism, he asks his father to take a picture of his doll in the front of the car to send it to him. After that, he sees the car standing and another car comes and collides with it, which leads to its burning. But the surprise was that the son Charlie was found burned inside it. How he is in Tibet with his friends and at the same time there is a dead man in his car in front of the house.

Craig asks Sherlock to go to the house of Minister David to find out the secrets of the murder of Sherlock's son. Sherlock arrives with Karim and John to the house. They enter the hall. David and his wife are sitting in the hall. Sherlock looks and sees a picture of Mrs. Margaret Thatcher, the Prime Minister, with his intuition. He imagines the accident and the process of breaking a statue of Mrs. Thatcher. And he asks about it. Sherlock explains the way the son was killed. He was sitting in the car when the father arrived to take a picture of the car, where the son worked to hide behind a piece of leather so that his father would not see him. This led to his suffocation and death behind that cover.

Without the knowledge of the parents, and the collision of the car revealed the accident and the forensic doctor proved that his death was a week before the accident. In this scene, we see Sherlock's ability to interpret events, connect them, and know the smallest details and parts that enter into the composition of the accident. And the dramatic events continue in harmony in the process of narrating the events and spatial and temporal transformations in the transformations of the narrative.

That is, opening a new dramatic line to search for the reason for breaking the statue of Mrs. Thatcher made the dramatic line and spatial transformations take a different path of events, where the artist embodied his artistic vision in the visual scenes 16-27. We see that the dramatic line of the narrative structure and the spatial transformations have taken a wide space from the search for the causes and relationships that are related to each other to know the truth, which made Sherlock and his team search for the existence of people who own a copy of the statue of Thatcher.

As well as knowing the secret of the word "Amo", which is repeated at the moment of breaking any statue. Until the confrontation between the person who breaks the statues and Sherlock. This is to search for the flash memory that Ajay had placed inside one of the statues when trying to arrest him in Georgia. And these details were realized by Sherlock and he worked to connect the relationships between the breaking of the statues, the existence of the Pearl of Borgia (flash memory), between the wife of Mary's friend who had previously burned the flash memory, and between Ajay who knows Mary, so she was betrayed by Mary.

In the visual scenes 28-31, the artist embodied the spatial and temporal transformations by moving from London and its places to Georgia - Tbilisi, where there are hostages who have been held inside the embassy and a professional team has been assigned to intervene in their rescue, which is composed of Alex, Gabriel, Mary, and Ajay, where they were exposed to betrayal by an employee of the embassy in Georgia, which led to the death of the rescue team.

Mary and Ajay, who were caught, tortured and then imprisoned for six years, survived if it was Ajay's goal to believe she was the one who betrayed them and also to reach Flash Memory, which he placed in a statue before he was arrested. No. In visual scenes No. (32 - 41) the artwork maker embodied his vision in the narrative of dramatic events. And temporal and spatial shifts through a new narrative line in spatial shifts.

We see Mary looking for Moriati, disengaging and uncovering the truth because Ajay is looking for her. She makes a long journey from Europe (Germany, Spain, Russia, Iran). All the way to Morocco, these spatial transformations were embodied by the artwork maker to show lines and narrative sequences, link relationships and uncover facts to reach the mystery behind Moriati and his plans for assassinations.

Tasher. Mary's secret past, to face the truth, the journey to Morocco, the conflict. The murder of Ajay. The search for Moriati's relationships are all narrative lines and sequences. The artwork maker moves us in time and space. The events and the attainment of the goal reveal the character of Sherlock. The maker added it to give us something new that character. so that the process of building narrative and narrative sequences. It depends on the artistic vision of the work maker and the way in which it is formulated and events within the visual achievement.

CHAPTER FOUR

Results:

After analyzing the research sample, the researcher has yet to produce the results to achieve the research goal as follows: -

1. The spatial changes in the structure of the dramatic text are subject to artistic formulations in accordance with the evolution of events when the text is handled and embodied by the manufacturer of the artwork.
2. The dramatic narrative constitutes the basic structure around which all events and developments are based on the plot of the dramatic work in the visual achievement.

3. The personality (actor) is the main focus of the artistic vision and its composition commensurate with its ability to lead the dramatic act in narrative sequences.

CONCLUSIONS

After studying the theoretical framework, the researcher reached a number of conclusions.

1. The ability of the dramatic narrative to detect events and their details within the structure of the text when installing and processing the visual achievement.
2. The nature of spatial transformations within the structure of the text is linked to the course of events and their development in the past, present and future to reveal the interrelationships between personality and place.

Proposals:

The researcher proposes the following study:

Career shifts for the logical premise in TV drama.

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