

Parallel montage and rhythm structure in the TV series Analytical study in contemporary works

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Abstract : Montage has grown remarkably with the evolution of cinema and the productive machinery. It has achieved a steady turn in the construction of cinematic and television work and the role of parallel montage in creating a distinctive and exciting film structure that motivates the two researchers to focus on the film rhythm or rhythm in dramatic work, specifically in the contemporary television series, which we see is often in a new kind of TV drama with intensity. The montage and its significant role in dramatic construction have formed an advanced level for filmmakers and television series in terms of creating distinctive and exciting works, Since the rhythm contributes a variety of relationships between elements of the cinematographic medium via image or sound "There was a keen desire to build it with a renewed perspective, whether by designing the view to build rhythm or montage or through the montage that broke into every part of the work or through any other process in the medium, The two researchers see that the film in general creates the rhythm with a lot of elements of the film's language. such as lighting, scenery, actor, music, photography or sequence of events via scriptwriting, as well as the view that montage often decides the entire work in montage rooms, and with high-tech renewable shows that the "Parallel Montage" **parallel montage "Action Parallel"** He is engaged in creating tension and suspense in the recipient by building exciting and dazzling scenes, hence the researchers have built their scientific hypothesis according to the following title: - Parallel synthesis and rhythm structure in the television series - **analytical study in contemporary works. The research may be of four chapters. The first was the methodological and second framework of the theoretical framework. The third was for research procedures. The quarter included analysis, findings, conclusions, recommendations and proposals, and then a summary in English.**

Keywords: parallel montage - rhythm - TV series

Chapter 1: Methodological Framework

Research Problem: The problem of research lies through the following question: What rhythmic structure arises from the parallel montage of the television series?

The importance of research: The two researchers hope that it will be important to research through the addition that research will achieve in addressing rhythmic and parallel montages in dramas in general and in the television series in particular.

Research Objectives:

The research aims to reveal what rhythmic structure results from the parallel montage of the television series.

Search Limits:

The researchers will analyze the TV series "Vikings" Season 6, which was produced in 2022, thus setting the objective limits in the television and time series as the year of production, 2022 and spatial production by the Canadian producer.

Previous studies: After reviewing the two researchers and viewing the library of the college, the central library and some libraries at the rest of the faculties at the university or other universities, and having seen a lot of scientific research published online in research centers and local, Arab and international educational

institutions, the two researchers did not find any previous study in the field of parallel montage.

Chapter II. Conceptual framework First Research - Montage

Director Arson Wells says (I can't deny that montage is a necessity for the director and that it is the only moment when the director rules his control over his film, that the montage room is the only place where I absolutely dominate and that we put the rhetoric of cinema in the montage room) From our discovery that the montage constitutes the spirit of the film and the great gains achieved the development of the film and pushes it forward Most cinema specialists consider montage to be the most important and most prominent element of cinematic language because of its role in running and creating meaning in the context of dramatic work, It contributes effectively to visual work structure and has the ability to give dramatic, aesthetic and psychological connotations to the display structure. Montage is one of the most highly studied and analytical cinematic means, says Sergei Eisenstein (cinema art means above all montage The montage physically is to link a film slide "one shot" with other shots tied together to be a scene and the scenes bind together to be serial segments and at the mechanical level the montage removes the unnecessary time and place but it is not just to paste the shots purely and formally flat the montage (It shows connotations and gives the potential to see the world extraordinarily, see events, intensify or extend time and review events in various respects, as if they were seen with multiple eyes in the context of a clearly visionary montage "Vision Clear") The montage highlights the composition of both the television image and the cinematography and contributes to the construction of the work and connects the angles of the photography functionally to the event to be filmed, giving graphic connections that contribute to the construction of the structure, the angles of the shooting machine, the time of the shot and the scene to make the rhythm of the work in general At the general level, the montage process is in the post-filming phase. The director sits with the Monterrey to arrange the scenes according to the pre-written scenario

Montage theories: theories and methods of montage are very many, and they are with the ways and uses of directors who have excelled in producing distinctive films, Newspapers and the media have even been implied that there are new montage methods in the film's completion. At the time that the film was completed with one funeral, it accomplished thousands of films, as well as with digital technology in computerized software for montage that accomplishes the film, There is a way to accomplish the film via the computer, and the theories and rules of the montage and the multiplicity and diversity of it are one without any doubt, But the intellectual mind driving technology is the accomplished accomplisher. So we will review some well-known theories and montage methods, montage theories and schools have emerged throughout the worlds of cinema as filmmaking evolves. and transforming it into an artistic medium that complicates day after day greatly and shifts from pleasure and entertainment to direction and ideologies, To become a lethal weapon for many nations in achieving their destination, imposing their civilization and dominance, achieving many economic, political, commercial and many other gains, so (The montage rules were interpreted differently from film movements that evolved from ancient art forms, and as part of different political, social and cultural climates) One-shot movies did not start as a theory or editing school, and the concept and art of editing did not exist, so the filmmaking was defined as what could be put in front of the camera while the individual shot played. Ultimately, one-shot films became a genre embraced by experimental filmmakers, and the application of editing theory and its principles was essential to creating a successful one-shot film. Speed, a key editorial element, as well as the structure of storytelling, namely the issues of time and space, and the time when the shot begins and ends, must be maintained. In order to go from moment to moment with a moving camera or by blocking in a one-shot film, it takes a very sophisticated editorial feel.

David Griffith, the director and Monterey, is one of the most important theorists of montage. He is the first to use the technique of rounding, artistic retrieval, suspense and moving the camera. He is the owner of the idea of cross-footage or parallel montage founded in 1919 with Charlie Chaplin and others. He is also one of the founders of the Academy of Motion Picture Arts Sciences and Arts. (Griffith, who devised several modalities of productivity that contributed to the construction of the art form and the utilization of the time element and showcased the most interrelated actions and events, both within one place and between different places.

Griffith used nearby shots as a solution in avoiding expenses for comparsa by limiting their filming to two or three days instead of 20 days, for example, through nearby shots and mixing them with public shots, so that the sense according to the continuity of the scene would appear to be the continuation of the appearance and presence of the comparsa, and he took great interest in the content of the film and S. (He was the first to take care of the content, and tried a lot to lift it up a lot in the short films he directed, including social topics in which he criticized injustice in politics or in the courts, as well as quoting some of Dickens, Tolstoy and Charles Kingsley work, and he always said, "A film without a message, is a waste of time only") Griffith is the first to move the camera out of place. Before Griffith, the camera was still not moving. The actors would come in front of the camera and then walk away if their roles ended and so on. And the best that the directors had come up with before Griffith was to put the camera on the back of a horse, for example, to visualize a knight on his horse in front of her, or to be placed in a moving car, i.e. the camera wasn't actually moving) So he is the first to care and appeal to the unconventional movement in cinema, and the montage generally like the rest of the cinematic language is governed by laws and is based on theories that founded a road map for montage in cinematic film and drama series. There are many theories in the montage, but the two researchers will mention the most prominent theories because of their impact on the history of cinema and the most important ones.

"SLOVIET MONTAGE THEORY": called this theory "Soviet montage theory" as it had occurred as a movie movement in the Soviet Union "Russia Now", during the 1920s and early 1930s, was one of its first founders "Lev Kuleshov" Lev Kuleshov who is one of the most important montage theorists in the world and the sources indicate that he started his theory studying at the Moscow School of Cinema, Moscow Film School or VGIK was founded in 1919 in the midst of the Russian Revolution and Lev Kulyeshov was one of the school's leading teachers, who began experimenting with new ways of editing films by 1920 s students explored the film editing process thoroughly, the aim of which was to create an exciting montage.

Shots ranking theory: diversity of meanings, strategies or narrative models: In Fran Ventura's Film Speech Book, we are reviewed by an important subject, which is what Kulyeshov has come to. (Kulyeshov confirmed that the montage gives the real meaning of the footage "and means to rearrange the footage". Another Soviet was there, Sergei Eisenstein, who used montage models to make meaning. Eisenstein placed in his intellectual montage a contradictory model. He showed a shot, and then a completely contradictory shot until he gave some struggle between them to create a third shot, made, or meaning to the conflict that arose from

Symbol theory: Russian director Eisenstein found that the symbolic meanings created by synthetic montages have many implications The montage creates greater repercussions and symbolic meanings than all its parts and in other words, A two-shot montage can create a series of repercussions that are not present in either shot. So Eisenstein explains how synthetic montage works by referring to hieroglyphs, He emphasized that the point was that the combination of two hieroglyphs codes from the simplest series was not seen as their total collection. as value after another or other degree, each of them alone corresponds to a particular object But their combination corresponds to a concept, and the combination of objects that can be photographed accomplishes the expression of something that cannot be portrayed by drawing. And for example, how can we get a new meaning if we photograph water and an eye means crying, But this is what we call synthetic montage, here each of them alone makes sense with a certain thing, But combining them corresponds to a concept and combining objects that can be photographed accomplishes the expression of something that cannot be portrayed by drawing. hieroglyphs and montages create abstract and symbolic meanings by putting two tangible things opposite each other.

Constructive montage: Russian director Pudovkin adopted this type of montage based on his senior fellow director Kulyeshov experiences in tying footage with some to show new results each time the footage is rearranged with some, Pudovkin criticized Griffith's method of montage and criticized the long footage in Griffith movies, saying (In order for the cinematic story to maintain its influence consistently, each shot must add something new) I think that the process of punishing images helps the flow of meaning in the film when it says cinematic and as a result there is a new result every time, and it has described the process of montage as building (The film does not depict, but rather builds a shot after a shot, just as the skilled construction builds a wall, and that the process of careful selection, the deletion of irrelevant elements, and

the highlighting of expressive elements with a dramatic effect alone, is the process upon which synthesis art, the fundamental process in cinematic artistic creation, depends) And if we get a shot of an actor smiling with a close shot of a gun followed by another shot of the actor freaking out, The general expression of each scene will indicate the cheese of the actor, but if we reverse the situation of the two cats of the actor, the spectators will admire the actor's heroism. Thus, although the same footage is used in both cases, We got a completely different effect once we reversed the order of the shots). This arrangement in the footage is what gives the scene or film the meaning to be communicated through the sequencing of the footage and its association with each other to produce a so-called imaginary context and (Pudovkin believed that pieces were essential to the film's technicality, but he paid increasing attention to the feelings and emotions of each individual shot, and said that it was necessary to discover visual means to convey the elements of the story alone).

Linear montage: We can call the stage before the montage stage of the computer is the linear montage phase, although this type has remained for many years parallel to the non-linear montage. This is due to technical or economic reasons in the countries using this type of montage and is called linear montage because it depends on the sequence between the footage. The shot "1" is followed by shot "2. (You don't want to find in a glimpse what you want, instead of the old way that you have to look for shots as Monterey can store the unused material in a private file on the computer because it may need it at some critical times, In addition, montage operations have become more time-consuming and have compressed schedules, which make it imperative for Monterey to be fully vigilant so as not to lose sight of something useful as it moves forward with the soft version).

Second: The non-linear montage "Digital Montage" : This type of montage appeared in the mid-1990s and is implemented exclusively on computers, which opened a new era of easy, fast and inexpensive professional montage at the same time. This type of montage has been widely spread among the cinematic and even television industry. This system does not require the Monterey to chronology of the footage, it can navigate and choose the sights, footage, delete and also add effects at superior speed and without complexity. (Storage of images on the hard drive in a computer with high capacity, so that today's film montage technicians can rapidly extract, facilitate, collect and recombine audio clips and images within different relationships).

Non-linear montage programs Software: First: Final Cut Pro

It is a series of non-linear video montage software, developed by MacCromedia and later produced by Apple, running on all MacOS devices the latest version of final Cut Pro is 10.3.4, running on all Mac devices, at a later time version 10.10 was released. The software allows users to record and transfer videos on the hard drive "Indoor and outdoor" where it can be edited, limited to Mac devices only "It makes the process of learning it difficult to forget for those who own Windows operating systems but it is a very professional software used by most professionals in video production and there are two copies of it" Final Cat Pro is competing with the Premier and the Final Cat Studio is competing with the slur. The Finall Cut Pro Program is compatible with all the formats contained therein. (DV, HDV, P2 MXF (DVCP ro HD), XDCAM) and other formats also entered the world of montage, including telephone formats, if we suffer from the lack of support for montage software for weak quality formats, forcing Monterey to convert video formulas.

Second : "Adobe Premiere Pro"

Adobe Premier Pro is Adobe's video and synthesis montage program, part of Adobe Creative Sot (first released in 1993 making it one of the first video editing software designed for desktop computers over the following years) and can be purchased separately with Adobe Encore, Adobe on Location and Media Encoder. The software is used for video montage not in writing, where you can easily access and edit any part of the video. Montage processes include cutting and pasting for video and audio and adding transitional effects between videos and effects on videos and audio itself, as well as installing clips, sounds and titles (There are two copies of the Adobe Primer pro version, which is a pro version used by most TV channels. There is another version, the Adobe Primer pro Elements version, which is dedicated to non-professionals or in other words for those who want to produce simple and uncomplicated videos) These videos or audio and other effects are managed through the time line Time Line. Many programs attached to it can also be added to support it with color and motor filters.

Second Research: Rhythmic Construction of Parallel Montage

Before entering the meaning of "construction" artistically and terminologically, we must first recognize the linguistic meaning of the word, where the term "construction" in the language refers to the structure or construction body (built a house and built on its people...) And build on speech.. Last word has to be one case and one movement. On the basis of his words, he and his two sons have given a building or what he builds a house. (The Holy Quran contains the image of the verb, the building, the building and the structure of the philosophers. According to the previous definitions, the structure is the total composition produced from the parts that are built and we can say that the meaning of the construction comes from the stages of construction that have come gradually. This phase requires how to create a regulation and harmonization between many components or layers that are organized through the final form of the construction that is done with stability. Each regular subject has its own image and its own unit.

Technical construction: The technical construction is very similar to what the two researchers said earlier. The technical construction depends on several elements that are required to be available with some in order to complete the technical construction and exit the final image of the recipient. We can call the artistic construction is to combine all the tools of the artwork. "The first picture is often an element of diegsian *, but the second is (which creates a metaphor "can also be taken from diegsian and tell the rest of the novel) In Francis coppola "The Godfather G1" (Corleone) cut off the head of the director's horse who refused to include his friend in the film and put him on the director's bed sleeping if we notice the bed sinking with blood and the exit panic after he wakes up, This scene is the second after the first scene in which he eschewed the director by engaging his friend in the film but he refused, If we noticed the second scene, it was complementary to the first, using an element of diegsian, the horse that we saw the exit climb on in the first scene, and this act is a sign of threat or the message that he wanted to deliver. (Corleone) to the director that his friend should be involved in the film and not his destiny is like the destiny of the horse, the place here itself, the house and the stable we have seen in earlier footage, and this is also a metaphorical iconography but the second picture in it is taken from diegsian, and the director has linked the two shots to the screaming of the director and the blood spread on the bed to achieve the purpose or the message of the threat, and the artistic construction is defined as "Arranging events in a manner that has its internal logic, i.e. through cause and effect or unification of successive events through the creation of inevitable relationships" Artistic construction by this definition means linking the basic elements that form with their chain linkage, a logical sequence of one subject that triggers contentious relationships between those elements to eventually be a dramatic act as described by Aristotle as the beginning of the middle and the end. "The structure consisting of elements of a special arrangement for making a particular impact.

Rhythm in montage: The two researchers consider that the basis of cinematic work is rhythm in sound and image, considering that motion is the essence of the art of film, since the movement is controlled by regulating its rhythm, by removing dead times and highlighting the strength, which means, inter alia, establishing a logical balance between the size, content and time of the shot, and this is done through montage, As montage creates rhythm, often through the speed of transfers by the director, rapid transfers sometimes generate a fast rhythm, for example in a film. Jackie Chan's Rush Hour Production 1998 We watch the rhythm of the fast-moving film that relied on police chase battles and that relied on quick, close-up footage of the characters in the clashes. "Yoga Kong Fu" Production 2017 We find the film with its long public footage and the Duck montage is headed towards the slower dramatic film box despite what is known about the film's protagonist Jackie Chan the scenes of action and fighting but in this film created the montage with the rest of the instruments a film with a folding rhythm. As regards rapid rhythm, it increases as events escalate, especially in the scenes of war and battle. Otherwise, the rhythm is slow due to the nature of events and personalities in terms of incarnation helps them in that scenario and the way it is installed and arranged for events because "The way the shot is arranged can get the most excitement possible and thus move the emotions of the spectator." So rhythmic montage is the first and basic form of synthesis, considering rhythm as one of the important elements in the film industry that must be considered in the structure of the film scene, and through the type of rhythm the employee can get the desired dramatic meaning .

Television series and parallel montage

Parallel montage is included as an important element in contemporary TV series, or big series production, With very high budgets, let's see that there is a symmetry or harmony of cinema within the TV series, We find out that many TV series are fully executed according to cinematic style. As a series of smoke guns, a hospital or a belle and a beast, and we see that the parallel montage is very glorious, The TV series and a screening of events corresponds to the cinema and its gains, success and great breadth. We see events, even though they are several episodes, but they are exciting for many who follow big series, The texts are probably pregnant with surprises and diversity in events and rhythmic change and its multiplicity. The viewer saw Cinema with his exciting events, although the series is shown not in cinema lounges but on TV channels, which leads to the fact that the TV script can be a consort of cinema if it governs, and there are those who see that the TV script is very similar to cinema showing dazzling and exciting events. (The vision of cinema and television does not differ in the script if it is aware of cinematic and television capabilities and traditions, but it is the scale of perceptions and imagination that the script enjoys, that will differ when writing the text, when it knows in advance the destination and the possibilities that will produce the work, in any case the script seeks to write a dazzling vision for the recipients) So dazzling is what the script looks for most, both for TV and for cinema, and as long as production spends a lot of money on the big TV series, for example, what cinema achieves will be reflected in the series according to this space in terms of the nature of production, which will provide everything that secures the production of views of cinema on television, under the title of a TV series ..

Chapter III

Actions: I. Research curriculum :-

The topic dealt with by the two art researchers, the parallel montage and the contemporary television series, adopted the analytical descriptive approach to the completion of its research involving descriptive analysis, which is defined as "the description of an object and includes the description, composition, processes, prevailing conditions, recording, analysis and interpretation of the current phenomenon". This procedure provides for determining how samples are analysed in the research.

Second... Research tool: For the purpose of maximizing the scientific objectivity of this study, research requires the development and use of an analysis tool based on which the sample selected is analyzed And so the two researchers will rely on the tool of observation to reveal the actor's controversy and dramatic event in the cinematographic medium, The two researchers had developed a standard for research analysis based on their own indicators. After presenting the writing of the theoretical framework and finding a set of facts that shaped these indicators and that serve his analysis of the sample

Instrument validity :

In order to ascertain the veracity of the analytical tool and the indicators produced by the researcher, the two researchers drew on the expertise of professors and specialists from inside and outside Iraq, including an expert from Australia, and the two researchers built its analytical standard on the observations of the experts on the form presented to them, which was in agreement with the "67%" The two researchers adopted a number of concepts in building an accurate analysis standard, according to the indicators identified and as follows- :

- 1- Multiple and varied rhythms play an essential role in the dazzling, suspense and tension of contemporary series scenes.
- 2- Finding a common destiny for events develops and establishes a parallel montage that develops and advances work.
- 3- Reminiscence and confirmation by returning previous scenes in other formats.
- 4- Parallel montage creates a time overlap between events to create advanced aesthetic levels in the series.
- 5- Condensation is a function of parallel montage in shortening dead times and creating visual enrichment for the recipient.

Third... Analysis Unit.

The two timed screenshots and scenes in the series will depend on the minute of each episode of the series

"Sample" having a high and expressive appearance that is distinct in the uses of visual elements and technical means as the main analysis unit as they represent the basic constructive units within both the television and film dramatic achievement.

Forth ... Sample Research

Given the large scale of the research community and the abundance of contemporary television dramas as a follow-up by the recipients and very required of satellite television channels, the TV series **Vikings**, which achieved a large proportion of views on a global scale, has been chosen as a sample for searching from that community deliberately for the following reasons:

- 1- Achieved very wide dissemination through a presentation from a global assessment on the "IMDb" website
- 2- Work is contemporary and modern.
- 3- The work matched the two researchers' quest for a theme in the parallel montage of the television series.
- 4- Work shown through satellite TV channels.

Chapter IV

Sample Analysis: The Vikings television series, called "Vikings", means pirates from the peoples of the North. The series is classified as historical drama, action-adventure, consisting of 6 seasons with a total of 89 episodes produced by an Irish Canadian, and is inspired by tales of northerners in early Middle Ages Scandinavia. It broadly follows the exploits of the legendary Vikings leader Ragnar Lothbrok, his crew, family and grandchildren, as mentioned in particular in the 13th century Ragnars Lupbrucar and Ragnarsona Artar saga, as well as in the work of the Saxo Grammaticus in the 12th century Jesta Danurum. The Scandinavian mythical epics were partial fairy tales based on Scandinavian oral traditions, written about 200 to 400 years after the events you describe. More inspiration is drawn from historical sources of the period, such as the Viking raid records on Lindisfarne described in episode II, or Ahmed Ben Fazlan 10th-century writing on varangians. The series begins with the beginning of the Viking era, featuring the raid on Lindisfarne in 793. The series, written by Michael Hurst, has been broadcast by the Canadian History Channel since March 3, 2013, was produced and screened on Netflix in 2022.



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