

Positions of Positive Values in the Content of Digital Cultural Industries: A Semiological Analytical Study of the Film "Miracle in Cell No. 7"

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Abstract:

Just as most digital cultural industries contain negative values that cause adverse effects on the targeted audience, they also carry other positive values, even if these are not their primary intentions. This allows for positive impacts, which is the desired goal and the most effective outcome of the cultural content of media messages. This is the angle we will address in the upcoming study through the adoption of a semiological analytical approach to the content of a popular Turkish film recently trending on the Netflix platform, which is a leader in the production and distribution of digital cultural industries. "Miracle in Cell No. 7,".

Keywords: Values; Positive Values; Content; Digital Cultural Industries; Film.

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1. INTRODUCTION

Digital cultural industries are characterized by a primary feature of being materially oriented, regardless of the type of industry or its content. The end justifies the means, a trait that has implicitly led to negative intensification depending on the audience's demand for specific types and levels of content, among other parallel criteria. Nevertheless, these industries do encompass values that align with purposeful goals, albeit at a minimal rate compared to opposing values. This necessitated an exploration of these values and uncovering the meanings conveyed in their context. To achieve this, we selected the Turkish film “Miracle in Cell No. 7,” produced in Turkey and released on the Netflix platform on October 11, 2019, as a representative sample for the study's focus. The study addresses the core issue reflected in the following research question:

*How are positive values represented in the content of the Turkish film “Miracle in Cell No. 7” as a model of digital cultural industries that embody such values?

This issue raises the following hypotheses for investigation:

1. Through evoking audience sympathy for the protagonist and condemning the deliberate injustice he suffered, deprived of a chance to defend himself and prove his innocence. This contrasts with the appreciation and satisfaction felt when his freedom is restored, highlighting the positive values of justice and compassion.
2. Another positive value is reflected in the strong bond between the protagonist and his daughter. His deep attachment to her leads him to an impulsive, unjust punishment of the innocent protagonist, despite the protagonist's mental incapacity that

should exempt him from such punishment, even if proven guilty. Simultaneously, the positive aspect of the father-daughter relationship is mirrored in the affectionate and supportive connection between the kind-hearted father and his daughter.

3. Additionally, a fundamental positive value emerges in the representation of the integrity and merit of the legal profession, demonstrating its role in upholding justice in the face of power and authority, and emphasizing the commitment to achieving justice regardless of the efforts and costs involved.

The subject of uncovering the representation of positive values in the content of digital cultural industries holds significant importance, given the widespread perception that these industries often lack ethical frameworks. Many of their offerings prioritize attracting the largest audience possible, turning viewers into "customers," while content takes on a predominantly commercial orientation. However, the inclusion of high and positive values in such content introduces a distinctive element.

This perspective aligns with the "two-step flow of communication" model, a key aspect of limited media effects theory. This model suggests that media and communication are not the sole factors influencing audiences. Instead, the impact occurs through a multi-stage process. Initially, communication flows from media platforms—such as the digital platform Netflix in this study—to opinion leaders, individuals with notable social influence who follow these industries. The communication then extends from these opinion leaders to the general audience. Thus, according to the proposed hypothesis, media serve as intermediaries in creating influence rather than the sole causative agents.

2. Research Methodology

Hence, addressing the intricacies of the research problem necessitates

employing the analytical method, which is defined in scientific research as the process of deconstructing the problem, studying its components meticulously through analysis and critique, and then reconstructing the whole in a renewed and comprehensive manner. This approach enables the derivation of judgments and subsequent generalizations, making it one of the most significant types of scientific research methods (Mabtas for Academic Studies and Consultations, 2023).

Thus, we adopted the semiological analytical method ,we have adopted the approach of Christian Met's film analysis ,as it is compatible with the nature of content under analisis _a group of film clips _so that the latter sees that cinema is exactly like language ,exept that it differs from it in that the cinematic meaning is present in the appearance of image and not in its interior ,and that the essence of cinema and montage are what create the meanings of the cinematic content ,and it is approach based on the levels of semiological analysis that Roland Barthes came up with ,represented by : the technical division of the clips selected for study from the film in order to describe them simobolically ,and then addressing the specific and implicit levels of each clip ,by converting the symbolic description into iiteral description of each clip at the specific level ,and then presenting the internal reading of the meanings of all the described elements ,meaning addressing the implicit level.

The analysis will focus on two segments of the film's content: the first positioned at the beginning of the film's opening scene, and the second in the middle of the final scene towards the film's conclusion. These segments are divided into a series of shots based on the criterion of distinguishing the components of each shot's content within the framework of forming the complete segment for each scene in the same context. This approach aims to establish the denotative and connotative readings of each segment individually, revealing the most

significant implications of the prominent details and elements embedded within them. This analysis will align with the proposed theoretical framework and supported by additional theoretical references within the general context of the film's thematic direction

2.1 Identifying the Study Concepts

- a. **Values:** They can be defined as: a set of principles, standards, and criteria that govern human thoughts, beliefs, and attitudes, influencing their lives as they are reflected in practical behaviors and actions (Dana Al-Wahadeen, 2023).

Additionally, they are described by Al-Samadi as: rational standards, being based on thought and conviction rather than coercion or compulsion. They are also emotional in nature, as they are nourished by emotions, motivating individuals through their sentiments. Thus, they enable individuals to consciously choose human activities with free will, acting as a self-directed motivator that drives initiative without the need for external impositions or directives mandating specific behaviors and orientations (Innovative Solutions Center for Education - Design and Development, A World without Borders, 2022).

b. Positive Values:

They are those values that every society deems to have social benefits, including care, equality, social justice, integrity, honesty, responsibility, empathy, and self-control (Technical Document, 2021).

Positive values are perceived as functioning for the greater good or adequately within ethical standards (Thpanorama, 2023).

- c. **Contents:** The plural of "content" and refers to the essence or meaning of speech, what is understood from it (Meanings of each drawing, 2010-2023).
- d. **Cultural Industries:** The most famous definition was

developed by the Department for Culture, Media, and Sport in the UK in 1998, which defines them as "any industry that arises from individual creativity, skill, and talent, which has the potential to generate wealth and employment by creating and exploiting intellectual property" (Libraries, 2021-2022).

In other words, cultural industries involve the production and transfer of artistic works through industrial techniques. These works are handled through production and transportation, relying on known industrial techniques. Producers in the cultural sector use industrial production mechanisms to deal with cultural products, incorporating characteristics of their raw (initial) state, such as creativity, and then introducing them into an industrial production cycle with various stages and requirements, such as transformation, until they reach the final product with both a cultural character and the ability to be sold and marketed (Fatima Zahra Amiri Ali, 2023).

e. **Digital Cultural Industries:** The concept of digital cultural industries is similar to that of cultural industries, but with a difference in the nature of the medium. The medium has evolved with digital platforms, shifting from traditional forms to a digital form. This adds a digital dimension to the previous concept, resulting in the term "digital cultural industries."

f. **The Film:** A film is an artistic work created through the sequence of videos and images. Cinema, or the art of filmmaking in its various forms, is one of the seven arts, and today, it is one of the most popular forms of art, reaching a significant and diverse audience. (optAD360, 2020)

A cinematic film is also defined as a series of consecutive still images about a specific subject, issue, or phenomenon, printed on a film strip wound on a reel. Its duration typically ranges from 10 minutes to two hours, depending on the topic and the surrounding

circumstances. Films are an important means of communication that can be used to explain and interpret interactions and changing relationships in many fields, with different audiences and age groups. Cinematic films are used in various fields and for different purposes, including education, guidance, agriculture, and industry. Their purposes range from advertising and education to entertainment and more. (Al-Huda for Culture and Media, 2013)

• 2.2 The semiological analysis of two scenes from the film

“Miracle in Cell No. 7”

1. A Technical Profile of the Director of the Film “Miracle in Cell No. 7”

The Turkish director Mehmet Ada Öztekin is considered one of the most renowned Turkish artists. Born in the city of Antalya, Turkey, in 1976, he has worked as a director and screenwriter since 2003. Öztekin is known for his distinguished career filled with high-quality cinematic and television works. Below are some of his most notable productions:

“Death Disease” in 2016

“The Basement Story” in the same year

“The Great Caucasus Exile” in 2015

“Mothers and Mothers Too” in 2015

“For the Family Also” in the same year

“Kept Safe” in 2013

The cinematic work featured in our ongoing study, “**Miracle in Cell No. 7,**” was produced in 2019 (Mahmoud Mari, 2021).

3. A Technical Profile for the Film

Fig.1. Picture of the Film Cover *Miracle in Cell No 7*



3.1 General Data

Film Category: A cinematic dramatic movie

Release Date and Location: October 11, 2019, in Turkey

Duration: 120:06:53 minutes (equivalent to 2 hours, 6 minutes, and 53 seconds)

Original Language: Turkish

Based On: The South Korean film “Miracle in Cell No. 7”

Country: Turkey

Film Crew

Director: Mehmet Ada Öztekin

Writer: Kubilay Tat

Screenplay: Kubilay Tat

Main Cast: Aras Bulut İynemli- Nisa Sofiya Aksongur-Celile Toyon-
İlker Aksum-Mesut Akusta-Deniz Baysal-Yurdaer Okur-Sarp Akkaya

Music: Hassan Özsüt

Production: Lanistar Media, Motion Content Group

Executive Producers: Sinar Ayar, Sinan Turan

Distribution: CJ Entertainment in Turkey

Distribution Format: On-Demand Distribution

Box Office Revenue: 82,375,935 Turkish Lira

Prominent Cast:

Aras Bulut İynemli: Memo

Nisa Sofiya Aksongur: Ova

Celile Toyon: Fatma

İlker Aksum: Askorozlu

Mesut Akusta: Yusuf

Deniz Baysal: Teacher Mina

Yurdaer Okur: Colonel Aydın

Sarp Akkaya: Warden Nail

Yıldıray Şahinler: Hafız

Deniz Celiloğlu: Captain Faruk

Ferid Kaya: Ali

Serhan Onat: Selim, the baseball player

Emre Yetim: Ayna

Gülçin Kültür Şahin: Khadija

Cenkay Aydoğmuş: The runaway soldier

Doğukan Polat: Tawfiq

Hayal Köseoğlu: Young Ova

Serhat Üstündağ, Nadi Güler, Özgür Derebaşı, Basri Albayrak, Özgür Uçar, Mert Zaim, Serdar Akulker (Wikipedia, 2020).

3.2 The Movie Summary

The Turkish film "Miracle in Cell No. 7" tells the story of a mentally disabled man named "Mehmet," who is imprisoned for the alleged murder of a military officer's daughter. By a stroke of bad luck, the officer's daughter dies after falling off a rocky cliff. Her father discovers her lifeless body in Mehmet's arms, leading him to assume Mehmet is the murderer. Driven by vengeance, the officer's actions set the stage for the events of the film. Although the film appears to tell a simple and emotionally charged story on the surface, it delves into deeper, varied messages.

Director Mehmet Ada Öztekin structured his narrative around three main points:

Empathy for the Protagonist: The film elicits sympathy for Mehmet, the innocent and disabled protagonist, and the challenges faced by his daughter. This emotional connection is further enhanced by the powerful performances of Aras Bulut İynemli and the rest of the cast.

The Role of the Military in Turkish Civil Life in the 1980s: The story reflects the impact of the military's influence, particularly following the 1980 coup led by General Kenan Evren. The military is intentionally portrayed as the epitome of evil, being the dominant force in the dramatic conflict. From the very beginning, the film

emphasizes the presence of the military in Turkish society through focused shots of rifles, soldiers patrolling the village, and scenes of military celebrations. This is further highlighted by the arrogance and brutality of the officer, the father of "Seda," the child Mehmet is accused of killing. The Power of Civilian Solidarity: Represented by the prisoners, the schoolteacher, and the civilian prison warden, this aspect revolves around their efforts to save Mehmet, who was wrongfully imprisoned for a crime he did not commit. The more these individuals unite to stand against the military's power, the greater Mehmet's chances of survival. This final point makes the film's message clear: civil solidarity and unity within society are the keys to protecting the oppressed and vulnerable, even at the cost of personal sacrifice for the sake of justice. The film also highlights the diverse personalities among the prisoners, including a gang leader, a religious man, someone who killed his own child, and another who attempted suicide. While the film's ending might initially seem strange and illogical, it is driven by the messages the filmmakers intended to convey. Viewers will realize that these messages take precedence over strict logic in drama, aligning with the style of Turkish storytelling in cinema and television.

Fig.2. A scene from the movie "Miracle in Cell No 7" – (Media Tava)



The name "Miracle" remains tied to the miracle of transforming the

attitudes and thoughts of the prisoners, who were influenced and inspired to help Mehmet. This change was reflected in their personal traits, way of life, and decisions.

The film is adapted from a Filipino production of the same name, which was released in January 2019. The Turkish version premiered in October of the same year.

The film has a runtime of 126 minutes and 53 seconds and was produced by Motion Content Group and Lanistar Medea. It achieved nearly 90 million Turkish Lira (approximately 15 million USD) in domestic box office revenue, according to the website Box Office Turkey.

The film was also screened in Germany and the UK, where it grossed 10 million USD (approximately 60 million Turkish Lira) according to Box Office Mojo.

The film stars Aras Bulut İynemli, Nisa Sofiya Aksongur, and Deniz Baysal (Madares Independent, 2020), as previously mentioned in the film's technical profile.

3.3 Semiological Analysis for the Two Selected Scenes

We selected two scenes from the full version of the film for analysis, based on the most notable distinctions in the contextual components of each scene, as follows

3.4 First: Analysis of the First Scene

The denotative reading of the scene

The timeframe of this scene spans from the first minute and 44 seconds (01:44) to the fourth minute exactly (04:00), lasting two minutes and 44 seconds. This is part of the full runtime of the film, which is two hours, six minutes, and 53 seconds. The selected scene consists of five shots, portraying the protagonist, Mehmet,

accompanying his young daughter from school to the market and then home.

3.5 Scene Overview

Shot 1: The child, Ova, the protagonist's daughter, is in her classroom responding to her teacher, who praises her academic performance and awards her a symbolic commendation, treating her kindly and favoring her over her classmates.

Shot 2: Mehmet is shown eagerly waiting under a tree opposite the school entrance. He observes sunlight streaming from the sky to the ground, anticipating Ova's exit to take her home.

Shot 3: The schoolchildren leave, and Ova runs excitedly toward Mehmet, sharing the news of her teacher's praise and showing him her commendation. As they embrace, other children pass by, mocking Mehmet by calling him "crazy." Ova's teacher intervenes, stopping the students from making fun of him. Mehmet innocently waves goodbye to the teacher, calling her "My teacher," to which she responds with a smile. However, two students continue mocking him quietly, with one whispering, "So stupid," to avoid the teacher's reprimand.

Shot 4: Mehmet takes Ova home via the market, playfully hurrying to "race the birds" they encounter. Along the way, he greets his friend Kemal. Ova then notices a bag with an image of "Heidi," a beloved cartoon character, at a shop. The shopkeeper, Osman, kindly asks her about the item she admires. Realizing it is the Heidi bag, Mehmet asks for its price. The bag's cost is too high, and Osman offers to let them buy it for whatever amount they have. However, Mehmet refuses, concerned that his grandmother, who manages the household finances, would be upset if he bought it without her permission. Ova understands their financial limitations and accepts her father's promise to get it for her when he earns

more money in the future.

3.6 Cinematographic Techniques

Camera Angles:

The predominant angle used is the "normal angle" (eye level).

A "high angle" is employed at specific moments, such as the beginning of Shot 2 (at 02:04).

Shot Types:

The "medium shot" is the most commonly used based on size criteria.

The "big shot" is used selectively, such as in conjunction with the high angle mentioned earlier, to enhance the visual impact.

Lighting:

All five shots utilize natural daylight, as the scenes occur outdoors during the day. The only exception is the beginning of Shot 1, filmed inside Ova's classroom.

Sound:

The scene is entirely free of noise (unwanted sounds that disrupt or obscure other sounds).

Language Considerations:

The translation of the Turkish dialogue into Arabic adopts the Levantine (Syrian) dialect, known for its clarity and proximity to Modern Standard Arabic, with minimal foreign words. For instance, Mehmet bids Ova's teacher farewell with the word "Bay" (Bye) at the start of Shot 3, contrasting with North African dialects, which often incorporate French vocabulary.

3.7 The connotative reading of the scene

In this research step, we will proceed to examine, critique, and interpret the symbolic elements presented in the previous step (the denotative reading) of the analyzed scene's shots. This will be done within the general context of the research sample, aiming to uncover the intended hidden meanings behind the symbols observed earlier. The focus is on revealing representations of the positive values being studied, aligned with the temporal and spatial background of the analyzed content (Taleeb, 2018).

Starting with the general appearance of the spatial background of the selected scene, it is set in an area with modest buildings, symbolizing a small neighborhood inhabited by simple, modest-income Turkish citizens. This is evident from the absence of indicators of luxurious living, such as extravagant buildings often depicted in other Turkish films, or the presence of luxury cars parked nearby. Such details strongly contrast with symbols of affluence. This interpretation is further supported by the appearance of the residents' modest clothing, exemplified by the woman passing by the parents accompanying their children at the school exit in the third shot (around 03:10). Additionally, this simplicity reflects the residents' humility, sense of community, and mutual support due to their small population. This limited number allows everyone in the town to recognize one another, even if only through familiarity with their faces, rather than direct personal relationships.

As for the symbolic meanings of the remaining elements, they reinforce the representation of the values mentioned earlier. The lighting element, at the forefront, plays a key role. The natural source of illumination—sunlight—gives the scene its bright, clear daylight setting. This, combined with the choice of a summer backdrop characterized by heat and high

brightness, is further emphasized by the actors' summer attire. These details, in turn, contribute to the natural beauty of the scene, enhancing its realism and aesthetics. This setting conveys a sense of life, enthusiasm, and the joy of enjoying life's beautiful details, such as fresh air and total tranquility—interrupted only by the natural sounds of birds chirping or water flowing. These elements infuse the rural or semi-rural environment portrayed in the scene with positive energy, a symbol of vitality for those who live in such areas. This is symbolized in the opening of the second shot, between the second minute and 18 seconds (02:05–02:18), when "Muhammad," the main character of the film, is seen marveling at the sunlight. He stands in awe as he observes how sunlight pours down from the sky, forming strong light beams that reach the ground beneath him. This gesture, combined with his mental condition (which seems to resemble a form of emotional regression or late childhood), suggests that such places possess a unique power to awaken one's inner child, even in an adult, drawing forth vitality and emotional warmth from the natural surroundings.

On the other hand, the camera angle predominantly used throughout the shots of the scene, as previously noted in the denotative reading, is the "normal angle." This angle aligns with the human eye level, meaning the camera is positioned at an elevation that matches the height of an average person's eyes. Filming from this level is intended to capture views similar to those we experience in real life, as it represents the eye-level perspective. While this angle tends to have relatively limited dramatic significance and symbolic depth, it is often used as a neutral framing device. It contrasts with more dynamic or unconventional angles, which are typically

employed for heightened emotional or narrative impact. Experts generally view the normal angle as having a limited dramatic effect, serving mainly as a straightforward, explanatory perspective (University of Diyala, 2020).

Therefore, if there is something the director aims to convey in the analyzed scene by using this angle, it is the intention to emphasize reality in a semi-authentic manner by adjusting the camera to suit this purpose. The use of the normal angle, which avoids adding any overt symbolic meaning, in itself conveys another message. By avoiding the artificial construction of scene elements with distracting symbols, the director directs the viewer's focus towards the innate, pure values embodied in the characters of "Mohammed" and "Ofa." This is evident in their facial expressions and spontaneous behaviors, their innocent traits, and their harmonious interaction despite the age difference between them.

Regarding the type of shot predominantly used, which is the "medium shot" (or "medium long shot"), as noted in the denotative reading, this type of shot is typically used to transition between a long shot and a close-up. It serves to develop the relationships between individuals and enhances the emotional connection by providing a balanced view that reveals interactions more clearly. This type of shot helps establish and deepen the narrative connections between the characters, particularly in showcasing evolving dynamics in their relationship (SketchArt, 2016).

The intended value representations behind the use of the "medium shot" in the analyzed scene are to direct the viewer's mind toward the simplicity of the style, which signals the interconnection between individuals living in the same space as the main character, "Mohammed," and his young daughter,

"Ofa." It also highlights the symbolic representation of the warm relationship between "Ofa" and her teacher, who stood up for her father even outside the school setting, as shown in the second scene when the schoolchildren ridicule him near the school grounds where the teacher works. Additionally, it underscores the development of the bond between "Mohammed" and the neighborhood residents, visible through the exchange of greetings and respect along his journey from the school to his home with his daughter. This positive value is subtly conveyed through the use of the medium shot, which highlights social connections and mutual respect within their community.

Regarding the Arabic dialect used in the film's voice-over translation, which is the pure Syrian dialect as mentioned in the denotative reading, this choice is likely due to its proximity to Modern Standard Arabic (Fusha), its clarity, and its ease of understanding among the general Arab population compared to other dialects, such as Egyptian, which may have limited comprehension in some areas. Moreover, dialects from the Maghreb region, such as Algerian or Moroccan, are often more complex due to the influence of French and regional variations, which may hinder understanding even within a single country. The Syrian dialect, however, is widely appreciated for its charm and fluidity, making it a popular choice for promoting cultural products, particularly in film and television industries.

3.8 Second: Analysis of the Second Scene

a. Denotative Reading of the Scene

The duration of this segment is 5 minutes, beginning at the 20th minute following the first full hour of the film (1:20) and

concluding at the 25th minute (1:25). The film's total runtime is 2 hours, 6 minutes, and 53 seconds, as previously noted during the denotative reading of the first scene. This segment consists of four relatively long shots, in contrast to the five shorter shots in the earlier segment. The difference in the number and length of the shots correlates with the complexity and sequence of events within each segment. A shorter duration may contain many brief shots, while a longer scene might include fewer, extended shots. Each shot carries its symbolic elements that demand interpretation.

Shot 1:

The segment begins with the prison warden, visibly angry, striding quickly toward the cell housing prisoner Mohammed Oglo and his cellmates in cell number 07. The cell's number holds significance as it aligns with the film's title, revolving around the miraculous turn of events that lead to Mohammed's vindication and the transformation of his cellmates under his influence.

The warden is searching for Ofa, Mohammed's daughter, after discovering that the inmates had secretly arranged a reunion between the father and daughter before Mohammed's execution, which was unjustly ordered. This act follows a heroic gesture where Mohammed saved a fellow inmate by shielding him from a knife attack, sustaining an injury in the process.

The warden's anger intensifies as he notices Mohammed's erratic behavior, a result of his mental condition, which inadvertently reveals Ofa's hiding spot under one of the cell beds. Enraged by the inmates' defiance, the warden reprimands them and punishes the entire cell by revoking their recreational privileges for two days. A confrontation ensues between the warden and the inmate who orchestrated the reunion. The inmate protests the warden's decision and questions the justice of Mohammed's execution, asserting that

both his innocence and mental condition render the punishment void. The warden counters by citing an official report from the emergency commander (and father of the deceased girl Saidra, whose death Mohammed is accused of causing). The report dismisses any mental health concerns. The inmate persists, mentioning Ofa's claim that a witness could prove her father's innocence and urges the warden to investigate before executing Mohammed. The warden, skeptical of the child's claims, dismisses them as fabrications. However, the inmate appeals to the warden's sense of justice, warning him of future regret should the truth emerge too late. This conversation plants doubt in the warden's mind, evident in his pensive demeanor as he exits the scene.

Shot 2:

The warden returns to his office, where Ofa waits with a security officer named Ahmed. Ahmed played a pivotal role in reuniting Ofa with her father but instructs her to conceal his involvement from the warden. As the warden enters, he finds Ofa with her father, who is tenderly embracing her. In a poignant moment, Mohammed comforts Ofa, urging her to take care of herself. Though he is aware of the grim fate awaiting him, he reassures her with a promise of returning home. This emotional farewell captures the depth of their bond and sets the stage for the subsequent events. This denotative reading establishes the foundational elements of the segment, preparing for an interpretative analysis of its implicit meanings and symbolic elements in the subsequent reading upon recovering from the injury sustained while defending his cellmate, the prison warden orders guard Ahmed to return Mohammed to his cell. Reluctantly, Ahmed complies, forcibly separating Mohammed from his daughter Ofa, who clings with him, wishing to spend more time together. As Mohammed is escorted back to the cell, the warden remains alone with Ofa. He invites her to tell him the story of the

supposed witness to her father's innocence. To ensure a more comfortable environment, he suggests they continue the conversation on the way to her home. Ofa agrees, hopeful that the warden will believe her and investigate her claims.

Shot 3:

This shot begins with the warden's car arriving at Ofa's house. As the car stops, Ofa jumps out excitedly and runs to meet her teacher, Mimi, who is waiting for her. Overjoyed, she hugs her teacher and shares the good news that her story about the witness has been taken seriously. However, the mood shifts when Mimi looks at Ofa with sadness, holding her shoulders to steady her. She prepares to deliver heartbreaking news about the passing of Ofa's grandmother. As Ofa calls out for her grandmother, eager to see her, she notices the large gathering of people outside her house offering their condolences. Ofa's teacher gently breaks the news, using a metaphor about the fate of the deceased. She explains that people turn into angels when they pass away and go to heaven. Ofa realizes the truth and collapses into her teacher's embrace, sobbing uncontrollably. She laments that her grandmother had promised never to leave her until she was grown and expresses her fears about being left without anyone to care for her. Mimi holds her tightly, offering comfort. The camera then cuts to the warden, standing nearby, deeply moved by the emotional scene. He is approached by two men who greet him and confirm the existence of an old fortress near the area where Ofa and her father reside. The warden asks them to guide him to the location.

Shot 4:

The final shot of the segment shows the warden being led to the fortress by the two men. Holding a flashlight, he cautiously explores the darkened structure, as its interior is mostly hidden from sunlight except for a few small patches of light that filter through

gaps, revealing the azure waters of a nearby river. This river is the one where Saida, the girl whose death Mohammed is accused of causing, had drowned. The warden carefully examines the fortress walls and floor, using his flashlight to inspect every detail. He spots a small piece of paper placed on a rock. Curiosity compels him to pick it up and scrutinize it closely. His attention is then drawn to a nearby area, where he discovers a weapon. This finding strengthens the possibility that someone has been living in the fortress. This clue aligns with Ofa's story, suggesting that the witness could be a soldier who deserted his post unlawfully and has been hiding in the fortress to evade capture. The warden's expressions, filled with intrigue and determination, hint at his realization of the witness's potential identity. The segment concludes with a buildup to the next scene, where the mystery of the witness and the implications of the findings in the fortress are expected to unfold. From a photographic perspective, the normal angle (Normal Angle) was predominantly used throughout this segment, as in the first segment and most scenes of the film. This angle aligns with the viewer's eye level, offering a realistic and straightforward representation of events. Regarding the type of shots employed, the medium shot (Medium Shot) was predominantly used, maintaining consistency with the first segment. However, there were instances of close-up shots used strategically to emphasize emotional intensity and critical moments:

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close-up shots used strategically to emphasize emotional intensity and critical moments:

1. Between the second and third shots: A close-up was employed during the conversation between the prison warden and Ofa, specifically when he asked her to narrate the witness's story on the way home.
2. At the beginning of the third shot: Another close-up was used when Mimi broke the news of Ofa's grandmother's death, capturing the emotional exchange and the comforting embrace between the teacher and her student.

Additionally, a long shot (Long Shot) was used just before the aforementioned third shot. This long shot depicted Mimi descending from the elevated pathway leading from Ofa's house to the location where the warden's car was parked. This wide framing captured her movement towards the car, setting the scene for her interaction with Ofa and the subsequent entrance into the house. The thoughtful use of these angles and shot types serves to convey the emotional depth and evolving dynamics between characters, enhancing the audience's connection to the unfolding narrative.

Regarding the level and type of lighting used in most shots of this segment, it was predominantly artificial lighting, relying on electric lamps rather than natural light, which contrasts with the lighting style of the first segment. Since the setting for most of the segment is within a closed prison cell, the lighting level was generally dim. In the fourth and final shot, the setting of an abandoned castle made the space almost completely dark due to the lack of electricity or basic living necessities. The only illumination came from a handheld flashlight, directed at the rugged and uneven stone pathways within the castle's interior. This lighting was essential for the prison warden's meticulous investigation of the site mentioned by the two men, based on Ofa's statement about the witness's location. The third shot,

however, stood out for its natural lighting, derived from sunlight during the day, as it depicted the scene of returning the little girl (Ofa) to her home. As this scene occurred outside the prison, natural light was used to emphasize the transition away from the oppressive prison setting. Regarding noise levels, the entire segment mirrored the first segment in its absence of noise. This can be attributed to the prison's location in a remote area, chosen deliberately to reinforce the isolation of inmates and heighten the sense of punishment. Additionally, this isolation helps maintain strict control and surveillance over the prisoners, minimizes disturbances, and prevents access to tools that could generate noise, such as wireless communication devices. Even in the third shot, which occurred outside the prison, silence dominated the atmosphere. The scene coincided with the grandmother's funeral, an event typically accompanied by a somber mood, where silence and stillness prevail. This natural alignment with the other shots in terms of tranquility further unified the segment.

As for the Arabic dialect used in the segment's presentation, it remained consistent with the rest of the film, employing the Syrian dialect. This unified dialect was maintained throughout the film, including in both analyzed segments.

b. Connotative Reading of the Segment

In Line with the Progression of This Research Step: A Connotative Analysis of the Setting:

The first element to examine, consistent with the sequence of analyzing the previous segment's components, is the setting of the second segment under analysis. This is represented by the "Oğlum Prison," one of Turkey's fictional prisons. Specifically, the events unfold within the confines of "Cell No. 7," around which the film's core narrative revolves. This revolves around the miraculous transformation of the prisoners' behavior, prompted by the case of

Mohammed, an innocent man wrongfully convicted of a crime. This crime, as previously established, involved the accidental death of the governor's daughter near a lake by his home, close to the castle he and his daughter Ofa nicknamed "The One-Eyed Giant." The nickname symbolizes their imaginative view of the castle's towering rock resembling an eye.

The cell's setting, alongside the prisoners who are habitual offenders indifferent to the distinction between incarceration and freedom, symbolizes a harrowing reality. It signifies enforced isolation, the containment of one's fate within the confines of a single room, and the stripping away of a normal life into an unattainable illusion. This harsh environment is compounded by the injustice imposed upon those accused, exemplified in Mohammed's inability to comprehend his death sentence due to his mental disability. The cell embodies a contradiction to the film's central theme of reversing expectations and transforming Mohammed's predetermined fate from one of oppression to one of salvation, defying all authoritative and media-driven odds.

This duality invites an exploration of the interpersonal dynamics within the prison, particularly among Mohammed's cellmates and the prison guards. Their interactions lead to collaborative efforts that challenge the influence of the media as the "fourth estate" and the combined power of the three traditional branches of authority.

3.9 Symbolism of Dim Lighting in the Segment

The predominance of dim lighting in the analyzed segment further reinforces the symbolic elements of the setting. The consistent lack of adequate lighting, whether during day or night, parallels the tenuous hope for salvation and the relentless spiritual struggles faced by the prisoners. These struggles include guilt, remorse, and self-recrimination for the actions that led to their incarceration. However, these burdens are somewhat alleviated by their

camaraderie, the sharing of their sorrows, and the solidarity in enduring the same fate.

The perpetual absence of natural light symbolizes the deprivation of freedom and justice, especially for innocent individuals like Mohammed. This association draws a parallel between the dim lighting and the pervasive sense of oppression, underscoring the unjust confinement of the wrongfully accused alongside the guilty. The linguistic and semantic connection between the term "oppression" (ظلم) and the level of minimal lighting provides a powerful reinforcement of this symbolic interpretation. Here, the word's derivation and connotations amplify the interplay between the physical setting and the broader themes of justice and freedom, central to the film's narrative.

3.10 Connotative Analysis of the Segment's Key Moments

One of the most notable aspects requiring interpretation in the content of this segment lies in the first scene. Here, the dominant prisoner in the cell where the protagonist Mohammed resides demands that the warden reopen the investigation into his cellmate's case, asserting his belief in Mohammed's innocence. This moment symbolizes the innate human tendency to reciprocate good deeds, even in dire circumstances. It reflects the potential for moral action, even from someone deemed a criminal, under oppressive conditions. The gesture carries a deeper implication: the importance of addressing psychological motivations and offering rehabilitation alongside punitive measures for criminals. Doing so contributes to improving social and security conditions, as excessive punishment can lead to greater defiance and alienation, prompting some to commit further crimes out of revenge for past sentences. This is exemplified by the prisoner who, despite his many flaws—symbolized by his authoritarian

behavior, dominance over fellow inmates, and use of intimidation—exhibits a starkly contrasting stance. His newfound empathy stems from observing Mohammed's evident innocence, amplified by his mental disability. This innocence nearly cost Mohammed his life when he instinctively intervened to protect him from another prisoner. The psychological factor was pivotal in transforming the "villainous" prisoner's mindset, awakening his conscience and addressing his character flaws. The prisoner's actions influenced the warden, convincing him to reopen Mohammed's case and reinvestigate the evidence. This initiative extended to persuading a fellow prison official to pursue the matter further, with the ultimate aim of finding the witness and potentially absolving Mohammed of his death sentence and imprisonment. This sequence highlights the transmission of influence through multiple stages: starting with the opinion leader (the dominant prisoner) and cascading to others (the inmates supporting Mohammed) before reaching the prison authorities. The chain reaction—beginning with collective advocacy within the prison and eventually compelling the warden and his colleague to act—illustrates the process of influence passing from one level to another, ultimately driving action toward justice.

Among the most compelling moments in this segment is the pivotal scene in the third shot, which carries a profound symbolic significance. In this scene, Mimi, Ova's teacher, consoles her following the death of her grandmother. She reassures Ova by promising to do everything in her power to secure her father's freedom so that he can live with her again. Furthermore, Mimi vows to take care of Ova and never abandon her. This moment underscores the immense positive value of a teacher's role in a student's life, transcending the boundaries of the school to extend care and support in the student's personal sphere. Ova, a bright and passionate student in Mimi's class, faced immense challenges due

to her difficult circumstances. Her teacher's commitment to supporting her—both materially and emotionally—enabled Ova to persevere in her education despite the hardships. Mimi's intervention symbolically compensates for the absence of Ova's parents, as her father remains imprisoned and her mother passed away during childbirth. Now, with the passing of her grandmother, Ova is left completely alone. The teacher's compassion and support reflect a profound humanity, as she steps in to fill the void left by Ova's family. Her nurturing and dedication ultimately empower Ova to continue pursuing her education and to maintain hope in the face of overwhelming adversity. This moment beautifully highlights the teacher's role as not just an educator, but also a guiding and protective figure who profoundly impacts her students' lives.

Additionally, we note the connotations behind the frequent use of the normal angle in most scenes of this segment, as well as throughout the entire film. As previously discussed in the connotative reading of the first segment, the director's intent in employing this angle is to bring the audience as close to realism as possible. This approach directs viewers' focus toward the essence and values embedded within the scenes, rather than being captivated by the cinematographic techniques themselves. The straightforward storytelling style—centered on a single, cohesive narrative with sequentially unfolding events—serves to enhance the impact of the film's meaningful messages, without the distraction of complex, intertwined subplots or elaborate technical artistry. In terms of the medium shot, which is predominantly used in the scenes of this segment and mirrors its usage across the film, it reinforces the connotation of portraying interpersonal relationships among the characters. In this specific segment, the choice of medium shots effectively highlights the connections and

interactions between Mohammed and his daughter, Ova, as well as between them and the other characters. The focused depiction of these relationships serves to emphasize the central theme of reuniting the father and daughter. The sequential framing of these moments further accentuates their emotional impact, as the story progresses toward the ultimate goal of restoring their bond.

3.11 Study Results

Despite the financial foundations underlying the emergence of digital cultural industries, they carry with them higher values that transcend mere commercial purposes. These values can only be extracted by deeply analyzing the connotations behind the symbolic messages encoded within their contexts.

Among the most notable values drawn from the content of the two analyzed segments from the film is the representation of humanistic empathy toward the downtrodden and innocent individuals wrongfully accused of crimes they did not commit. This empathy stems from a natural human tendency to defend the oppressed, even when those defending them may have suffered from similar fates themselves. It illustrates the concept of "he who lacks something may strive to provide it for others," as seen in the character who, despite his criminal nature and harsh circumstances, takes a stand for the innocent Mohammed, prompting a shift in his own behavior and ethics.

Another important positive value reflected in the symbols used throughout the film is the depiction of emotional depth beyond the traditional notion of romantic love. This highlights that affection and emotional bonds are not confined to couples but can be expressed in various forms, which resonate with broader audiences. This universal portrayal of compassion contributes to the film's appeal, evidenced by its success on platforms like Netflix. The film competes with major releases

that often emphasize romantic love, thus demonstrating that human emotions are multi-faceted and not limited to a singular narrative.

The director could have opted for a conventional romantic storyline between Mohammed and his daughter's teacher, Mimi, especially given the loss of Mohammed's wife (the mother of Ova). However, the director deliberately chose to emphasize Mimi's selfless assistance to Ova and her family without expecting anything in return, elevating the narrative's values to a purer, more elevated level. This choice invites the audience to focus on the film's core message without distraction from superfluous elements that could dilute the essence of the story.

Additionally, the film underscores the value of unconditional solidarity among family members during times of crisis, even when each member faces significant personal challenges. This is exemplified in the roles of the grandmother, daughter, and father, who work together despite physical and mental limitations to provide for each other. The grandmother helps with household chores, the father works as a shepherd to supply the basic needs, and the daughter strives to continue her education, illustrating the strength of familial bonds in overcoming adversity.

In terms of cinematographic tools, set design, and actor preparation, the simplicity of these elements works harmoniously with the film's core message. The director's choice not to overemphasize the visual aspects allows the substance of the film to take center stage. The reliance on the normal angle and medium shot—relatively simple and unstrained in comparison to other cinematographic techniques—reinforces the film's focus on its meaningful narrative. Had the director focused more on the visual

complexity, such as by complicating the design of the castle or distracting the viewer with intricate details, it could have diverted attention away from the story's true objective: the search for the witness whose testimony could clear the protagonist's name.

4. CONCLUSION

Through our analytical reading, which aims to extract the intended meanings and symbols embedded by the director in the analyzed segments of the film, we conclude that the director successfully conveys the desired messages with evident skill. This is achieved through a careful selection of symbolic elements such as the choice of camera angles, shot types, and lighting levels—all factors that reinforce the positive values conveyed in the film. The language used in the translation from Turkish to Arabic (specifically the Syrian dialect) also contributes to this success. As previously mentioned, the Syrian dialect is one of the most widely accepted and clear dialects of Arabic, as it is close to Modern Standard Arabic in terms of clarity and the absence of foreign words, except for commonly understood terms such as "Bay" (goodbye). This makes the language more comprehensible to a wide audience in Arab-speaking societies, which are among the target audiences for this cinematic work as part of the digital cultural industry. This is consistent with other similar works across different industries within the context of relations between the two countries. One point of critique, though it could be considered a strength in terms of engaging the audience, is the ending of the film, particularly in the final segment. While this was not specifically addressed in the analysis due to the limited scope of the study, the ending sees the innocent protagonist Mohammed being saved from execution, reunited with his daughter, and sent away in a small boat. Given that Mohammed's character suffers from a mental disability, it would have been more fitting to support this positive outcome with a more secure and positive resolution, such as having a companion accompany them or choosing a safer and more definite conclusion.

For instance, the story could have included the imprisonment of the general, Sida's father, who had falsely accused Ova's father of the murder, and the legal release of Mohammed, allowing him to return to his life in the country, rather than being sent on a journey whose outcome is uncertain. However, this ending may reflect the director's and the screenwriter's artistic vision, which blends the fictional narrative with the contemporary political situation in Turkey, particularly the military dictatorship era that was concurrent with the film's release. It is also important to note that the film remains a work of fiction, and the perspectives on its ending are subjective and open to interpretation, leading to varying opinions among critics.

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