

Content Analysis of Lighting and Color in the Embodiment of Fear Concept in Horror Movies: A Semiotic Approach

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Abstract: The present research handles the artistic capabilities of lighting and color in highlighting the cinematic scenes in horror movies (place and characters) based on the lighting source, the angle of its fall, its contrast, color controlling, as well as the analysis of the artistic employment of lighting language in horror movies from the semiotic entrance. It adopts the descriptive-analytical approach. The results demonstrated that we cannot always link low-key lighting and low contrast to horror movies as innovation sometimes appears in breaking the rules. Furthermore, the creativity of the director of cinematography appears in changing the optical significances in horror movies on both syntagmatic and paradigm levels within the movie.

Keywords: Fear, Cinematic lighting, Key light, Signifier, Light structure.

1 Introduction

There is an instinct motive along history that control human to integrate with works that express fear or horror, and being keen to watch and taste them. That motive is facing fear and exploring the unknown with continuous trials to control it. That motive led to the spread of the art of horror and its integration with all kinds of contemporary artistic forms. One of the motives to watch movies that arouse feelings of fear is to defy fear, explore the unknown and the continuous trials to control it in addition to having a special pleasure that is connected to the mechanism of watching which has the pleasure of provoking imagination, practicing guessing and expectations during following the incidences and emotional charge that result from it, the more the emotional excitement the more the process of psychological relief and evacuation (Abdul Hamid, 2001). Human gains most of his/her reactions and the way of expressing them. Some people say that being scared of the dark, loneliness or sudden voices is natural reaction within ourselves but It is not always like this, as a child grows, he/her adopts the family concept of the harm of certain things, he learned from the parents the way of expressing fear. We even learn to fear things if they are connected to something that we get scared from (Johnson, 2003, pp.33,34).

the audience experience that it gained through his frequent viewing of films and also the experience of his private life. Thus, the cinema relied on the history of its development from its inception until now on teaching the audience its various vocabulary until a special language (the language of the film) emerged between them, which was dealt with in many studies, including symiological studies.

Various horror movie forms: Movies that provide classic horror and movies with a special style. Sources of fear vary: there are fear of the unknown, fear of the known that turned out to be harmful and fear of something that is linked to harm (Asaad, 1990. P.44). The movie relies on the experience that was formed and cemented in the mind of the audience about the sources of fear in the visual image shown in front of him on the display (and if some films deliberately broke those rules), the audience during the film is afraid of the unknown hidden in the dark spaces, or the unknown that falls under a spot of light. He is also afraid of the known (such as the known ghost), which was found harmful during the events of the film and was linked to a specific level of lighting or color. The same applies to his fear of something related to the damage, such as the low key lighting with a gray tone, if it is always associated with the character, causing terror or fear during the events of the movie.

1.1 Statement of the Problem

What cinema has done throughout its history is the use of

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Horror movies have occupied a significant place in the history of international cinema. They also have high viewers rate all over the world, which led the makers of that type of movie to pay attention to their development technically and artistically. Although pieces of literature review have extensively covered lighting, no semiotic study has addressed the significance of lighting and color as well as their role in manifesting the concept of fear in horror movies.

1.2 Research Significance

The present research highlights the visual significances of lighting and color in horror movies. Also depending on the checklist of design considerations for both color and lighting, the cinematographer can produce deeper dramatic effects in the cinematic film and non-traditional methods, and open up a wide field for innovation and creativity.

1.3 Research Objectives

find a checklist for design to be accredited by the cinematographer according to the technical innovations to produce both lighting and color when creating the effect of fear in movies. Research methodology: descriptive.

1.4 Research hypotheses

Find a checklist for design that the cinematographer can depends on to produce lighting and color through achieving the following research hypotheses:

- The common concept of the necessity of using low light key can be broken.
- The common concept of the necessity of using spot light can be broken.
- The common concept of the necessity of using low angle of light can be broken.
- The common concept of the necessity of using high contrast level in lighting can be broken.
- The common concept of the necessity of using low contrast level in color can be broken.
- The common concept of the necessity of using specific tones of color can be broken.

1.5 Research tools and procedures

- The researcher depends on choosing an intentional sample of cinematic films that achieve the effects of horror in unconventional methods, based on the semiotic analysis (Signifier and signified (sign), Articulation, Connotation, Paradigmatic and Syntagmatic axis)
- The researcher depends on observing and monitoring unconventional methods of color and lighting production.
- The researcher establishes a checklist for design to produce the effect of terror based on both color and lighting in cinematic shot to be used in film analysis.

- The judging of the checklist for design will be by a group of academics and senior professionals in the field.

2 The Sign in both Lighting and Color in the Cinematic Scene

Semiology is the science of studying signs in all aspects of life, it defined as general sign of sign system and its rules in structuring and restructuring of the meaning (Wastson, 2015, p.60). Storaro believes that colors talk to the audience through silent words (Zone, 2001. P. 70). What elements of lighting and color introduce is a process of transmitting meanings to evoke emotions as both of them carry a sign that is made of a signifier and signified? Lighting is the main base in building optical image and is considered the most complex element of the cinematic composition as each move of the camera requires a change or adjustment of light elements. Director of cinematography has to determine the general form of movie lighting as an integrated whole and specifying the details of that general form that it forms and affects at the same time.

Lighting and color are linked to the stage of pre-shooting, that's how the primary side of cinematographer job appears in the pre-signifying incident which forms the signified of the filming process and is included within the job of cinematographer who visualizes the relation among lighting, color, the thing to be filmed, and the rest of the process of producing the image. There is no linguistic analogy in case of the visualized message at this stage of the communication process which isn't thinking as it is indeed the result of a thinking process. A cinematographer has to consider lighting and color at this stage as a 2 sided being, and consider lighting and color regarding everything related to the thing required to be filmed and its interaction with lighting and color. That is considered the innovative moment in the cinematographer's work and it is also the period when all hidden capabilities of denotation and connotation of the image are actually founded. In spite of not producing any real signs, this is considered a signifying moment with signifiers and signified, the signified at this moment is the thing to be filmed as it is in reality while the signifier includes techniques of controlling lighting and color that could adjust or change the image. Both signifier and signified represent a reunion that is being recorded on a film during the filming process. That's how choosing lighting or a color are all elements with its specific signifiers and signified that are definitely present among the final shown images. Projecting image on a screen is the moment of sending it to the receiver, at this stage the image no longer exists as an individual unit, it becomes a part of a series of images. Each image can be considered as a sign, but at this stage it should be considered according to its relation with the other signs that surround it. As the relation between camera and image has changed once the image is recorded and treated, the signified becomes the image as it is projected, its essence is within its representation of those things that exist during the stage of pre-filming which

appears on the screen (A. Russel, 1981, p: 35). This is the stage that will be covered in the research.

3 General Light Structures in Horror Movies

Light structure is the integrated process for planning, constructing and designing the lighting formation of a movie, so that formation would realize the content of the movie which is the lighting formulation of the movie generally. Through elements of lighting structure, the image is being condensed with certain expressional charges. The artistic outlook that this cinematic image will appear through is identified through elements of lighting structure which are represented in: General atmosphere of the image, degrees of contrast, key of light, light angle, nature of light which are all techniques that work together side by side and interfere in creative interaction with the movie subject, content, style of narration to form ideas and feelings that will take over the audiences' minds and direct them to where moviemakers want.

3.1 Classical Lighting Structure

This form of light structure depends on the visual elements that have been transformed throughout history into icons that portend fear, horror or anxiety, express it and summon it, as it has proven its permanent success, such as:

- Low light
- High contrast
- Cones penetrating light from windows and openings
- Pale unsaturated colors
- Blue / Red etc

The appearance of these elements or some of them became a catalyst for fear, depending on the viewer's experience from his previous films. Once it appears it provides a prediction of what the next snapshot or footage will contain. Bulbs used in this form of construction such as:

Cool light lamps: Good vampires appear in teenagers' horror movies as they drink animals' blood instead of hurting humans and they also fight bad and evil vampires who want to hurt humans so for their expression by light, it requires some softness and at the same time special high contrasts have to be kept for moments of fear and horror, which is allowed by cool light lamps as high contrasts can be obtained with keeping a touch of softness and gentleness at the image which is a very difficult thing due to combining both horrifying content and good characters as in the movie "Twilight 2009" or good ghost in "Casper" (Malkiewicz, 2012, p. 35)

Mini cool light: Director of cinematography Maxim Alexandre said that it was one of the most movies where he used mini lighting units; Kino flo and Flo Tile which allowed him to control narrow places, shelves and closets. Those types of lamps provide the potential to light up the small parts with weak lighting that don't affect the rest of elements of the cadre (Malkiewicz, 2012, p. 37)

3.2 Special Light Structure

Common in classic lighting structure is the use of low-light level with high contrast, except that use soft, spread lighting could be a sign of bad thing or introduction of ghosts, monsters or killers, like daylight scenes of monsters' appearance in the desert at the movie **The Hills have Eyes** or the killing scene at the movie **Psycho**, that signifying meaning of soft lighting is actually the opposite of its known meaning, (on one condition which is directing all elements of the film with elements of methodology of light structure in the direction of confirming and condensing that meaning). There are a group of lighting bulbs that were used in horror films in a manner that does not match the nature of those sources and the expected use of them, such as:

Kino Flo Lamps: One of the early horror movies which basically depended on Kino Flo Lamps is "vampire effect" which is horror, action and thriller movie. Director of cinematography Man Po Cheuny mentioned that he wasn't expecting the image to be that good and special and he was scared of using **Kino Flo Lamps** in a horror movie as he was planning for getting high contrasts but those lamps provided more than wonderful results (Brown, 1995, p.15). That movie determined the basic rules for the drama of light influence as it wasn't accepted at all during that time to film violent and horrifying scenes with lamps with soft light and calm contrasts.

Dido Light: Director of cinematography Dante Spionotti said about images of the movies (Red Dragon- heat- the last Stand Men) that the thing that he liked the most about Dido Light beside the ease of controlling its ray is the nature of the light itself that changes our senses of the subjects as the used lenses give more light and luminosity of faces and things (Brown, 1995, p.9).

3.3 The Direction of Source of Light

Key Light in an image is the one that cinematographer starts with in the light distribution, it is the foundation of the whole lighting system that all light effects depend on and gives the general light shape in the image. The importance of locating the key light source in a scene and choosing its place and angle is in determining the way that a certain element will be shown within the cadre, meaning the area of the dark parts to the lighted ones. How to manifest it? And how will it look? Good or bad? Strong or weak? Can be seen clearly or mostly covered by darkness and shades? How its shadow will appear? Will it be enlarged to get certain effect or it will be reduced for some reason? Each one of those choices expresses various psychological and aesthetical feelings.

Along history of cinema, a group of thoughts and psychological influences have been shaped of angles of light fall inside a movie. Side light (signifier) expresses division and hesitation (specified), side back light (signifier) expresses power and brutality (signifier), front light (signifier) expresses security and assurance and helps deliver feelings of love (signifier). criminal light, low angle

light (specifier) creates tension and fear (signifier).

Some cinematographers avoid the traditional concept of key light. like **Hora** who used the key light in deferent way in contrast to the classic shape in the use of major light sources (Bergery, 2002, p. /pp.).

So some of cinematographers relied across cinema history on utilizing key light in the frame to create cases of tension and condense a specific horror moment through depending on those previous templates. But others broke those common templates and ideas as the cinematographer **John Alcot** in the movie **The Shining** in the scene of **Jack Nicolson** transformation to madness, we see the director of cinematography challenges all rules of dramatic light and lights him up with front light that was added directly below the camera lens (photo 1), which allowed to see the facial features clearly as he gradually transfer to madness with brightness in his eyes that confirmed many feelings such as tension, fear and horror. Though rules of light drama classify that type of lighting as incapable of creating any tension or fear as it resembles states of assurance and happiness, in addition that the shot was steady and long which was the opposite to what horror movies require.



photo 1

<https://www.forbes.com/sites/johnarcher/2019/10/03/the-shining-4k-blu-ray-review-scarily-good/>

signifier	front light	signified	the facial features clearly as he gradually transfer to madness with brightness in his eyes
connotation	tension, fear and horror	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

Using a movable light source on faces makes shadows move to the right and left which adds to those moving shadows a group of significances, where relations between light and shadow mix together in a condensed tissue full of symbols and meanings. In the movie **The six sense** we find the boy Coal playing in his red tent that was full of toys with a small flashlight (photo 3), which was the only source

of light that led to appearance of shadows of the toys move, enlarge and shrink then get closer or further from the sides of the tent, that could increase the feeling of fear and tension and confirmed the audience feeling of suspense from evil ghosts that were waiting to attack him (photo 2).



Photo 2

<https://bluehighwaysjournal.mj.unc.edu/images-from-chongqing-2/>



Photo 3

<https://wheresthejump.com/jump-scares-in-the-sixth-sense-1999/>

signifier	movable light source	signified	shadows move to the right and left appearance of shadows of the toys move, enlarge, get closer or further from the sides of the tent
connotation	Fear, tension and suspense from evil ghosts	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

Also in Dracula movie (1992) the using of movable sources as the oil lamp that the count holds in his hands in addition to its criminal lighting but it also moves shadows on the walls and sides in a swinging move that is more like a ghost than to a human or using movable light with relatively small focus which makes us see part of the cadre with light

then lighting is drawn from the center gradually so parties of the cadre become relatively dark as the light source fixed on the portable camera and is considered the only source of light in the cadre like in the movie *The Blair Witch Project* (1999) that shows the influencing power of the light source and its capability to create reactions, condense them and direct them towards whatever cinematographer wants.

3.4 key of Light

The expression of low-key lighting or high-key lighting determines the intensity of the light and the way of distributing lighting in light areas to dark areas in the image and what results in of psychological effect, either the image will be blackened and level of dark coloures increase or be overwhelmed with brightness and luminosity.

low-key lighting causes the shooting to be in the shadow, the subject is limited with a few brightness, that type of lighting supports suspense and create a depressive style that's why it is used in thriller and horror movies. While *high-key lighting* is the opposite, it results in more lighted areas than the shadows, subjects are seen with medium grey colours and bright lightings with far less contrast, it is considered suitable for light comedy impressions like musicals. In general scenes with high contrast with wide range of difference between areas of light and shadow, creates more powerful and dramatic images from the scenes that are being lighted up neutrally. (M.Boggs, 1996, p:102). This is a classic concept about high/low key of light. But it is not right to judge generally that show movies have high key lighting and it is also not right to create approximate connections among high key lighting and happiness and comedy- low key lighting and danger and mystery. That's most probably in classic cinema. There is a difference in the preferring of using low or high key lighting among cinematographers (M.Boggs,1996, p.198).

3.4.1 High key Light in Horror Movies

High key Lighting may seem unreliable in horror movies as a result for its bright nature that expresses security, happiness and childhood as a result for excluding dark shadows and colours in the image but there are some cinematographers who use it in a different way that unite with the rest of the elements of the image to express emptiness, loss and feelings of coldness, death and mortality. The first one to excel that style was director of cinematography **John Russel** in the movie **Psycho** in the scene of murdering the leading lady in the shower as in (photo 4). It is considered the first use of that key in a horrifying murder scene, it was common as it is till now to film those types of crimes in the darkness and depending on high contrasts to create tension and fear, but for the first time the clear vision of a killing was available, confirming the idea that the scariest moments are the ones that come during silence and assurance.



Photo 4

<https://www.dukechronicle.com/article/2019/06/how-psycho-transformed-both-the-film-industry-and-the-horror-genre>

signifier	High key light	signified	Diffused light clear vision of a killing
connotation	scariest moments are the ones that come during silence and assurance. calmness, suspense and carefulness	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

Likewise, in **Saw 1** movie, uses much diffused lighting coming from the ceiling that led to a low contrast level and a high key lighting. What caused horror was the overexposure, the low contrast and the high key with green color (photo5).



Photo 5

<https://3dwarehouse.sketchup.com/model/31cc622b9b80d221cb62d9407f93bd33/saw-1-bath-room>.

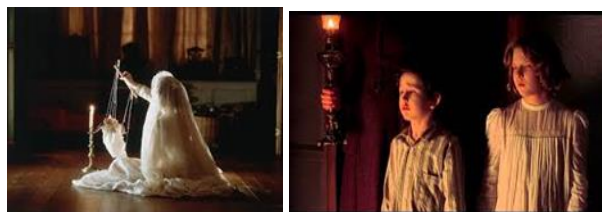
signifier	low contrast and the high key – green colour	signified	Diffused light clear vision of the location
connotation	Anxiety, intense fear and horro	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

3.4.2 Low Key Light

Low key lighting in classical way is linked to worlds of fear, mystery, darkness, crime, murder, depression and self-isolation. It is the appropriate environment to activate imagination of the audience towards worlds of darkness, ghosts and the dead. Also it is the main passage to expose the components of the internal struggles of the film dram and complete the unity of the audiences with that drama in particularly the horrifying ones when the separating boundaries between darkness of the show room and that darkness that distinguishes that key lighting. Also elements of that key lighting are characterized by not having enough clarity for the vision such as a character with a back lighting or a curtain that is moved by air or shadow of a tree, that's how they become elements that inspire fear and tension.

Using low key lighting in the image can be known when director of cinematography distributes the image luminance in the shaded and dark side of the color scale tone hence the image luminance will be trapped among correct exposure on the characteristic curve of the image if it was a negative or the dynamic Range if it was digital with a point of minimum density on those curves which low key lighting will happen. A cinematographer can also show his image on highest point of exposure with maximum density that a cadre could has. Let's assume that the highest luminance is equivalent to lens opening F2.8, the image will be exposed through lens opening F5.6 or F8 to get dark luminance to achieve the highest amount of tension, mystery and unity with psychological emotions. That underexposure requires a full care from the cinematographer, if the image wasn't carrying enough density and saturation, a noise will appear with deviated color saturations, if its luminance was increased inside a laboratory or through sensors during the process of activating the movie. A cinematographer always has to keep points of light density that have correct exposure such as the use of back Light to avoid that defect. Low key lighting has to rely on high contrasts that aren't less than (1:8).

The most obvious example for the effect of key lighting in horror movies, what that key did in the movie **The Others** 2001 directed by **Alejandro Amenabar** and filmed by **Javier Aguirresarobe** that movie won the award of best cinematography from the **Spanish Goya Film Festival** at 2002. It was the perfect movie to reach the lowest key lighting due to the nature of its drama, most of its scenes were lighted by only a moving candle as in (photos 6). Director of cinematography was great in mixing technique with creativity so he made the audience believe that the only source of light used in the shot was candles light all the time. That movie falls under the category of Film Noir, as areas of black were high at most shots and scenes of the movie which caused the audience to merge inside the movie events and live inside the dark for illusions to be formed, creating a bridge for tension to sneak inside the audience and grow to turn into horror and panic.



Photos 6

<https://www.youtube.com/watch?v=NwKxSoWgSgk>

<https://www.timeout.com/sydney/film/the-others>

signifier	low key light-high contrast- un saturation colures	signified	distributes the image luminance in the shaded and dark side of the color scale tone
connotation	fear, darkness, depression and fear	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

3.5 Collision of Keys of Lighting

the highest state of tension could be reached through transmitting from high luminance shots in the high key lighting directly towards low key lighting or vice versa. Which lead to a period of temporary blinding in the audience, that period that the eye takes, in order for the eye pupil to get used to darkness and starts seeing again. It is true that this period only takes a second or two but it is enough to create enough tension and disturbance inside the audience.

During that period of forced darkness, movie makers can release their monsters and ghosts or inspire that. Like the cinematographer (Maxim Alexander) did in the movie **Mirrors** 2008 directed by Alexander Aja in the scene where the leading actor moves in front of the mirror in the dark and ghosts are coming out of it in a scene with low key lighting that created the most intense horrifying moments in the sequence when suddenly the director of cinematography moved to absolutely high key lighting for a daylight scene that forced audiences to shut their eyes escaping and bothered from the sudden lighting to densify feelings of fear and horror through the sudden movement and increase their influence.

Director of cinematography uses low key lighting in a shot of the appearance of some ghost leads to widening of the eye pupil in order to absorb enough light for the vision and the audience are taken by fear, then suddenly director of

cinematography moves to a shot with high key lighting that's when a bright light shock happens that the eye pupil can't take, that's when confusion happens inside the audience and shut their eyes by force to start seeing light flashes with high luminance and phosphoric colors saturations that result from that high luminance that interfere with ghosts and grant them extra powers then duplicate the audiences' horror which add an extra motive inside audiences in addition to the original state of fear they were feeling during the previous shot, with an intense desire to escape from ghosts that appear to hunt them, provoking all self-defense strength inside them to the max. and tension increases to its highest level.

Some audience choose to close their eyes at movie theatres to avoid seeing a ghost or a scene that shows cutting bodies but definitely there is a difference between what was willingly chosen or what was forced. What the subsequent difference in key lighting offers is a state of forcing the audience to be exposed to a shock of changing the lighting level which contributes in enriching and enhancing feelings of fear and horror.

Color scheme in horror movies: Color also has a powerful effect and when we talk about color we mean the color of lighting, colors that are commonly used in horror movies are blue, cyan, teal and orange, blockbuster look and red. Director of Cinematography determines the color tone of the whole movie and for each scene as he determines the color pallet that will be used.

For Storaro there is a universe of symbols and emotions that defines the base of light spectrum. He extracts the specific meaning of a color or a series of colors and adds it to different areas of the cinematic story as he forms a journey across colors in each movie he films, that journey is always an incidence for human soul towards self-discovery (Zone, 2001, p.53).

Colors are the signifiers and their meanings are the signified, together they constitute the sign that forms in the mind of the viewer feelings. It is noticeable the color duality(signifier) according to its shade and using it in the movie changes the meaning of the sign (signified). Such as The color yellow (signifier): it moves from bawdiness and betrayal to tribute and sanctification, though it is a holly and royal color in the ancient Egyptian civilization but it is expressive of forbidden love, malignity, jealousy, envy, betrayal and it is a warning color that's why it is added with the colors that contrast life (photo 7) (Al-Shimy, 2008, p.117) .



Photo 7

<https://www.netflix.com/title/70052701>

signifier	Yellow light	signified	Yellow cast
connotation	Warning ,death and forbidden love	articulation	exist
paradigmatic	Not existed	syntagmatic	exist

The color orange (signifier): warmth in orange is life while death in orange is toxic, at life orange becomes simple, romantic and natural, while during death it is an intruder to the image. The naturalism of orange gives it life while the artificialism in dramatic situations makes it an uncomfortable color.

The color green (signifier): in its first signification it is a symbol of life, renovation, spring and hope but on the opposite when it mixes with blue it becomes the color of despair and losing hope.

The color blue (signifier) it is independent and classified as anti-life in particularly its dark shades and it is described as quiet which is a static character. Blue is weak, melancholy, negative and atonic. With green it is healthy, evolving and growing, becoming the color of life in its reality, though it is a medium vibrant color but this shade of its vitality makes it liable to be contrasting to life, pessimistic, spoiling or poisoned.

The color purple (signifier): it paves towards the unphysical (beyond the body), it is a warning color not romantic but it allies with death warns from it and walks with it. It is a deceiving color that is used in imagination as it is used in death (Al-Shimy, 2008, p.118)

The color red (signifier): it is an active, life generating and energy producing color but it is also a direct color to express violence and confirms feelings of fear (M. Boggs, 1996, p.102).

It is common to use colors with low contrasts in horror movies, but **The Nightmare** movie uses the color cyan and red (photos 8), which are complementary colors with sharp contrast. Which supported tension and fear because it caused sharp visual shock to the viewer's eye.

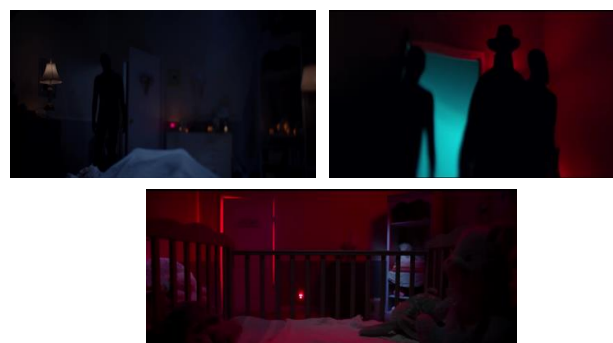


Photo 8

<https://www.youtube.com/watch?v=DoPsjWqvT4>

Checklist for design: According to simological analysis checklist for design have been designed, and have been judged by a group of academics and senior professionals in the field and the result was:

checklist for design to produce cinematic horror effect in the shot depending on light and color		
First: about using of light		
First	Key of light	Using the high key light as in a movie .Saw1, Psych.
Second	Light source angel	Using a front light as in movie: The Shining Using moving light source as in movie : The six Sense
Third	Light distributing	Using a diffuse light as in movie: Saw 1
Fourth	Light contrast	Using a low contrast light: Saw 1
Fifth	Key of light & contrast	Using a high key light with low contrast (or vice versa): Saw1
Second: about using of color		
First	saturation and hue	Using a high saturation as in movie: The Nightmare
Second	Contrast	Using high color contrast : The Nightmare

4 Conclusions

The research hypotheses have been verified and the checklist has been approved by experts. I recommend using it in the analysis of horror films.

Light and color have founded a base inside the audience for a group of visual elements and linked them with concepts of fear and horror that they have, However, this does not negate the possibility of breaking the common during the process of film creativity. Creativity of director of cinematography appears in charging the visual significances in horror movies. Light and color are tools for drawing attention and they are part of the codes, they play a significant role in transferring the meaning (cinematic sign) so they are a sign of enriching the content. At that stage of thinking, a director of cinematography is required to deepen his readings around the social and psychological concepts and meanings of light and color. Syntagmatic axis appears in the film analysis while the paradigmatic axis is not. Signified is not fixed, but changes with the saturation and hue of the color and its relationship to the rest of the visual elements.

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