VISUAL TREATMENTS FOR FILMS OF MENTAL DISORDER – AN ANALYTICAL STUDY OF THE MOVIE 'JOKER 2019'

المعالجات البصرية لأفلام الإضطرابات النفسية ـ دراسة تحليلية لفيلم "الجوكر ٢٠١٩م "

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ABSTRACT

The research focuses on the visual image of the inner and outer worlds of psychologically disturbed personalities. And the way to present a visual equivalent in movies, this is aspect which complements the previous researches that were characterized by the pure psychological sciences. The problem is there is no clear formula to determine the features of the film type. Therefore, the research aims to develop a specific formula for the visual image in these films. It relies on the descriptive analytical method, in the spotlight of the visual analysis and treatments of the cinematic image associated with the turbulent psychological of the Joker character. which required reformulating reality to be appropriate to the nature of what the character suffers from to reflect on the design of film sets and locations, the results including (The connection between the inner world of the troubled personality with the external environment data, which shaping the personality, Excessive using elements, like high-rise fences, especially at the front of the scene), this study reinforces the visual treatments for these films, it also helps to address these topics cinematically without falsehood and exaggeration.

KEYWORDS

Cinema of mental disorders; Joker movie analysis; Psychological suffering movies

الملخص

يتمحور البحث حول الصورة البصرية للعالمين الداخلي والخارجي للشخصيات المضطربة نفسيا، وآلية تقديم معادل بصرى لها في الأفلام السينمائية، ويعد هذا جانبا آخر مكمل للأبحاث السابقة التي اتسمت بطابع العلوم النفسية البحتة، وإشكالية عدم توافر صيغة علمية مباشرة وواضحة لتحديد ملامح صورتها البصرية، لذلك يهدف البحث إلى إمكانية وضع صيغة علمية محددة للصورة البصرية في أفلام الاضطرابات النفسية، تعتمد الدراسة البحثية على المنهج الوصفي التحليلي، في ضوء تحليل المعالجات البصرية للصورة السينمائية المرتبطة بالحالة النفسية لشخصية الجوكر، والذى تطلب إعادة صياغة الواقع ليصبح مناسب لطبيعة ما تعانيه الشخصية، لينعكس ذلك على تصميم مواقع الفيلم، ومحاولة إيجاد معادل بصرى للمواقف الحسية والمعنوية للشخصية، ويتضح من ذلك نتائج منها (ارتباط العالم الداخلي للشخصية المضطربة بمعطيات بيئتها الخارجية والاعتماد على تكوينات تؤكد على أهمية البيئة في تشكيل الحالة النفسية، استخدام مكثف لعناصر الديكور من مشهد لآخر في صورة أشبه بالأسوار الشاهقة)، تعزز تلك الدراسة المعالجات البصرية لهذا النمط من الأفلام، كما تساعد الدراسة على إمكانية تناول تلك الموضوعات سينمائيا بصورة تخلو من الزيف أو المبالغة.

الكلمات المفتاحية

سينما الاضطرابات النفسية؛ تحليل فيلم الجوكر ؛ أفلام المعاناة النفسية

1. INTRODUCTION

Research Background

The research revolves around the visual image of the internal and external worlds of psychologically disturbed personalities. This is another aspect that complements the previous researches that was characterized by the nature of pure psychological sciences without addressing any artistic aspect that represents the visual treatment in films.

Previous specialized researches also referred to the visual treatments of films in general, without addressing the classification of a specific visual vision that distinguishes the type of these films.

Hanley, Erika, "Perception of Mental Illness Based Upon its Portrayal in Film" (2015). HIM 1990-2015. 609. This research examines the portrayal of mental illness in films and the impact that such portrayals have on the perceptions of mental illness of the viewers. Mental illness representations can be found quite prevalently among film and the way in which it is represented can be important as to how populations perceive those with mental disorders.

Thomason, Timothy C. "Recommended Movies and Television Programs Featuring Psychotherapy and People with Mental Disorders". Counseling and Wellness: A Professional Counseling Journal 2013 Volume 4. This paper provides a list of 200 feature films and five television programs that may be of special interest to counselors, psychologists and other mental health professionals. Many feature characters that portray psychoanalysts, psychiatrists, psychologists, counselors, or psychotherapists. Many of them also feature characters that have, or may have, mental disorders.

Wirjayanti, Arni Eka Putri. Mustofa Ali. "Dissociative Identity Disorder in Todd Philips' Joker" Universitas Negeri Surabaya, Journal of Language and Literature, Vol.8 No.1December2021. This study examines a dissociative disorder in the "Joker 2019" film. This study aims to show how Arthur Fleck's character becomes someone who suffers from dissociative identity disorder and what factors cause Arthur Fleck. This study uses Sigmund Freud's psychoanalytic theory, which explained how the conditions of the Id, Ego, and superego in Arthur Fleck the main influences of Arthur's disorder are actually.

1. 1 Problem

There is no direct and clear scientific perception of the components of the visual image (production design, costume, and lighting design), for films of mental disorders, to reflect the accurate perception of the psychologically troubled personality, without only simulating the performance of the character, although these characters are an essential component of stories that deal with common societal issues.

1. 2 Aims

The research sheds light on the visual treatments of mental disorders films, Related to the type of mental illness or group of its symptoms, and its reflection on the concept design of locations, costume and lighting in film. The study contributes to the possibility of developing a specific conceptual vision, for the visual image according to the development of symptoms and mental illness. The study also shows the possibility of employing some of the symptoms of mental illness, as a general concept for all elements of the cinematic image such as (locations, costume and lighting), to intensify the viewer's sense of the nature of the pathological condition.

And determine the ability of those films to present the internal and external reality of the characters who suffer from psychological disorders.

1. 3 Previous Studies

Most of the previous studies dealt with the visual image of films of psychological disorders from one side (in a terrifying and violent image to intensify the state of terror on the recipient), while this study focuses on presenting the inner world of the character and the nature of the surrounding world that drives him to that state in a clear visual language. Many studies also came to explain how to understand the state of the mental patient through a list of carefully selected films, and try to use films to treat types of mental patients. Since 1979, Michael Z. Fleming (the first author) has been co-teaching interdisciplinary undergraduate course, Psychology and Film: Image and Madness, with a film historian at Boston University, this course to introduce students to the interaction between psychiatric and cinematic disciplines, while showing the ability of cinema to express and influence our perceptions of disorder and treatment (Fleming, 1985).

Movies That Portray Mental Illness and Addiction:

Silver Linings Playbook (2012) "This movie is a great reminder that the individuals we serve should not be defined by their mental illness." – Marcelle R., Massachusetts

Canvas (2006) "Canvas is a serious film about mental illness and a sentimental heart-warmer and succeeds in both ways. It is the story of a 10-year-old whose mother is schizophrenic and whose father is loyal and loving but stretched beyond endurance." – Julie P., Massachusetts

The Dream Team (1989) "A lighthearted comedy that depicts patients in a psychiatric hospital and how their delusional thoughts may be perceived as reality by someone unaware of their illness." – Marylou B., Delaware

The Perks of Being a Wallflower (2012) "The reason I like this movie is because it looks at the reality of mental illness in high school aged people. This movie shows the grim reality of living through a mental illness and having to deal with people who do not understand or care to understand. This movie "normalizes" what Charlie goes through and shows him that there are people that care and understand." – Danielle G., Pennsylvania

Gone Baby Gone (2007) "A philosophical movie about addiction, neglect, and ethics." – Asta O., Massachusetts

The Madness of King George (1994) "One of the best and most realistic I have ever seen is the movie The Madness of King George. King George the 3rd, King of Great Britain during the American Revolution, suffered from acute porphyria, which, among other symptoms, causes acute psychosis. The "Doctor" brought in employs, what is now known as behavior modification, to control him as well as the huge breaches of royal etiquette that must take place. While great and very realistic movie for all!" – Don S., Massachusetts

Benny & Joon (1993) "This movie shows the support of family and friends to prevent living in a group home." – Robert O., Massachusetts

The Soloist (2009) "A great portrayal of what life can be like for a person living with mental illness. It is a wonderful story about how mental illness can touch anyone's life, the effects it can have, and how a person can walk the path of recovery." – Adam L., Pennsylvania

The Vow (2012) "It shows the difficulties of amnesia, and it can also relate to peers who are victim to dementia and Alzheimer's." – Robert O., Massachusetts

1. 4 Methodology

The research study relies on the descriptive analytical approach, by covering symptoms or type of psychological disorders films through an analytical study of the movie "Joker", considering the analysis of visual and plastic treatments of the cinematic image that is associated with the troubled psychological state of this character.

1. 5 Results

The research sheds light on visual treatments in which the boundary between the inner and outer world of the characters fades, and the logic equations change without exaggerations, revealing to us a lot about the depths of the human soul, to reflect inner and outer world visual specific image.

- The connection of the inner world of the troubled personality with the visual data of its external environment.
- Employing visual elements in the frame components that have psychological connotations, embodying symptoms and type of mental illness.
- Relying on visual formations that emphasize the importance of the environment for shaping the psychological state, by applying all stage of disease.
- Permanent highlighting of moral and sensory cases (self-isolation of the troubled personality by confining them in closed places, actually or by illusion).
- Extensive use of some set design elements at the front of the scene as high-rise fences.
- Extensive use of decorative elements from one scene to another, like staggered random lines, especially around the head.
- The design ideas for this type of film depend on the nature and type of the disorder, (illness is the main driver of the design concept).
- In the scenes, merging between time and space, reality and imagination, and between logic and non-logic, to show the primitive, subjective and emotional logic.

1. 6 Discussion and final Recommendations

Although the main character of joker movie Joaquin Phoenix said in an Interview explaining that the joker character in the movie is a fiction character drawn by the script writer, the director and the actor as well "we take a piece of Todd, Scot, Katharine Hepburn, Frank and further this is the Joker. We didn't know what we will come up with but, it is what had happened" (Yakas, 2020).

However, personality has complex psychological features, which can be analyzed and trying to understand the type of psychological disorder or group of symptoms that it suffers from.

Analyze the mental disorder type: looking. For this type of this mental disorder, I found a study by Valentin Yurievich Skryabin / Published online by Cambridge University Press: 07 January 2021. Skryabin used DSM-5 criteria to study whether Joker/Arthur Fleck showed signs of a real mental disorder. The psychopathology Arthur exhibits is unclear, preventing diagnosis of psychotic disorder or schizophrenia; the unusual combination of symptoms suggests a complex mix of features of certain personality traits, namely psychopathy and narcissism.

Through this study, by reviewing the visual image of the external environment, we find that it reflects the psychological state of the personality. The image of the external environment can be affected by the various stages of the psychological state, and also with the different type and symptoms of the disease. The difference in the surrounding environment is necessary, to obtain an equivalent visual equivalent for each psychological condition separately. This confirms the

importance of taking care of the formation of the surrounding environment, it also emphasizes the need to develop ideas and design solutions related to the nature of mental illness, so the researcher recommends generalizing the study, so that other researchers can make analytical studies of image in these films, which deal with different types of mental illness.

- The study enhances the film industry's connection to monitoring this type of films.
- It increases the viewer's knowledge and culture of the psychological nature of these personalities and communication, so that this helps in the mechanism of their treatment.
- It helps to create a visual background, can be a powerful tool for design these types of films.

These films derive its form from the main characters, with an accurate and detailed approach to the psychological nature of the character. Whenever there is a visual development of the personality in its expression of everything it contains in all its stages, this is accompanied by a mandatory development of what surrounds that personality.

2. PAPER STRUCTURE

The joker is often understood as the agent of chaos that threatens his need for order. each Batman villain functions as a reflection on the Dark Knight. the Joker is not only a counter to Batman, but a satirical figure in which a subversive attitude towards contemporary society is realized. In the many incarnations of the Joker, the Character seems (Joker—fool, prankster, jester, trickster, clown; the derivations of the fool archetype are many, but joining them together is a sense of mischief and a ridicule of authority) these characteristics vary considerably in both degree and force, making the character quite versatile. There is, for example, a significant difference in tone between Cesar Romero's comic Joker of the campy 1960s Batman television series and film, and Heath Ledger's portrayal of a sardonic psychopath in The Dark Knight 2008. While Tim Burton's gothic joker Batman from 1989, played by Jack Nicholson, leans towards the ridiculous, dancing and cavorting while constantly laughing. He is a clown and a prankster, using popular events (such as a parade), novelties, and household products to perform his deadly visual gags (Peaslee & Weiner, 2015, p.165).

Through this multiple embodiments of the Joker, we can realize the boundary between the imaginary character and the one who suffers from a mental disorder. This appears in the extent to which the personality deals with various situations and pressures that affect it psychologically and physically, and thus the extent to which it corresponds to cases of mental illness.

The joker of Todd Phillips 2019 in this study is classified as an anti-social psychopath according to many psychologists. dr. Khaled Elsaleh - psychiatric doctor - said "The character of the Joker at the beginning of the film represents the search for happiness, whether within or around him, meaning that he lacks the pleasure he presents". Elsaleh divided the influences that led the character to this mental illness (the mother), which represents the beliefs and intellectual heritage on which Arthur was raised previously and without his will, and which he tried to take care of. also (the violence) that he was exposed to, which led to a head injury, then the occurrence of involuntary laughter, and this medical condition in which the patient resorts to laughter to relieve pain. And as a continuation of that (society), which considered its condition abnormal.

2.1 General Features of Psychological Disorder in The Character of The Joker:

Lack of awareness of previous life details: Where the subconscious consists of a group of mental effects of past experiences, it affects his feeling without being aware of it, and this is what caused the Joker's shock as a result of the violence and physical assault on him by his sick mother (Kinderman, 2005, p. 5), and this is summarized in the scar on his face (Elsaleh, Interview).

Resorting to defensive mechanisms: The subconscious motives that make the character act to protect himself from conflict situations that he cannot bear, such as subconscious laughter as a result of the inability to respond or defend himself (Sri, 2012, p. 41).

Delusion: It is a ploy to defend one's unconscious decisions (such as killing), the illusion of his friendship with his neighbor, which justifies the killing by representing a hand movement like a pistol (Porcher, 2016, p. 213).

Complete confusion between delusion and reality: (The imaginative activity) when he discovers that his life is just a lie that he lives, upon discovering that his mother is mentally ill and that he is just an adopted son, and this shock led to imbalances and the character acquired his aggressive behavior (Sri, 2012, p. 52).

Compensation: It is an attribute through which he tries to make up for what he lacks, such as classifying himself as a comedian despite the tragedy and misery in his life, to the point that his mother called him "Happy" (عويضة،١٩٩٦ p. 22) (Elsaleh, Interview).

Regression: Resorting to hitting the ground with the foot when laughing, it is a behavior that accompanies crying, which makes laughter unusual (Lewczuk, 1983, p. 250).

Projection: Where he dropped on "Murray" the adjective of mockery, while he came to make him an example by killing him on air (Sri, 2012, p. 47).

Justification: Allowing himself to be killed or even forgiven, such as pardoning his dwarf friend (عويضة،١٩٩٦p. 22).

2.2 General Features of Mental Disorder Movie Ideas:

Slowing down and extension of time: As a result of changing the rules of time in the film through a deliberate repetition of the places of events, especially in the subjective scenes of the character, the time extension helps the viewers to realize the psychological state of the character, and respond emotionally to it (Greiving, 2019, Guðnadóttir Interview).

The time extension is followed by a summary that shows the relationship between the subjective state of the personality and the general state of the environment and society.

The extension of the place: Agreeing with the psychological reality of the character in the two cases of climbing the Bronx stairs, at first expressing his despair and pain in every step he climbs (Yakas, 2020), the stairs seem endless, and in another case his psyche is freed from every burden that weighs it and moves gracefully and dynamically as if he had conquered all those pains.

The extension of time comes as a result of the extension of the place and this is after the completion of his psychological state and its complete appearance in the form of great violence, as if he robs him of the sympathy of the viewers, in that scene of climbing the stairs dancing (in a general shot that embodies the principle of he is out of control).

CGI helped to extend places in Newark Brooklyn and Bronx where added floors to the buildings and extending the avenue's perspective background. This extension emphasized the loss and isolation of the character amidst all those scattered and extended buildings (Moon, 2019).

Clear and coherent gradation between characters and places helps to form psychological expression: This realization provides an accurate monitoring of the character's nature and emotions from one place to the next, such as riding the bus, then walking after going down the stairs, and so on until reaches his home, and this gradation confirms the time extension as well.

The psychological intersection of shots: This feature expresses the emotional state of the character using "parallel synthesis" technique between places (Feldman, 1952, p.76), when his manager punished him as a result of destroying and losing a banner he was promoting to a shop, to appear angry in another shot in the same place where the banner was destroyed, He hits a garbage box by his foot, this connects the two shots, shortening the time and place to express his reaction in a shot that comes as an extension of the previous one (Zhang, 2022, p.13), figure 1.

Figure 1, The psychological intersection of 2 frames at 2 different shots. (Joker Film, 2019)

Analyze the visuals of the environment in detail: The visual images are the basis of the shot more than the dialogue, such as the street scene with all its elements, with an emphasis on certain details such as garbage bins and bags that almost obscure the image (Yakas, 2020), as well as the textures and shapes of the dark, dirty walls; To give an integrated and accurate picture of the state of poverty, randomness and misery, the repetition of this visual image creates a sense of unity and integration between the environment shots, because it is an essential component in influencing cases of mental disorder.

Extensive use of detailed elements of the places: To express meanings, thoughts and ideas, in order to have a greater psychological impact on the viewer, Figure 2.

Figure 2, The rubbish indicates the cruelty and contempt of society,
and the writings indicate confusion. (Joker Film, 2019)

Presenting an analytical visual image of the characters: By showing the character in a clear picture that expresses his turbulent psychological state, such as the image of the bare-chested Joker, holding a pistol, this shows the detachment from all kinds of falsehood in make-up or even clothes. These shots represent the direct confrontation between the character and all the pain that surrounds it in an honest and contradictory subjective state, so that all these detailed features are an essential component of the image of the violent, bloody character.

Transform darkness into sensitive musicality: Hildur Guðnadóttir - the film composer - said "He's trying to actually bring joy to the world, and just doesn't really succeed because of outer circumstances that really affect his inner turbulence,". She wrote a tender, melancholy requiem for this troubled man — lonely, isolated, tormented by dark thoughts and feelings.

She also came up with a concept that the orchestra would represent the madness building inside Fleck's mind. "The very beginning piece, you almost only hear the cello," she says. "As we get further into the movie, the orchestra gets louder and louder, and then it's kind of suffocates the cello. It's almost liked the empathy that we have for his character is led by the cello, and then his darker side, his inner turmoil, is the orchestra [which is] almost inaudible, and then just slowly takes over as we get further in." (Greiving, 2019, Guðnadóttir Interview).

Verbal Language: The film's narration relied on using verbal language closer to believability, to present something more human, far from the evil or good nature of comic book cinema (Wade, 2019). The lack of that language was compensated by physical and emotional activities along with dancing, make-up and laughter (Zhang, 2022, p.14). Therefore, the greatest interest was on the visual image, which depends on physical performance and psychological expression.

Diversity at using low light to dark degrees: "low light switch" to express the turbulent psychological state with the tragedy and violence that followed, as the degrees were employed gradually from light to medium, then dim and dark, until settling in the dark reality.

Employing lighting to express the general situation: That flooded the character of the Joker after he resorted to violence, to appear in the Joker's makeup with a dark and lonely light that covered his face, so the borders between makeup and the topography of the face faded to become one coherent block, where the lighting shows the degree of cruelty and brutal violence in his face appearance, this is confirmed by Joker's shot inside the elevator, as an iron cage carrying this monster, where paves the way to go outside.

2.3 Visual Translation of the Most Important Elements of Production Design:

Mirror: The connotations of its use emphasize psychological division or self-exploration, which it summarized in the beginning scene. The psychological struggle of the character between truth and falsehood, smiling and sadness; all of those characteristics combine the contradictions of the turbulent personality. For example, the Joker sitting beside the mirror, then one of his colleagues comes to give him a gun to defend himself, to evoke the other side of Arthur personality which was represented by the image of devil in the mirror, resembling this scene with the picture of "Dorian Gray" and the Devil's deal, Figure 3.

Figure 3, The mirrors in one frame with devil's deal at student of Prague (Left) and Arthur (Right) (The Student of Prague 1913 - Joker, 2019)

Trash bins and bags: They express the surrounding environment and the visual and psychological harm that attack the personality, and its impact related to the space of its presence in the frame. Where the boundary between this waste and the weak character of the Joker fades, and he is cast as one of the wastes of society, becoming the cornerstone in the formation of the character.

The Joker appeared in one of the scenes kicking trash cans after his manager demanded the price of the sign, and this confirms his indignation and anger at the cruelty of society represented in this box, figure 1 (Right), Figure 2 (Left).

The elevator: It represents the extension of inner world; as it was the stage of transformation and the starting point of the character to the outside world, to impose the law of irrationality, as the boundary between the two worlds fades on its door, as it is the cage which the monster sits behind ready to set out. This is evident in Arthur's scene with the full makeup of the Joker, before attending the Murray program (Sylvian, 2007), Figure 4.

Figure 4, The elevator in 2 different frames (Left) Monster sits out, (Right) Delusion aggressive imaginations (Joker, 2019)

Wallpaper: Its use is based on the idea of the iron cage, which houses the character in stage of forming and completion of the predatory. This is evident while holding a pistol listening to music, the pistol merges with his slim body composition while dancing. This merger between two contradictions confirms that body will become a huge destructive machine, as a result of achieving harmony between music, brain activity, movement, and physical composition with the crime tool. The director gave this scene theatrical features when the shot exposes the limits of set design from above, to clarify the general picture of the performance inside the cage, giving viewers the opportunity to see the predator from outside the cage (Sylvian, 2007), Figure 5 (left).

The wallpaper in the mother's room appeared in a different image that expresses another type of psychological disorder, as the mother was suffering from the disease "Erotomanic Delusions", in which the person believes falsely that he is loved by a celebrity (American Psychiatric Association, 2013, p. 87), so the decorative designer selected the wallpaper with repeated roses, which expresses Emotional delusion dominates her. Each psychiatric patient has his or her own subjective world that overwhelms him, Figure 5 (Right).

Figure 5, The elevator in 2 different frames (Left) Monster sits out, (Right) Delusion aggressive imaginations (Joker, 2019)

Communication: Repeated use of communication, such as the telephone booth on the street, where it appeared as a garbage can among a group of garbage bags occupying the space of the image, to emphasize the marginalization, as he became the wreckage or remains of a clown after he was fired. Using a typewriter to place it on the psychological treatment office in the rehabilitation center, in order to give it appearance of stillness, as she listens to his words without moving a finger, like writing a dialogue on a machine (without any feelings) (Zhang, 2022, p.13).

Figure 6, The telephone booth beside Garbage Bags (Left), typewriter (Right) (Joker, 2019)

Stairs: It represents the monitoring of the growing line of the psychological development of the character, as it refers to various stations and transitions, to determine the fate of that character until he becomes accustomed to killing. For example, returning to his home in a deplorable condition, climbs the stairs very slowly, as a result of suffering, grief and breakage, then the scene of revenge killing on metro stairs, followed by descending the stairs, dancing gracefully in ecstasy and victory, after avenged himself from the cruelty of society, called Justification (عويضة،١٩٩٦ p. 22).

2.4 Visual Treatment of The Most Important Production Design Sites:

The locations of scenes in the film were characterized by crowding, overlapping, cruelty, and sometimes chaos, to express the psychological momentum of the troubled character, including:

Psychological Rehabilitation Office: The general shape of the room relied on the element (overcrowding), by organizing the accessories in the place, as Arthur appeared surrounded by shelves, books, boxes and even lampshades and others, which stressed the pressure, all this leads to loss of communication and resorting to defensive mechanisms (Sri, 2012, p. 41), figure 7.

Figure 7, showing compression of composition elements from each direction (Joker, 2019), (by Author)

The archway in front of the apartment: It is the arch that moves from the outside world to the private world, so it appeared consisting of group of overhead beams based on side columns, like gates, the employment of these structural elements to serve the general meaning.

Figure 8, The archway outside and inside Arthur's apartment (Joker, 2019)

Arthur's apartment: The house was designed as one small unit like cage, the slots of the spaces came very close to each other, the kitchen door was on the entrance and the handling window was on small table inside the living room, and the bedroom door was adjacent to the entrance to the living room and the main entrance was facing the bathroom door. From this distribution of spaces that his world in which he lives is simple and intertwined, he did not lose his connection with his mother until knowing the reality of adoption, Elsaleh said "this is what he believes". The apartment gives contradictory state to the crowded and fake outside world that weighs him down, figure 9.
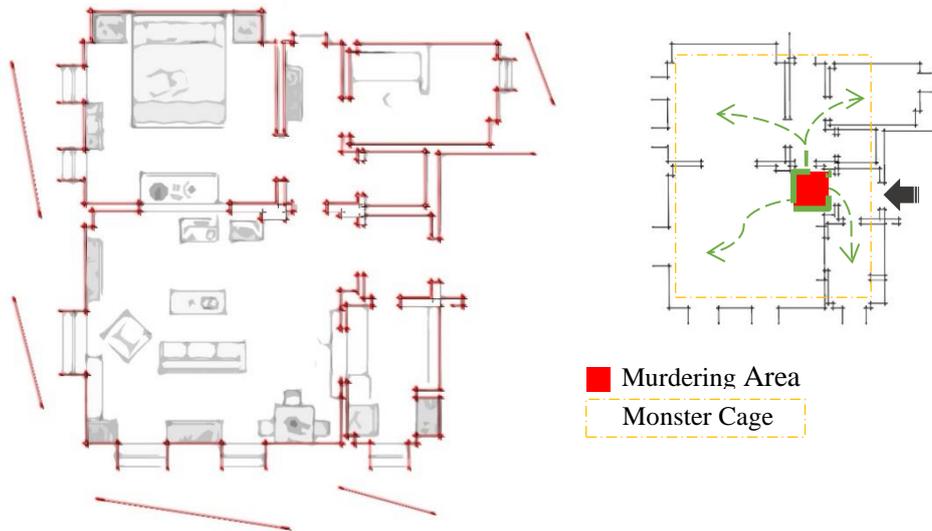
Figure 9, The plan shows the extreme convergence of the apartment spaces (by Author)

The bathroom: Represents a stage for displaying fictitious achievements in front of the mirror, through a wandering dance after the murder, expressing the pinnacle of merging between the inner and outer worlds of the character. The spatial and psychological boundaries disappear, and the link between using the toilet to get rid of waste and flaunting the sin in front of the mirror, the toilet becomes a reflection of himself, where evoke the spirit of Devil represented in the mirror image and merging together, this is result of using defensive mechanisms figure 10.

Figure 10, Connecting the inner (apartment) and outer (community) worlds through the bathroom (Joker, 2019)

Gotham City Subway and Transportation: Underground corridors connected the city, representing the dark inner world through which Arthur travels within the city as a whole.
Gotham City was characterized by features of deterioration, chaos, visual dissonance, cruelty, and persecution of Arthur's character, as the visual momentum that represented the pressure factor on Arthur's weak, emaciated body, as he was walking smashing ploddingly up and down among the scattered random lanes (Yakas, 2020, Mark Friedberg Interview).

2.5 Transforming sensual and moral situations into a visual equivalent in the film:

Separation from society: By placing the personality in places with lines resembling an iron cage, whether in the wallpaper in the apartment or the wall lines in the rehabilitation and treatment center, and this reinforces the state of isolation and separation from the world Figure 4 (left).

Paradoxical harmony: This harmony appears in two completely contradictory scenes, the first is the dancing harmony inside the house holding the pistol (the stage of formation), and the second is the dancing harmony inside a public toilet after the murder. The first harmony is internal and isolated, while the second is an aggressive, chaotic, mixed harmony that transcends the boundaries of his apartment. The contrast is reinforced by using long shot eye level camera angle when he talking himself in the first scene Figure 5 (left), and medium shot lower angle when he watching himself in the second, that dancing scene in the public bathroom is from "Joaquin" improvisation (Greiving, 2019), and here the actor reaches the peak of fusion with the character of the Joker, figure 10 (left).

Marginalization: Comes in the repeated appearance of the Joker character among the garbage bags, to appear as one unit with the same tone of color as part of the boxes and bags, so that his emotional considerations become worthless for the price of a small banner, Figure 1 (Right).

The siege: The director insisted in most of his watching on the psychological siege of the character, in the corridor leading to his apartment, which is full of beams and side pillars like portals that surround the character. The siege also appeared in the shadows on the curtains inside his house while he was dancing with his mother, as well as the siege with piles of rubbish on the street, and with words written on the walls, also inside his workplace in pipes, wires and lines on the ceiling.

Figure 11, The siege was applied on different scenes (Joker, 2019)

Confusion: It appeared clearly in the use of the element of writing on the walls and in the means of transportation, in a chaotic and disjointed manner, to emphasize the state before the intellectual deviation, Figure 2 (Right).

Abstraction: In some scenes in which "Arthur" sits bare-chested alone, the detachment is confirmed in the scenes from all kinds of falsehood, adornment, makeup, and even clothes, to show his personality stripped of everything, in a state of emotional and psychological clarity, watching the world from the perspective of small television, and here is the abbreviation of the world in this small screen, as is confirmation of the contradiction between two states of the personality in the face of the world and in the face of himself, Figure 5.

The fragility of psychological formation: This is reflected in the case of the weakness of Arthur's body, which is offset by the use of huge blocks of various elements that represent pressure on the

character, and the repetition of scenes that reveal the thin physical structure, with the movement instability in walking.

Pulling out: It means "Arthur" withdraws within himself, due to the weak psychological formation, emptying the refrigerator to sit inside it with the beginning of discovering the truth of his mother Figure 12, with that, the boundary between time and space vanishes, as if he did not want time to pass until he was certain of the truth. This is confirmed by the scene of the hospital (when his mother is embodied in front of him with the doctor treating her) and the shock is result of that, when there is a merging of places between the past and the present, all the boundaries disappearing between reality and imagination, and between logic and irrational, so that the primitive, subjective, emotional logic appears.

Figure 12, Arthur before and after discovering the truth of his mother (Joker, 2019)

Delusion: It occurs as a result of complete separation from reality by withdrawing to oneself, and all boundaries disappear, causing intellectual deviations that end in absurd bloody scenes.

2.6 lighting:

Most of the scenes are cool and subdued so as to emphasize the rigidity of feelings and the setting. The dim blue artificial lighting was used, especially in the scenes that precede the murders, also to emphasize the deviant ideas to become like a solid mass, with two eyes drowning in shadows Figure 4(left). On the contrary; the lighting became spread on the face without shadows at the time of the crime, so that the face appears covered in blood when he killed his colleague Figure 13 (Left). The natural lighting also varied from night to day, and daylight prevailed after the killing, to indicate the revealing of the character's bloody face and this beast come to light to mingle with society. Shadows are employed in his sitting scenes, appearing zigzag, to emphasize the general illusion of his life Figure 13 (Right).

Figure 13, The lighting on Arthur's face (Left), zigzag shadows on back curtains (Right) (Joker, 2019)

2.7 Costume Design:

The clothes are simple, relied mainly on fixed pieces that can easily change their appearance, and this change in one piece confirms the general disorder of the character, for example, you find Arthur in scenes wearing a jacket and the second putting the jacket cover on his head, and the third stripping off clothes, and this is a successful employment of clothes with developments psychological state, not forgetting the poor social level. The clown mask was employed in some scenes, such as the scene of his manager calling from the phone booth, to urge him to return to work, and although he is fired, he is still linked to his job, and also prevents the viewer from seeing his feelings after the shock, and this is intended in the general rhythm of the film, to focus on the general picture of the scene is more than sadness, to get to the idea of the subsequent bloody explosion.

2.8 Slow Rhythms:

This appears in the length of the shots, despite the rapid transition from one shot to another, and this is due to the detailed monitoring of the psychological state of the Joker's character before his character becomes more violent, and this appears in monitoring the details of places, for example in his home you see his details clearly from the entrance, kitchen, living room and bedroom, This detailed presentation of the places is important and necessary to convey the nature of the surrounding circumstances of the character, which contributed to the formation of a state of psychological strike. Also, all this spatial monitoring increases the time extension, which slows down the general rhythm in the film.

2.9 Features of the visual image of mental disorders:

The merging between the volumes of static and moving forms. Intensification of using of close and medium shots, to monitor parts of scenes architecture or details of the body. Focus on using dark tones in separate parts and levels of the image. Exaggeration of using of set design elements and accessories; To emphasize the psychological state of the character, which differs from one stage to another, for example, using in pre-crime theaters in a way that threatens chaos and disintegration. The link between the set design elements and the psychological suggestions of the personality. Using of perpendicular and intersecting lines in the form of a grid in many shots and in a variety of ways. Clear separation of depth levels of perspective.

Spontaneity reaches the stage of chaos in the arrangement of the components of the composition in the image. Diversity in the use of visual rhythms (individual and repetitive) according to the events in the scene, but individual rhythms are dominated by them, to emphasize the state of chaos and randomness. Highlighting the body composition of the psychologically disturbed personality, especially in scenes of subjectivity. Clear using of shades, whether shades of accessory items or shades of character. Merging more than one scene of different characters and places in one frame, to bring what is going on in the character's mind to reality. Putting visual solutions to show the sensory and moral situations in the image.

3. CONCLUSION

The research study is talking about the general features of mental disorder movies, using the Joker psychological disorder character. That analyzes the visual of the environment in detail, and gives the visual translation about the most important elements in the movie compositions, such as

(Mirror - Trash bins - elevator - wallpaper and stairs), this gives a different definition about its meaning. Locations and Sets are tools of filmmakers for reflecting the inner world of the character. Thus, transforming the sensual situation into a visual image, and achieving features of visual image of mental disorder.

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