

The visual language for dramas expressing psychological reality and the emotional Aspects

Prof. Safwat Abdulhaliem Ali

**Prof. of photography, Cinema and Television Dept., Faculty of Applied Arts, Helwan
University**

Prof. Wael Mohammed Anany

**Prof. of Photography, Cinema and Television Dept., Faculty of Applied Arts, Helwan
University**

Assist. Dr. Eman Abo Elazm Abd Elmged Elkalshy

**Assistant Lecturer of photography, Cinema and Television Dept., Faculty of Applied
Arts, Helwan University**

Emanaboelazm2017@gmail.com

Abstract:

The drama produced its own visual language, with its vocabulary, rules and methods, through which it managed to transcend the local language barrier. The combination of lighting, lighting, shadows, color, motion within the shot, lenses, sizes of shots, motion and angles of the camera is the vocabulary of screen language for drama. Is the primary or secondary unit of the scene, From a shot overlapping with another through the montage, the scenes are composed, the beauty of the shot and its flow or collision with the next shot and the length of the shot or shortness and limit how fast or slow the opposing emotions contained in these stills produces the meaning of what involves the directors of photography and scenes with him in the conclusion of this effect becomes his role positively in the receiving process and form at the same time, communication between him and the viewer channels through hearing and sight together.

Director of Photography is responsible for the construction of the visual method through which drama works, and expresses the human soul and the emotional aspects and presents it through his visual language, to add to it meanings, ideas and relationships and the dimensions of psychological and humanity with semiotics and symbols that explain the dramatic work and add to it.

Dramatic works that express the psychological reality and the emotional Aspects, are based on the human being with all his feelings and emotions such as joy, anxiety, sadness and any form of human feelings. Psychological state (mood) to the director of photography has a great role in the dramatic work perfectly completed.

Keywords:

visual language - drama - psychological reality - the emotional Aspects.

Research problem:

The expression is in visual language of cases of psychological disorder, or mental and neurological diseases, or psychological phenomena, or the emotional Aspects phenomena that control behavior, Resulting from repressed sensations, passionate emotions, dominant thoughts, or overwhelming feelings, which in one's mind briefly turn into Visions and forms that only the artist can express through thought and philosophy through which he employs his expressive tools for visual language, for the production of visual texts that express the psychological reality and emotional aspects.

The research problem can be summarized in: How can the psychological phenomenon be described in visual language to be used in dramas?

Research Methodology:

Descriptive analytical approach.

Research objective:

It cannot in any way, separation of the mutual influence between psychology and dramatic art, It is also not possible to separate what drama offers from works on creating concepts, because dramatic works that express the psychological reality and the emotional Aspects express using visual connotations through screen language about what is marginalized in the human soul, in accordance with a vision of introspection (deductive) combining the elements of feeling and the unconscious in visionary drafting of human problems. and that despite the wide range of creative possibilities of the so-called visual language - such as elements: Photography, sound, color, music, script, directing ...However, the employment of the use of these possibilities, different from the director of photography to another, and therefore there is no fixed reference, we can claim that all viewers of the drama work are affected (psychologically), with one effect.



Figure (1) Scene "Mahjuib" in his office and above his head "two horns", in reference to the popular description of his personality.



Figure (2) "The impossible" movie, Director of Photography Abd El-Aziz Fahmy, Dramatic expression by lighting.

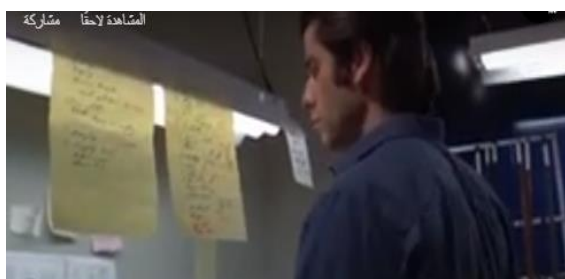


Figure (3) Film (Blow Out 1981), 360 degree shot



Figure (4) The use of the short focal length lens to express the psychological reality in film "My wife and the dog"

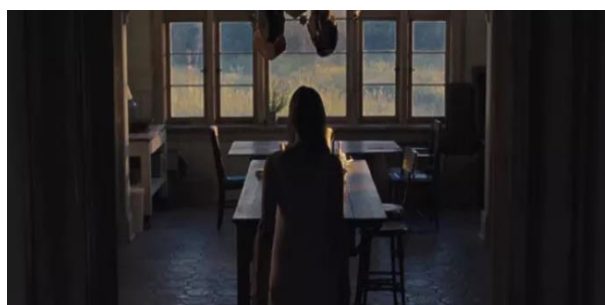


Figure (5) A close-up of Jennifer Lawrence in "Mother!" movie, and "Over-the-shoulder" of Jennifer's Mother explores her home in "Mother" movie.



Figure (6) Both high and low angle angles and their psychological semiotics.

Results:

1. Director of Photography is responsible for the construction of the visual method through which drama works, and expresses the human soul and the emotional aspects and presents it through his visual language, to add to it meanings, ideas and relationships and the dimensions of psychological and humanity with semiotics and symbols that explain the dramatic work and add to it.
2. The ability to innovate is one of the tasks of the director of photography, through the aesthetics and visual creations of the drama, such as the motion of the camera and the actor, the angle of the shot, the composition, the lighting, the size of the shot and its area and its relation to the rhythm of the event and the place.
3. The vocabulary of composition, such as line, shape, mass and space, are elements that organize and coordinate the artistic content of the picture to achieve different aesthetic, psychological and semiotics objectives.
4. Choosing the suitable angle of light for each situation has its dramatic and psychological effect, as each direction has its own impact on the features of people and the form of things, to express the psychological state.
5. Both high and low light key are used in the expression of psychological phenomenon.

6. Freud explained colors and their meanings through the psychological projections associated with it, he linked between color and sex, while Jung linked between color and libido (Psychological energy and its psychological value associated with self).
7. The lens responds psychologically to events. Lens distortions create semiotics on infinite meanings and ideas, To achieve a certain psychological or dramatic meaning or idea.
8. The choice of a specific camera angle is related to the script, meanings and content to be accessed, such as depth of field, shot size, speed of shooting, or camera movement. Any change in these elements is felt by the viewer on the screen, which attracts his attention to the event before him, which affects the visual language of the dramatic action.
9. The Director of Photography begins his work by trying to have the visual vision of the written scenario and discuss it with the director and screenwriter, trying to construct a visual structure for the work and the artistic figures by drawing the general form of illumination in the dramatic work as a whole and then in the scenes separately and the relationship of each scene with the rest of the scenes, and its relation to the rest of the vocabulary of the work of art such as decoration, style and colors, Accessories and clothing, and the rhythm of the scene itself and the general rhythm of the dramatic work, and psychological aspects building on the story of dramatic work and psychological expression in proportion to the psychological disorders of the characters within the dramatic work and the evolution of those characters.
10. Psychological state (mood) to the director of photography has a great role in the dramatic work perfectly completed. The creative process of each photographer, whether visible or hidden on the side of the subconscious, and whether this situation is related to working conditions or work or production or external circumstances, it effects on the creative of photographer in the end.

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