Imagination and cinema
(Applied to the movie Erq al-Balah)

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Abstract

Imagination is subjected to perception and all of emotions, experiences, motivations, and expectations are affecting perception. Imagination has a great role in most aspects of life and human interactions, and it appears strongly in different arts, and it cannot be limited to a specific gender, age or culture, and so imagination appears in many aspects of life, but when we talk about cinema, the matter needs to be studied. An attack that takes shape around the concept of the film's realism and that it copied or transmitted the reality, which put the movie in front of a problem when studying imagination in the movie.

Research problem: Some people questioned the extent of the imagination achieved in the cinematic experience. The film was mostly attacked by its reality, in an attempt to deny the characteristic of creativity about it, which puts the movie in a problem when training to study imagination in it, also there is no study of fiction in the film visual / audio. The importance of the research: The study of fiction in cinematic film adds an important vocabulary to the vocabulary of studying film. The study also introduces a new element to the elements of film analysis and study it during the film's structure. Research Objectives: Exploring some aspects of cinematic fiction, as studying fiction as one of the main elements of cinema that depends on its visual / audio structure. Research Methodology: Analytical descriptive approach.

Conclusions, creative imagination occupies a large part of the fabric of the film. The cinema presents this pure imagination in a visual way looks like reality. Imagination is not only related to fictional cinema, but it also appears in all types of film gender through various elements of the film and its adaptation by the creator during the movie.

Introduction:

Most of what the film has been subjected in terms of attack is crystallized around the reality of the film and that it is copying reality or transferring it, in an attempt to negate the character of creativity from it, which puts the cinematic film in a problem facing the study of imagination in it. That is a problem that the cinematic movie faced from the first day of its inception, and it was those theorists and directors who supported this concept about cinematic realism Wollen, Renoir, Barthes, and others. But there are other studies that have proven that the marker and symbolism is actually present in the film, including Robert Stam and Sandy Flitterman (3).

The study will deal with the imagination through the various elements of the film, where the imagination plays a large part of the making of the cinematic film, it depends on it greatly, and this imagination is divided into:
- Visual imagination

- Audio visualization
- Dramatic imagination (the development of events), which is called the dramatic construction.

Creativity and Imagination in the Cinematic Film:

When dealing with the film Jurassic Park (1993), the analysis cannot overlook the amount of creativity resulting from the imagination of the cinematic team, the movie completely relying on imagination, even by the actors who performed their roles without actually being with dinosaurs (Picture 1). This film also provides pictures of actors and dinosaurs who participated - as it appears in the images displayed on the screen - in real chases between them and the dinosaurs, which requires from the viewer to imagine that they are characters in the narrative fiction.

Picture No. (1)

A group of frames in the Jurassic Park movie, in which the imagination of the team appears to produce an image with this creativity and perfection representing an imagination of a reality that does not exist.

Imagine in moviegoers:

Eisenstein relied in his work on the concept of imagination and by analyzing the two most famous sequences in the most important film of his films, which is Armored and Pucker, it can be clearly seen in this sequence of breaking the plate by sailors and the beginning of the disobedience. This is a clear example of dependence on imagination for both Eisenstein and the spectator. In visualizing the idea first, then implementing it. That idea did not exist before in the cinema, which is summarized in the suggestion of a time difference from the time of the actual event if it was depicted in a traditional way. As it prolonged the actual time of the scene, by repeating and replaying a number of cadres more than once. Picture No. (3), in order to prolong the time of the actual event, this technique was discovered in addition to the cinematic experience, and it was used in many subsequent films.

Image No. (3)
Follow up on footage of the sailors from the movie Armored, showing repeated shots, extending time.

As well as what he presented in the sequence of the Odyssey Ladders in the same movie, where he re-displayed the footage of the child's carriage sliding on the Odyssey ladders for more than once to extend the time. So it appears longer than the actual time that may take the actual filming of such.

Picture No. (4)
The sliding cart appears on the stairs of the Odyssey, which was used to prolong time, as it occupied the entire time of the scene, which dealt with all the details of the resistance.

Alfred Hitchcock excelled in using his imagination to create terror to the maximum degree among the audience in the movie Psycho (1960). The scene caused a state of horror among the audience while watching inside the cinema, as the audience imagined all the details that they did not see and was terrified from (Picture No. 5).

Image No. (5)
The most terrifying scene in the movie Psycho, which shows the scream of Marin on the right and the left, the killer does not appear due to the overhead backlight.

Visual visualization as a cinematic movie

This frame in Picture No. 9 raises many questions in the mind of the viewer, why does his face appear dark, blurring all of his features? Why does she appear in the space of light? Why does

each of them occupy half of the space in the frame his face and half her body? Why does his facial expression look like this? Doesn't this picture raise the imagination of someone who watches it into a series of questions?

Picture number (9)

Araq al-Balah film analysis:

The film shows, in its beginning, how the stranger inside the hawdag persuaded the men of the village to leave with him, to leave their family and their land in exchange for something unknown. So all of them left except Ahmed and the grandfather and left the women alone in the oasis. Entering the hawdag with its mysterious stranger to the oasis, the howdag appears in the blue color associated with the sky in the form of the savior coming from the sky and who carries goodness, Image (13).

Picture number (13)

Pictures number (14)

The camera moves from the howdag among the people of the village as if it were the devil talking to their souls and seducing them with money and gold, seducing them to accept the offer made by the unknown stranger inside the howdag Picture No. (15). Increasing the direct excitement of the viewer and his questions about what that stranger inside the howdag will offer to the people of the village.

The angles of the upper and lower portraits of the hawdag support the control of the stranger inside the howdag over the situation completely. All of these codes are translated by the mind

of the viewer and make them aware of the situation and seduction and wish to know the reaction of the people.

Picture No. (15)

This sequence was not satisfied with this fantastical depiction of the stranger coming from abroad, but also appeared in all who came with him. The simple employee with his strange clothes which are larger than his size, and who lost his identity. Picture No. (16). He and his assistants with motorbikes and masks on their faces, as well as a car with a fridge that carries meat that occupies the spot clearly. As one of them stands waiting for the people to attack, Picture No. (17) and (18). The viewer realizes the reality of that car and would like the people to participate and warn them not to enter it, these men will be shipped like meat and will be eaten, which will be completely exhausting for their lives and health, in a shocking visual image to the viewer in a way that greatly excites his imagination.

Picture number (16)

Conclusions

Creative imagination occupies a large part of the film's visual / audio making as well as the drama. Cinema presents this pure imagination in a realistic-looking visual form.

Imagination is not only related to fictional cinema, but it also appears in all kinds of cinematic films through the various film elements and their creative adaptation during the film.

Two trends emerge from cinematic imagination, the first for the cinematic creator to adapt his tools and the second for the audience in decoding and interpreting codes.

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