

Dimensions of the cinematic image and its relationship to cinematic rhythm

(With the application on the movie Nasser Salah El-Din)

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Abstract:

The attractiveness of the cinematic image is created for the spectator through two basic stages, the first is in which the director, the photographer and the rest of the team of interior designers, accessories, sound engineers and others pour into all their creative energies from ideas and advanced technical methods in order for the presented film image to be formed at its desired artistic level, as for The second stage: It is related to the presentation on the cinema screen and the meaning that the viewer's reach as a result of this presentation. One of the most important elements of the film on which the style of both the director and cinematographer depends and the content of the film is the rhythm, which means the pace or the so-called repetition through which similar or different units (units) are created, and that rhythm film depends on a group of vocabulary Including montage with all its elements of time, selection, arrangement, sound and movement, whether camera movement or movement within the shot, drama and representational performance, this rhythm on which a large percentage of the success of any artwork depends. Knowing the extent of the recipient's ability to receive the cinematic image means addressing the language of the cinematic image, of which the dimensions of the image (the ratio of height and width of the cinematic staff) are what the research will propose, and they are the most important decisions that the director takes and implements with him the director of cinematography. Directly with the technique of execution and presentation. From here, the importance of research appeared in the existence of a study that clarifies the relationship between the dimensions of the cinematic image and the film rhythm, and thus adding a new term to the vocabulary of analyzing and studying the cinematic image or a new language that affects the form of creativity for the film.

Keywords:

The rhythm , the cinematic image , the picture language

Introduction :

The artistic and creative ability of the director and director of cinematography is formed in the ability of each of them to use the vocabulary of the cinematic language in shaping the artistic awareness of the spectator and interfering with the general rhythm of the film on the one hand, and on the other hand, communicating the messages of the artwork within the limits of the cinematic cadre. The cinematic staff is under the vocabulary of the language, and one of its most important functions is to show the creative process of the artistic work within those limits and to control the rest of the cinematic language vocabulary. Therefore, the conscious director and the professional director of photography make the dimensions of the cinematic image the

first thing to be determined when producing the film. Rather, it becomes more important in determining the quality of the film when developing the general idea of the work, and on the basis of this determination the rest of the work vocabulary is formed.

Research problem

There were no studies available on the importance of the dimensions of the cinematic image in being one of the vocabulary of the cinematic language. Rather, it is considered one of the most important of those vocabulary. And its importance in shaping the overall rhythm of the film.

research importance

Availability of a study showing that the dimensions of the cinematic image are one of the vocabulary of the cinematic language and the effect of those dimensions on the rhythm of the cinematic film.

research aims

- Studying the dimensions of the cinematic cadre and its relation to the cinematic language vocabulary.
- Studying the relationship between the general rhythm of the film and the dimensions of the film cadre.
- Application on one of the Egyptian Cinemascope films to clarify the relationship between rhythm and the dimensions of the cinematic cadre.

Research hypotheses:

Are the dimensions of the cinematic image considered one of the vocabulary of the language of the cinematic film?

- There is a relationship between the dimensions of the cinematic image and the rhythm of the film.

Research Methodology

To reach the research objectives, the research follows:

- Descriptive analytical method:

An analytical study showing the importance of the dimensions of the cinematic image as one of the vocabulary of the cinematic image roll and its relationship to the rhythm of the film.

Applied method:

The application on an Egyptian movie Scope Cinema to reach the objectives of the research.

research results :

- 1- The dimensions of the cinematic cadre are one of the vocabulary of the cinematic language.
- 2- There is a relationship between the rhythm of the film and the dimensions of the cinematic image.

Recommendations:

- Inclusion of the dimensions of the cinematic cadre as a single word of the cinematic language.

The necessity of providing a study that shows the relationship between the dimensions of the cinematic image and the rhythm of the film in academic studies.

The necessity of having different dimensions of the cinematic image in the film production market, especially the Egyptian market.

Search summary:

The research aims to present a study that explains the importance of the dimensions of the cinematic image as one of the cinematic visual language vocabulary and the relationship of those dimensions to the rhythm of the film. Through the application on a film with the CinemaScope system, it was found that the dimensions of the semiotic image are among the vocabulary of the cinematic visual language, and there is also a relationship between the dimensions of the cinematic image and the rhythm of the cinematic film.

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