

Concepts of stylistic analysis in the Film and the Impact elements on the Audience.

Prof. Kamal Ahmed Sherif.

Department of Photography, Cinema, and Television, Faculty of Applied Arts,
Helwan University.

kamal_sherif@a-arts.helwan.edu.eg

Prof. Wael Mohammed Anany

Department of Photography, Cinema, and Television, Faculty of Applied Arts, Helwan
University.

drwaelanany@gmail.com

Assist. Lect. Ali Khaled Ali Ewis.

Department of Photography, Cinema, and Television, Faculty of Applied Arts, Helwan
University.

aly_5aled@hotmail.com

Abstract:

Creating the cinematic mind of the cinematic world with its cars, buildings, streets and people is relatively unhelpful for the spectator's experience in most films because he experiences it in reality better, of course. But a coherent and comprehensive concept of cinematic being must be able to explain the film's objects and the film's style. In order to ultimately help the spectator to understand flexible cinematic thinking.

The idea resides inside the head of the spectator, and settles there until a particular film merges into cinematic thinking that recreates the real world of the spectator in an interesting narrative way in displaying and arranging events through the use of visual and audio effects.

Stylistic analysis concepts help us get close acquaintance with the constituent elements of cinematic form and thus our ability to know the preferences of spectators and the characteristics of the cinematic elements that influence their emotional response. In comparison between the descriptive analysis and the functional analysis, job analysis will be concerned with fewer relationships between the elements of the film, as they belong to the shape or style of the film, as it is not always that all the possible relationships between the elements contribute to the achievement of the goal of the film. Of course, if all relationships do, the functional explanation will care about them all. But that will be the exception and not the rule. This type of analysis is not only a description of the film, but an explanation of the way the film took, so this analysis increases our understanding and understanding of the work we are dealing with.

The research also discusses recent studies in cinematic music by applying two models to explain the ways in which cinematic music interacts with the spectator's psychological world, which are interpretations similar to the ones built through studies that explain visual stimuli and images in cinema.

To define the semantic functions and narrative functions of the influence of cinematic music on spectator response in light of psychoanalytic theory and cognitive science.

Key words:

(stylistic analysis, Cinematic Film, Audience).