

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

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### **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 a lot better, 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.

### **Key words:**

(stylistic analysis, Cinematic Film, Audience).

### **Introduction:**

Most of film studies and studies of science communication refer to the emotions of the cinematic response of spectators. It resembles responses to emotional real events, as if the spectator enjoys to live the events of the film as if they are being real. Says Ed Tan: The emotions that are felt by a spectator of a film is considered " Watched Emotions " compared to emotions in the real world.

We are studying the spectator from the angle of more packages, namely the role of the mind and the mental activity of spectators in response to emotions between the film and the real world, it is summarized into the role of two elements:

**First:** spectator recognition that what he sees is not real.

**Second:** awareness of the spectator that he is not able to participate or influence the events of the film by any mean.

### **Research problem:**

With the widespread of viewing movies among all age groups and social classes, the research problem centred on the need to know the preferences of spectators and the characteristics of the

cinematic elements that affect their emotional response through the concepts of stylistic analysis of the components that make up the film.

### **Research objectives:**

1. Stand on more of the details that support our ability to know the preferences of spectators and characteristics of elements of the film that affect the response of emotion than through the concepts of analysis of stylistic elements influencing on the spectator.
2. provide a study of the concepts of analysis of stylistic film, and classification of the film through the nature of visual and auditory elements.

### **Research methodology:**

The researcher followed the descriptive approach to describe the concepts of stylistic analysis in the cinematic film of the visual and audio elements to serve the content of the artwork that targets the preferences of the spectator.

### **Research hypotheses:**

1. Stylistic analysis for films leads to categorization and identification of characteristics of the films that we have analysed.
2. Descriptive analysis integrates with career analysis to determine the elements that illustrate the film features.
3. Methods of using sound and visual effects determine how indicative are the responses of spectators?!

### **1- The cinematic image, the concepts of stylistic analysis, and the elements of influence on the spectator:**

Concepts of analysis help to identify all elements forming of a film, thus our ability to know the preferences of spectators and characteristics of the elements of the film that affect the response of emotion.

The concept of style plays a different number of roles in cinema, for example, it aims at differentiating between groups of films. It is through such a method that we can talk about the style of a historic period, or school of art, or movement, even the pattern of a film. Or we deal with the concept of style to differentiate between one director and another.

But the objective for stylistic analysis may not be descriptive or taxonomically, but it may be declaratory. Which we want to explain why the movie appeared this way, and why it contained such particular elements, and why I met these elements in this form, and how it holds together parts of the film is this harmony? This type of analysis can be called the analysis of stylistic or formal elements. It is a matter of analysing the shape in the film and explaining the goal of the way in which the body was demonstrated by this film.

#### **1-1- Different concepts of stylistic analysis:**

One of the concepts of the method is being realized as a way to differentiate between groups of artworks. Many of the uses of the concept of method aim to develop a set of films in front of groups to distinguish between them. It also distinguished between the important and different types of:

- **Film schools and movements** such as: (Italian neo- realism, French new wave, structural cinema, and Duma 95).
- Making films at specific **intervals of time** -, such as: (movies silent cinema, and seventies movies).
- **Filming Style** such as: (movies murder, knife stabbing, movies thrill of espionage, and film music).
- **Methods of nationalism**, such as: (Cinema of Hong Kong, and the cinema of India).
- **Rating Business profile** business group, director, screenplay writer, film photography, decor, or fashion designer, or special art influences.

### **1-2- The concept of style in a specific cinematic work:**

Despite that analysis of film focuses on differentiating between groups of films, it can be directed also to the movie's individual.

In general, the method is the method of execution that is the work of something that, in this interpretation, is the analysis of the stylistic film that deals with how the formation or construction of the form of this film, not only with regard to sources of technology of equipment imaging and lighting, but also with regard to the design and composition of the picture and Mezzanine internal motion and external configurations, that such analysis, takes the form of the film as a subject of research . Of course, we have to realize that this method does not clarify the nature or style of a specific film; However, unless we go deeper in the way of which to understand the concept of shape.

### **1-3- Stylistic analysis of the figure:**

We discuss the following assumptions of two methods which became public, and the problems of each of them in an attempt to understand or conduct analysis of the stylistic form Film:

**First method:** It is placed in a position inconsistent with the content.

**The second method:** Is thinking in the form of the film as what contains the content of the film, the way that contains a bottle of liquid inside and giving it a form.

#### **1-3-1- Descriptive analysis:**

The descriptive analysis of the cinematic form is comprehensive and not specified. It puts in mind all elements of the film and their relationship with each other as parts of the work form. In the field of cinematic analysis, the descriptive interpretation does not give preference to one relationship over the other. For this reason, there seems to be no interpretation of a description appropriate for actor to practice the process of analysis of stylistics, and so what do we expect the most out of these analyses? We expect it to have an interpretative dimension.

#### **1-3-2- Job Analysis:**

Interpretation career is interpreted selectively to help us to understand the film. The interpretation of descriptive form film is closer to the imagination because we are trying to focus on all parts including the parts that are not impressive or even intended.

## **2- Cinematic music and perceptual psychoanalysis of the spectator:**

Modern studies in film music by applying two models to explain the ways in which the music of a film can interact with the world of psychological spectators, which interpretations of similar previous interpretations that were built through studies that explained pictures and visual stimuli in cinema:

**Form I:** describes the integration of emotional and functional tag for music cinema, through psychological analysis of Freud and Lucan.

**Form II:** explains the dimensions affecting emotions and functions of narrative music film through the framework of the philosophy of perception.

These two models refer to what extent can music in the cinema fulfil the functions of being narrative, in a way that a spectator is not aware of them. The destination here is that music in general give some of aesthetical pleasures and the significance of emotion, but in cinema it works in a completely different way.

### **Results:**

- 1- Standing on more details that support our ability to know the preferences and characteristics of cinematic elements that affect their response through the concepts of stubborn analysing and the effects on the spectator.
2. The analytical analysis integrates with career analysis to determine the elements that illustrate film features, but the functional analysis of our ability to identify film ratings through the nature of visual and audio elements.
3. The concepts of originality will help better to identify the component of film forms in a more influential manner, thus increasing our ability to know the preferences and characteristics of cinematic elements that affect their response.

### **Recommendations:**

1. **Create an** interest in doing more in- depth studies about the concepts of analysis of stylistic in movies and films and elements of influence on the spectator, in order to stand on more of the details that help to choose visual and audio materials – that serve concept and content, and targeting preferences of spectators.

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