"Experience" as an entrance for studying cinematic Language

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Abstract

Experience is an entrance to study humane behavior, one of the forms of this behavior is the artistic product. Any idea isn't just some theoretical experiences that present inside the mind but it is a collection of practical, experimental experiences that were produced as a result of human dealing with his surrounding environment and his trials to adapt to it. So experience is the trial to utilize ideas as assisting tools which help in compatibility with life. A movie is an artistic product that is created from the experience of team work who produced it, also it depends on the viewer experience as a receiver for this work. Experience of team work includes both technical experience resulting from study, and life experience gained from interaction with the surrounding environment. Viewer experience about cinema is a result of his repeated views of film and context of his daily life. Cinematic image at special works is encrypted with signs and codes which form the entire cinematic language with its general shape. Those codes that are created by the team work. Double experience works for both viewer and team work to create a common space between them that allow decoding which cause a successful communication.

The research problem appears in the unavailability of study around the progress of cinema history as a visual experience. Awareness by cinematic experience and realizing it, is considered a problem that hasn't been discussed before, at any previous study. Which ask certain questions:

- Are we receiving cinematic work "movies" with or without conscious?
- Do movie makers depend on historical cinematic experience from previous movies or depend on general humane experiences?
- How audience depend on their experiences in classifying the movie at the first minutes of it?
- What distinguish our experience with cinematic movies?

The research significance is that cinema is one of the most important fields of arts that influences society. If experience is an entrance to study humane behavior, so it's indeed an entrance to explain and study film experience and viewer ability to decode visual codes of cinematic image from first moments of the film and their abilities to decode independent codes inside scenes. **The research aims** to introduce an analysis for visual elements of the film with what suits the viewer accumulated experience from his life experiments that he has witnessed as well. As it contributes in making experience an aware entrance that can be relied on in movie making. The research explains, analyze and study what's beyond the movie (as a direct product) depending on the concept of experience to both the viewer and film maker. Study of cinema history "as an experience" from reality (movies/ experiences) and introducing a study that explains cinematic work as an "experience". The research follows inferential, descriptive methodology.

Key words:
experience – cognition- awareness- knowledge – film experience.

Introduction:

Consistency is such an impossible idea to be realized or even imagined in life, which in return is characterized with its variable nature. That changing nature is what pushed human being to continuously changes. Human is in a continuous state of interaction with the surrounding environment, with unstoppable trials to adapt to it. So a humane experience was created, that current of humane experience caused the experience to turn into an entrance to study human behavior in tolerating genes of human evolution since the beginning of time till now. What distinguish the humane experience current the most; that it is an experience which never separated between mind and execution (work), any idea if it was trapped theoretically inside the mind only, it will become as if it wasn't there, in order to has an existence, it should be accomplished somehow in an experiment or some kind of product.

Artistic product is one of the forms of manifesting humane experience in the form of an artistic work. Movie or a film is an artistic product that is resulting from gained and accumulative experience inside the team work who produced it, depending on the audience experience as a receiver. The experience of the team work includes both sides of technical experience resulting from study and gained life experience from their interaction with the surrounding environment. The audience experience is resulting from repetitive observations of films and the context of his daily life, it is an experience which cannot be separated from his life experiences, which is about to be discussed in the research theses.

Cinema is one of the most influential field of arts in the society. Cinematic images in special and unique works are coded with codes and signs which form the cinematic language with its general shape. Those codes are created by the team work who includes for example; director of cinematography (responsible for lighting and film colors) who is fully aware of how to load his optic image with those coded signs, and how audience will receive them, director of cinematography does that with full conscious or depending on his own private experience in transferring meanings which he does automatically. That double experience at both viewer and director of cinematography is what creates a common space between them allow decoding of the codes.

Certainly degree of coding inside the optic image varies from one film to the other but they all depend on the viewer visual experiences even at its simplest forms (degrees).

The research uses the expression of film or cinematic experiment to represent the experience that audience pass through inside the show room during the film display with what it carries from explanation, awareness and cognition. Research adopts the concept of "cinema is an experiment which adds to cognition, knowledge and awareness of the viewer, thus his experiences".

conclusion

-cinema is a visual world based on experience, without experience there will be no watch or observation. Cinematic experience leads to behavioral change. It is a chain of experiences, an

accumulative, renewable and streaming current that is moving forward in a way that each experience leads to the other and influences it.

- Movie is an aware, sensual experiment that audience intentionally and unintentionally pay attention to its vocabularies through technical and artistic ways of achieving them.

- The state of uniting with movie's characters creates a sensual cognition parallel to reality (fake), as it presents an additional sensual experiment that is added to the original ones that the viewer has in life.

- Building a cinematic experience along its history has created audience's acceptance (visual and intellectual) for those types of movies that handle subjects which are away from reality.

- The process of visual cognition follows awareness of the components of cinematic image. When viewer becomes aware of emotions, struggles, what's inside characters, etc. inside incidences of the movie.

- Cinema is an artistic work that is capable of handling subjects that can't exist in reality, whether by reducing or elongating time, or time travel to the past or towards the future, or through subjects that are impossible to achieve, which add an experience to the viewer that he hasn't lived and never will. So it adds manifested, unique visual awareness about incidences we have never been through and approaches distances we haven't walked, carries us to times we have never seen.

- Cinematic movie is a work that is introduced with full awareness and has a purpose that has been previously planned for by the team work. Depends on life experiences and gained expertise from study and practice experiences.

- Audience identify the cinematic moment displayed in front of him during certain time/ place, this recognition is the result of spatial/ time organized experience, that experience happens at that present moment and it's not an independent moment with no past, it's an evolved, living experience that has a past of gained visual experience and has a future.

Photos

Images no. (1) The photos collection shows the longitudinal lines that cause tension and anxiety to audience, and blockade the movie main characters.

Images no. (2). Use of fog which presents an unexplained and incomprehensible mystery. Viewer throughout the whole incidences has no logical reason for it. Which lead to layer of low key light and high contrast, with soft lighting and low saturated colors slanted to shades of grey that add a feeling of depression and mystery, in particular with the presence of the fog.

Images no. (3) Use of lighting units that are spread inside the location without allowing them to give enough lighting to see beyond incidences. We do watch the scene with its details but the use of low lighting layer and low contrast level. It was noticed that external daylight which was radiating from the windows was neutral with low satisfaction. Images (3) add an atmosphere of mystery to the scenes

Images no. (4). The use of green and blue colors throughout most scenes of the movie. Or décors that tend to use the unjustified spaces of voids presented inside that movie and when interspersed with other elements, they are always vague, unclear and unjustified as well.

Image no. (5) An image from the movie "The Cabinet of Dr. Caligari" which shows the deformity in perspective and lines.

Images no. (6)

*An image from the movie "Avatar" where an unusual visual experience was introduced, we have never seen it before in previous movies nor in life.

Image no. (7)

*An image from the movie "Titanic" the movie introduced an experience to the audience mind that was never seen before even if it was achieved with pure technicality. When audience witness Titanic breaks into 2 halves on the screen, they had previous knowledge about the history of the ship and how the passengers died but yet they were amazed and a visual image was added to their experience of how a huge ship could drown in the middle of the ocean between glaciers.

*Image (b) from the movie "The Matrix"
Image (b) which presented the absolute idea of Plato's cave

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