

The Interrelationship between mise-en-scene camera movement in the visual image with cinematic decoration as an element of scenography - Case study of "Kira and the Jinn" movie

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Abstract:

Scenography is the spatial environment of a cinematic presentation, represented by visual elements and special effects. It is the art that defines ideas and perceptions in order to give meaning to the cinematic space, and forms its data according to a unified vision and visual formations that include spatial and temporal connotations that have the ability to generate the semantics of the dramatic text. It is a plastic art that works to create a visual system in the space of the shot. It is a constructive process based on the dimensions and depth of the shot. It is considered a real tool for plastic and creative expression through how its elements are composed and arranged in that space. This arrangement constitutes a special visual language for the cinematic film capable of enhancing the visual experience between Receiver and film. The essence of scenography is to create visual discourse and aesthetic visual translation capable of conveying the dramatic message. Considering that both the mise-en-scene of the external movement of the film and the cinematic decoration are elements of the stenographic formation that are built within the space of the shot, there is therefore a relationship linking them together to achieve the directorial vision and achieve the dramatic goal.

The study ends by applying the two elements of scenography to some scenes from the movie "Kira Wal Jinn" to reach the construction of the space of the shot and find the relationship that connects the two previous elements to obtain an ideal, aesthetic visual image.

Results: The art of scenography is derived from theatre, but it is not limited to it. Scenography can be applied to the empty space of the cinematic shot, and its elements are formed from the elements of forming the cinematic shot. The construction of a cinematic shot is based on combining all the elements of scenographic formation that contribute to producing a distinctive cinematic shot. -By applying scenography in shaping the cinematic shot, we obtain a visual image that rises to ideality from an aesthetic standpoint and from the standpoint of achieving its dramatic goal. -Using mise-en-scene by defining the camera movement lines within the shot achieves professionalism in building the composition of the cinematic shot. -There is a clear relationship between camera movement and cinematic decoration, resulting in a visual formation capable of conveying the dramatic message to the recipient. - Through the analytical study of the movie "Kira and El Gin", it was concluded that there is a close relationship between the mise-en-scene of camera movement and the cinematic decor through the following: - The cinematic decor of the movie was distinguished by visual dazzle and the success of the set designer in expressing Egypt in this historical era through the accuracy of architectural details and the vocabulary and elements of interior design in a real, uncontrived atmosphere that convinced the viewer of realism. - He succeeded in distributing the blocks, movement lines and characters within the shot space. Which completely changes when the camera moves from one place to another. - He succeeded in expressing the lighting, as the lighting at that time was characterized by weak lighting, so the lighting appeared real and not artificial. - He succeeded in preparing a suitable internal space in the interior scenes that were characterized by a small space with a large number of characters and not obstructing the camera movement. The viewer did not feel the cramped space, but he felt that there was smoothness in the movement from one character to another. - The camera movement was characterized by diversity between fast and slow movement in one scene. -The camera movement was characterized by expressing symbolic meanings and connotations to convey a specific message to the recipient. -The director of photography succeeded in expressing through the camera the complete transfer of feelings to the recipient, such as the spirit of romance, action, many clashes, sadness and joy. -The director of photography was able to maintain the beauty of the visual image completely.

Keywords:

Mise-en-scène, cinema decoration, scenography, Film making

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