

Original Research Article

**Phenomenological Function of Formal Elements of the Cinema
(With Emphasis on Husserl's Phenomenology)***Mohammad Reza Faqih Habibi¹, Ali Sheikh Mehdi^{2**}, Maryam Bakhtiarian³

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Abstract

Problem statement: Among the components of the phenomenological approach, the epochē is the element that carries the methodological aspect of this approach more than other components. On the other hand, a movie has full of form elements that can affect the audience's perception, whether or not they are used or how each of these elements is used. This research tries to deal with the phenomenological encounter with the object through the medium of cinema and a movie.

Research objective: The research purpose is to examine the possibility of the phenomenological reduction of external objects and aesthetic objects through cinema and a movie.

Research method: The article with an analytical method among the components of phenomenology has highlighted its only methodological element, epochē. Then, with a descriptive-analytical method, it measures the ratio of all the formal elements in a movie with the epochē.

Conclusion: The article shows that there is a possibility of phenomenological reduction of the external objects through a movie and this possibility is realized in the first way in the aesthetic objects.

The article introduces "Epochē" as the only tool of phenomenological reduction. It discusses the possibility of phenomenology through the movie, concludes that such a thing is available through the formal elements of the movie, and then looks into this possibility. First, it highlights the formal structural elements and explains the appropriateness of the phenomenological approach in selecting each structural element and using them. Next, it points to the non-structural formal elements separately and examines how to implement these formal elements to epochē objects as much as possible. The article shows that although it is possible to epochē an external object through a movie, this epochē is considered a second-hand method in epistemology. In contrast, in the field of aesthetics and its related objects, they are regarded as a first-hand encounter.

Keywords: *Epochē, Formal, Intentionality, Movie, Object, Phenomenology.*

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Introduction

In Husserl's phenomenology, although works of art are mimesis, whether paintings or movies, they are not a representation of an external object, but a representation of an individual experience. In this way, while preserving realism, we also protect the possibilities that Casebier emphasizes while facing phenomenology and movie and taking advantage of its novel fruits (Casebier, 1991, 4-6).

The article's title defines the "function" as an outlook toward a movie as a tool for phenomenological narrative. Of course, not necessarily the phenomenology of the object, but the perception phenomenology of an object, including those of aesthetic objects.

The addition of the word "cinematic" or even "phenomenal" to the "object" that will follow in the subsequent two headings reminds us that after completing the phenomenological process and after picturing the object in the movie, we are dealing with another object. The word "object" itself is also reminiscent of a permanent relationship with an external object.

Top of form

• Bottom of Form

In an interview with Roger Stephen, Bresson states: "It is possible that cinema, as opposed to cinematography, will continue to exist. There's no reason for cinema as entertainment to stop existing. Still, I believe firmly in serious cinematographic art, which would not be entertainment, which would be, on the contrary, a means of engaging things more profoundly, an in-depth study of things, of people, and perhaps a means of discovery" (Bresson, 2016, 177). Even hearing this claim persuades the researcher to look for the ratio between movies and phenomenology. Because phenomenology also decodes and reaches the object's essence, it's a kind of examination of objects through epochē. A fundamental question here is what we mean

by "object"? Do we mean content? Or does it mean an external and tangible object in a cinematic frame? Or anything else. I believe in the separation of form and content in terms of a work of art analysis and its oneness in the outside world. But here, we continue the discussion; regardless of what the cinematic object can be, we have chosen such a concept for the narrative and phenomenology of an "external object" in a movie for the three following reasons: First, the object is an "external object" in common sense, but here we are not supposed to discuss it, therefore we adhere to common sense. Second, the external object is the most molecular cinematic element. This assumption facilitates a minimal understanding of what we mean, i.e., the possibility of understanding a phenomenon through a movie. Third, (speaking of the phenomenological possibility through a movie), if we first seek and prove this possibility in the field of epistemology (the phenomenological possibility of an external object), we will pave the way for any encounter in other areas of perception.

In our discussion regarding the formal components affecting the phenomenological narrative, we do not examine hypertextual elements such as the effects of a work's critiques, the author's life experience, or the other works' effects.

Classical Phenomenology

Is phenomenology a method or an analysis of the awareness process? Unlike always considered prescribed methods, analysis is commonly known as a descriptive approach. (Method always has a prescribed aspect while analysis has a descriptive proposition). Since both systems are widely ascribed to phenomenology, we must first shed light on them.

We know that phenomenology leads to phenomenological reduction by intentionality, epochē, and intuition as its elements, but a question remains. Are all of them methodological

components? (This is what makes phenomenology highly complicated). Ignoring this difference creates some parts of these complexities.

Husserl believed that awareness couldn't be empty of intentionality, which indicates intentionality is a descriptive aspect of phenomenology. Because we always find intentionality with or without any methods (Hopkins, 1991, 63). Intentionality helps us reassume our human condition as agents of truth (Sokolowski, 2000, 12). Spiegelberg enumerates four components of intentionality: intention objectivates, unifies, relates, and constitutes. All these items exist even if the phenomenological method is not used; thus phenomenological approach guarantees merely the validity of the elements above. This means intentionality is purely descriptive (Spiegelberg, 1994, 98-99).

Any intentionality leads to intuition. However, turning a sensory intuition into an eidetic intuition, the last stage of phenomenological reduction is a descriptive state of a subject when the phenomenological method is applied. So eidetic intuition is also the result of using the technique, not the method itself.

In Husserl's phenomenology, the triple types of reduction (Transcendental reduction, Eidetic reduction, and Phenomenological reduction) are just the descriptive aspect of the awareness process that may coincide (Drummond, 1975, 48). We use three terms to analyze it.

Therefore, only one epochē remained. Epochē is like cartesian doubt, which desires to make clearness and distinctness intentionality for approaching the eidetic intuition and reaching phenomenological reduction as the goal of phenomenology.

Art phenomenologists show us the necessity of deleting any assumptions in art phenomenology and also reducing art phenomena to essence. They discuss empathy for an original feature of art universe understanding too. But they don't attend to artworks' formal elements and

phenomenological function in any art medium. In this article, we discuss this possibility through formal elements of a movie.

Apperception

Apperception is unconscious intentionality. E.g., when we look around with a stain on our glasses, we see the world through the stain without conscious attention. So, we call this kind of intentionality Apperception (Casebier, 1991, 13). Many contemporary theories of movies argue the movie is a sequence of images and sounds and ignores the difference between two kinds of intentionality. When we watch a movie, we comprehend a series of images and sounds as Apperception, and we perceive many other elements, like characters, fiction, or what else as conscious intentionality (ibid., 34-35).

Therefore, we can go beyond the images and sounds and make whatever perception we want. As Noel Carol said, we can learn Apperception easier than language. As a result, we can perceive narrative, special senses, etc., as intentionality from our perspective (Carrol, 1985, 83).

The first step for epochē as a phenomenological method is the epochē of psychological affairs. And since there are many formal elements in the movie leading to many subconscious effects, one of our goals is to identify and delete the subconscious functions of the movie's formal elements (which are perceived as Apperception) to achieve the purest intuition.

Epochē

"I must lose the world by epochē" (Husserl, 1999, 157).

Husserl uses the epochē term in the sense of suspension of existence and non-being objects as the first step of the phenomenological method to put aside the natural point of view that Brentano had stated. We should abandon all beliefs that depend on them. We not only epochē the being but epochēing any kind of being consequences.

Thus, epochēe is our only tool of methodology. We use it to measure all elements. We try to show which of the formal cinematic elements can increase or decrease the possibility of epochē and thus measure our distance or closeness to the phenomenological point of view.

Place of “External Object” in Phenomenological Reduction

Husserl stated his opposition to objectivity in any way possible, but we must consider this opposition to Brentano and his physiological psychology. He tried to free phenomenology from the facts depending on the organism (Spiegelberg, 1994, 133 – 134). He was aware of the performative effect of psych on perception and accepted the subject’s perspective. The way to determine the noema in Husserl’s viewpoint is by paying attention to the role of the mind in making it. However, we should know an object is independent of us. He accepted the effects of sensory data and how our relation to objects undoubtedly made noema (Casebier, 1991, 17). In Husserl’s view, both human states and precepted external objects are actual but independent of each other and establish the relation (ibid., 15-17). That’s why phenomenology is a realistic point of view in epistemology.

The perception burden of the relation between object and subject is on epochēe. The subject is never empty of an object. This means there is a continual relationship between them. In our interpretation object is rebuilt in phenomenological progress¹.

In the last step of the second part of Cartesian Meditations, Husserl shows us transcendental subjective isn’t chaos, and there is a relation between the transcendental ego and object with unit structure. But the main drawback in Husserl is taking the intersubjectivity structure as a pre-assumption that he didn’t challenge:

“Transcendental subjectivity is not a chaos of intentional processes. Moreover, it is not a chaos

of types of constitution, each organized in itself by its relation to a kind or a form of intentional objects. In other words, the allness of objects and types of objects conceivable for me ... is no chaos; and correlatively, the allness of the types of the infinite multiplicities, the types corresponding to types of objects, is not chaos; either” (Husserl, 1999, 54).

External Object Place in Movie

As was pointed out, epochēe is the primary phenomenology tool. And if we want to follow epochēe in any art medium, we should find it in its forms because the form is an instrument of narrative. After explaining the relationship between objects and subjects, we should continue demonstrating this relationship in the movie. Then, we must highlight these differences between objects and movies so that we will bracket the Apparatus of cinema and approach more pure intuition.

Differences Between the External Object and Cinematic Objects

- The world around us is offered purposelessly, but a movie always sees the director behind itself, and every image and sound is selected from his or her perspective (Stephenson, 1976, 32).
- In a movie, we perceive the world with five senses but reduce them to two senses: vision and hearing (ibid., 33).
- Although the circle of selecting images and sounds is limited, the selection extent of images and sounds in the external world is more (ibid.).
- We have three-dimensional perception in the external world and two-dimensional perception in a movie (ibid.).
- How lenses focus is different from eyes focus (ibid., 33-34).
- Camera movements aren’t the same as head movements (ibid., 34).
- We perceive time and place as two connected factors in the external world but contract them by editing (ibid., 64 - 65).

- Changing the shots and their sizes from shot to shot is an effortless task, unlike in the external world, where this transfer is very time-consuming (*ibid.*, 73).
- The external world embraces us, but cinematic frames stay in front of our eyes in a rectangle frame. Framing determines cinematic fact limits (*ibid.*, 83).
- We can use slow and fast motion, and fixed frames, unlike in the real world (*ibid.*, 98 - 100).
- Professional recorders record some sounds while we can't hear them in real situations (*ibid.*, 200).

Similarities of External Objects and Cinematic Objects

Bazin recognizes two kinds of filmmakers: The group believing in facts and those who consider images. E.g. Piat is in group one and Godard is in group two. After the recognition, Bazin emphasizes that cinema's highest degree of realistic visual evolution occurs. This is what is called the "Apparatus theory" of cinema. He acknowledges photography as the Mummy of the time and cinema as its objectivity (*Bonitzer, 1985, 11*). The Apparatus theory makes us understand that object and the movie has such a trusted relation that the symptom structure of cinema happens for spectators in the form of Apperception.

There are two kinds of polar points of view:

1. Cinematographic Apparatus is completely ideologic. So, holding every relation between objects and facts is impossible for the camera.
2. Cinematographic Apparatus is neutral in terms of ideology. The Apparatus recreate mechanical eye perception (*ibid.*, 3-4).

None of these approaches should be interpreted radically. Though the first view denies objective relation, it doesn't deny any relation to facts and considers symbolic connection. The second view also knows that delusion and disorder of the five senses might happen in real life, let alone in a

movie. So, the possibility of making errors is not rejected. And the possibility of sensory error doesn't lead to non-objective Apparatus (*ibid.*, 11-13).

The second group forgets that the camera isn't the cinema screen even if we consider the camera as the eye. Screens create different figurative images with dramatic functions with the basics of visual literacy. Simply, screening a movie is different from shooting a movie (*ibid.*, 6). Nevertheless, the objects are stuck to the camera. A bit of fact always exists in photographic and cinematic images that transcend any figuration (*ibid.*, 12-14).

Recreating Cinematic Objects

It is clear that cinematic objects are neither external objects themselves nor lack anything unrelated to them. This is the place where phenomenology and movie get to approach each other. All of the differences between the movie and the external world show us that this relationship is not complete and also suggest that this relationship never reaches zero (*ibid.*, 25). Among arts, cinema has the best relation to reality, even more than photography. Because movement is in the real world and movies, that makes a powerful Apparatus for cinema, especially in some kinds of human perception identified in aesthetics, not epistemology.

To clarify the issue, we remind you of the difference between epistemology and aesthetic categories. In epistemology, we should cross the objects across that determined categories. But since aesthetics categories are for objects that fall out of epistemology by not being placed under its categories, As Kant has claimed, we can and should choose objects in the cinematic narrative that relate to aesthetics categories. A movie has movement, and movements show becoming. It helps us to describe some human aesthetics perceptions phenomenologically, getting rid of cumbersome epistemology categories or even ethical ones.

Therefore, if someone tells us that they accept the phenomenological function of the movie but as a non-original function because the distance of the movie from facts and scientific descriptions is some level higher than cinematic ones, we can answer that they are correct, but only in objects that we have to bring under epistemology categories.

We use external objects just to prove the possibility of this function through formal elements of cinema. E.g., if a movie regards the absurd life of a human as an object and uses formal cinematic elements for phenomenological description in the aesthetics area, then the original encounter happens because an epistemological meeting is impossible. In fact, we gain knowledge in epistemology, but in aesthetic objects, we experience a kind of aesthetic perception. Such as some objects that challenge our sublime perceptions.

Could Formal Elements of Movie Epochēe “Being”?

At a glance, according to what was pointed out, the answer is clear: yes. We encounter cinematic objects, not external objects, and we need to epochēe their being and requirements. But if it is said:

1. Existence of cinema’s powerful Apparatus itself assures you to discuss the phenomenological function of cinema. So, at least, you should try to show us that there is an epochēe possibility of “being” by formal elements of the movie and its narrative structures.
2. If you answer the first question, we can move to the next one. Is there a cinematic being? If so, should we epochēe them?

To answer the first question, we can say: yes. Narrative structure and formal elements can epochēe being and its requirements systematically. Like epochēe in our mental perception process in epistemology, cinema’s formal elements help us to reach the epochēe as

tools of epochēe, although in the face of external objects is a non-original encounter.

To reply to the second one, we should know cinematic beings. We can consider it as a function of cinematic objects in narrative structure and formal elements that unite the form of cinematic objects’ universe. Consequently, the answer is “yes,” too. E.g., if we delete a function of cinematic objects picturing them. At the same time, we separate them from another narrative universe; we bracket one of the cinematic existence requirements of the cinematic objects.

Formal elements of the movie as a tool of epochēe

• Structural, formal components

What we mean by structural components is the components that are general and form-makers in the artwork. Here we study them concerning intentionality, intuition, and especially epochēe. We show how these components affect the clearness and distinctness of our object perception, and as a result, we get the phenomenological intuition (Fig. 1).

• Dramatic structure

We know dramatic structure elements and their effects on the audience’s unconsciousness by archetypes. We want to note the negative role of this from the phenomenological point of view. We do not try to devalue it at all. The main problem is the power of dramatic structure that takes away epochēe possibility from us in many cases. If the structure is formed correctly, we empathize with the characters, which means we are affected unconsciously, and we go wherever the filmmaker and his writer want. They try to influence the audience with empathy, as Aristotle stated in his poetics, and they don’t want to affect the audience consciously; they just want to experience Catharsis. The phenomenology area is conscious, and each unconscious element disrupts this area. In dramatic stories, we experience what happens to characters on a smaller scale. This powerful

function of the structure and Aristotle's goal in poetics is very far from that of phenomenology. Suppose we assume that there is a possibility of a phenomenological point of view in dramatic works despite the unconscious authority of that. In that case, it is limited to items in which the audience's experience becomes our objects to narrate.

Another point we should remember about this structure is "being non-cinematic." We have known it as an element of theatre and literature. That means the structure is a non-cinematic element used in the movie.

Maybe it is thought dramatic structure (Having story elements such as characterization, conflict, ending, etc) in cinema differs from theatre and literature. But it's clear that in fictional movies, we find the elements with all elements and functions that we have known in theatre. So, I believe what people in the world know as a fiction movie is a theatre that is recorded by a playful and exciting camera. Even acting in this type of movie (fiction) comes from theatre, and only some techniques are added. I know there is a special kind of acting in cinema but not in the movies we see on the screen nowadays. We can see some of these types of acting in the works of some filmmakers like Bresson, Bela Tarr, and Kiarostami. For example, At the end of Kiarostami's *Like Someone In Love* (2012), the movie ends when the conflict starts, or in *24 Frames* (2017) of Him, we couldn't find characterization, conflict, and ending. Using the camera and big complicated production doesn't turn the work into a movie. The goal of today's movies is the same Catharsis that theater pursued 2,500 years ago. Therefore, the dramatic structure with those powerful unconscious effects is the main obstacle to the phenomenological encounter in the movie.

• Minimalism

As we know, our main objective is to epochē by formal cinematic elements. So, we should find the phenomenological aspect of these elements

to separate this from other aspects and functions. Minimalism is a property that, if added to every formal element, can make it more potential for e. Indeed, simplicity helps epochē if complexity isn't considered an object of phenomenology itself. e.g., naive *Mise-en-scène* and shooting script or not-so-fast editing help us to concentrate on our object in particular. So, Minimalism grows up our perception into clearness and distinctness intuition.

Kiarostami was a minimal and natural director; by removing a big production and eliminating common acting exercises, and used real locations and people as actors to make his movie. You can see this in most of his movies, like the *Koker* trilogy (1991-1994).

One question could be asked. If we delete as many items as possible, is there anything left as art? Is it enough if we place the camera in a situation and press the record button? The answer is yes. It will remain the same as in other minimal art. Furthermore, what happens in front of the camera cannot be unrepeatable more often in this style. E.g., Is the conversation between the boy and his mother in the car in *Ten* of Kiarostami repeatable? His naturalistic approach makes this very unlikely. In many intellectual traditions, these simple but unrepeatable events are called "impossibly easy." Therefore, this simplicity can not harm the artistic aspect of the movie.

• Defamiliarization

Defamiliarization or *Ostranenie* is a formal aspect of every artwork in Formalism that makes it more artistic surly. This formal element can help us to distinguish objects and changes our intentionality or quality of intentionality by this element that launches a game in our mind. Every element can make Defamiliarization that goes back to the artist's creativity. It should be noted that Defamiliarization does not necessarily lead to clearness and distinctness. Conversely, almost always, it leads to complexity. Complexity in many situations has an aesthetic aspect, and the

goal of artworks isn't just phenomenological. As a result, if Defamiliarization creates higher quality intentionality (creates mental activity) and clear intentionality, it is a perfect tool to achieve distinctness intentionality because it moves passivity of the mind towards movement in the Defamiliarization process.

• **Metaphor, metonymy and iham**

Every formal element can be used as a Metaphor, Metonymy, Iham, or contrast, which I will discuss in the next title. They are the primary tools for Defamiliarization. A metaphor is a term or image used in non-actual meaning with similarity to the actual definition, while both have the possibility of being understood. Metonymy is like Metaphor, except there isn't the possibility of the true meaning. It manifests itself in sentences and the whole image and shot, not in a word or component of one image and scene. And the Iham is a word or image with two actual meanings, one is a close meaning and the other the far, and we use it while both senses are possible.

The common element of them is ambiguity. Ambiguity makes the aesthetic aspect. Now, we should clarify the relationship to phenomenology. As regards phenomenology following Descartes's goals, clearness and distinctness are the main factors for this view. So, at first glance, we must delete them when we want to have a phenomenological perspective. But if we look deeply at Metaphor and Metonymy, given that we indicate meaning that we wish to, both of which can lead to Defamiliarization (whose effect on intentionality I pointed out). Therefore, the phenomenological point of view will not be harmed by using them, and they almost always leave more impact on the quality of intentionality through an aesthetic approach. E.g. Sokurov, in *Mother and Son* (1997), picturing old trees and their trunk texture make a Metaphor of archaism, and the audiences gain more intentionality by

discovering the Metaphor due to the mental activity.

Although Iham gains its aesthetic function from making doubt, it doesn't have a phenomenological function. Except in cases where Iham and doubt are our phenomena.

• **Contrast**

The contrast, in most cases, plays a separator role, making the object clear for us. Contrast exists in many various elements. We can see in screenplays, their characterization, other fiction elements, colors, sounds, lights, acting, etc. Color and light contrast like the love (2015) of Gaspar Noe and characterization contrast such as *About Eli* (2009) for Asghar Farhadi. Therefore, using contrast is a way of using some formal elements to help with phenomenological understanding and its method, which means epochē, because of its high power of distinguishing.

• **Artistic style**

Artistic style means some predetermined rules that lead to the necessary existence or non-existence of some elements or emphasize a particular way the component should be. An artist chooses them and forces himself or herself to work within those frameworks. E.g., if a director decides to keep the ten commandments of Dogme 95, she or he will make a different movie. The Artistic style is indeed structural, but we discuss all formal elements existing in many various styles separately. Therefore, it is neither necessary nor possible.

These structural components govern non-structural components. Discussing structural components is enough for some non-structural components, like special effects, flashbacks, flash forward, and dimensions of cinema screens. They are so related to the objects that discussing how individual application of each is useless. Therefore, we can emphasize some of the formal features we pointed out, which are independent of formal structural components.

Non-Structural Formal Components

• Acting

Among the acting patterns, the classic one always tries to create the spectator's empathy with characters through all the facilities at its disposal. And Brecht's form of acting, unlike Aristotle's point of view and empathy, tries to create a distance between characters' inner emotions. Audiences should never forget that they are watching a play. He wants them not to drown in the theater and keep their awareness alive. Then we can put any other kinds of acting theories. Realistic like Artaud and Grotowski, and non-realistic approaches like Brecht in these two theories.

Our goal in a phenomenological way may not be the same as Brecht's but similar to his. We seek and delete every psychological effect to access phenomenology reduction. In another way, we see it in most of Bresson's movies like *A Man Escaped* (1954). He tries to concentrate on the situation and not empathize with the character and even not on narrative suspension. So, in most cases, we should choose the method taking us away from empathy, unless in cases the director decides to do phenomenology on the audience's reactions to experiencing the character's situations. Brecht wanted to achieve rational encounters to move his political purpose ahead, and we want to epochée to realize objects in the phenomenological method.

• Improvisation in acting

Improvisation can develop cinema Apparatus. This formal element can supplement the phenomenological point of view when the object is the audience's reaction. But sometimes, it can have a negative point when it leads to absorption in characters and fiction. As a result, like dramatic structure, if we use improvisation, we need some elements emphasizing the distance between spectators and objects to put psychological states aside.

• Composition

The First goal of composition is to distinguish the main elements from sub-elements. We match

volumes, masses, forms, and movements. We can follow a discussion on the topics of editing and view size. There are many practical elements in compositions. Some of them are as follows.

- Light and color

Using or not using a contrast of lights and colors and primary and secondary color combinations and their functions which can help to unite or not unite the image, is a formal tool that directors choose for creating their visual worlds. Gaspar Noe in *Love* (2015) broke the linear narrative by contrasting the color of his movie and other formal elements. Nevertheless, except for the minimalism approach discussed above, we don't prefer using dyes or how to use them for a phenomenological view. However, one of the lights and colors functions is making Metaphors and, as a result, making Defamiliarization like the trilogy of Kieslowski.

Among various types of exposures, concentrated exposure, like Shallow depth of field, can make the pointwise concentration, unlike flat lights, which display a scene as a whole. Therefore, it also has various uses and so various functions.

- View size

Amongst all of the view sizes, close-up has attracted critics. Deleuze believes the shot is awareness (Bonitzer, 1985, 29), and someone like Cassavetes portrays the face's horrible aspect by ruling the close-up's power. Epstein stated close up are cinema because of evoking emotions (ibid., 87). These interpretations warn us of the emotional effects of view size, especially close-up. According to what we have said, if every view size can give objects clearness and distinctness without stimulating emotions, it can help the phenomenological approach. But this is the biggest problem: close-ups often motivate our feelings because there are exaggerated displays of the actors' emotions.

Therefore, full and long shots are more common in the phenomenological view because they maintain the distance we need from the objects.

- Lens

One of the facilities that lenses provide us is field

depth. Telephoto lenses offer less field depth, and wide ones give us more field depth. However, field depth depends on two other elements, i.e., diaphragm and distance from objects. But the lens types are the essential factor for field depth. Due to more focus on objects in shallow depth of field, unlike high field depth, it could not focus on the area as a whole. Therefore, we can epochē objects from others not in the same field depth with telephoto lenses or use wide lenses when we don't want distinctness.

Also, we can create Defamiliarization by using special lenses, as Carlos Reygadas did in *Post Tenebras Lux* (2012) in the opening sequence.

- Camera height

Any camera height does not have more advantages over others in nature. Because of being emotionally neutral, eye level can use more than high and low levels and almost always feeling of domination, grandeur, and monitoring. We can see their functions and their emotional influences in many movies like *Climbing the Mast of the Father and his Sons in the Return* (2003) of Zvyagintsev.

- Camera movement

This formal element includes traveling, tracking, dolly, zooming, pan, and tilt, depending on the objects. The reason mentioned here is the importance of approaching and moving the camera away from objects. When the camera approaches the object by tracking, zooming, dolly, or traveling, we separate the part from the whole. And when we move away from the objects, we carry the total from the part and decentralize the object. Thus, we should consider these kinds of camera movement effects with phenomenology components and then use them for more intentionality.

• The camera on a stand or hand-held camera

A slight shaking of the hand-held camera causes the audience to feel that they are watching a documentary. Unconsciously, it also reduces the

focus on the objects. As a result, the camera on the stand is preferred in phenomenological view to get rid of this deceit and decentralization. But we shouldn't forget that the camera on the stand shows the present director behind the camera more than a hand-held camera. Then, if this presence hinders the phenomenological view, we should normalize it through other formal elements. However, we may sometime use it to create distance between the audience and the object when the audience is falling into the trap of dramatic structure. Of course, the deconstructive use of both camera styles may make other functions and feelings. Like *Melancholia* (2011) by Lars von Trier, a hand-held camera doesn't help ignore a director because of how he uses the hand-held camera and the excessive use of zoom.

- Aspect ratio

Due to the wide width of the cinema screen, horizontal compositions are liked and used more. Consequently, using other kinds of compositions can make Defamiliarization, and if it has conditions of Defamiliarization mentioned before, it can have a phenomenological function. Like Xavier Dolan's *Mommy* (2014) movie, which can also have a phenomenological function. Still, neither of these two types has an essential superiority in the phenomenological view.

- Cutting

One of the purely cinematic elements is editing. Moving or fixed Images arrangement has many extreme effects on approaching phenomenological view or moving away.

There are many discussions about emphasizing mise-en-scene, using shred images, and highlighting the editing. We notice that Minimalism is near to the phenomenological view in most cases. Thus, directing by emphasizing mise-en-scene is proportionated to the phenomenological perspective because this high speed of image transition contrasts with Minimalism. For instance, in many *Turin Horse* plan, we could see emphasizing mise-en-scene instead fast cutting.

Time and place are pasty liquid in the director's hands to make their dialectics through a movement which is the essence of the cinema. Then editing can make dialectics possible with incredible power—a power that doesn't exist in any art, even theatre. So, the role of editing determines how to epochē. American editing uses the kind of editing that guarantees sales and leaves the highest psychological impact on the audience. This cinema also does that by using dramatic structure. Thus, as we talk about its power and negative role, we should remember this power and its potential that can disrupt the phenomenological point of view.

Editing can impress rhythm and tempo tangibly, which we will discuss later. Quickly Changing images assure the director that the audience does not lose her accompaniment with the dramatic structure. On the contrary, in a movie that emphasizes long-take shots instead of changing shots, the tempo tries to keep the audience engaged. We see such efforts in cinema verité that wished to minimize interference in the movie, so it used long-take shots.

• Rhythm and Tempo

Rhythm is the result of the communication fit between shots, and the tempo is the result of the fit of the shot itself. Rhythm acts like row and rhyme in poetry, and tempo serves as Metaphor, Metonymy, and Iham, demanding mental engagement from the audience. In a movie, there is a predetermined contract that states events create time. However, the tempo is made by colors, lights, camera movements, the act of the actor, the narrative elements of the shots, and all of the internal elements.

To describe the proper rhythm and tempo, first, shot be seen as a whole (Each of the elements within the shot is a coherent whole). Second, it has to do with the past shot. Third, the meaning of the shot must be fully understood. Fourth, the shot's duration should continue until the audience is not bored. In all of these, the tempo

is important. And in the second and fourth cases, the role of rhythm is much more important. And in the first and second is less.

Rhythm and tempo are usually discussed concerning the dramatic course of the story. Since phenomenology does not have a good relationship with that structure, we need a proper rhythm and tempo with the object. We do not pay attention to any of the four characteristics that were enumerated. Rhythm and tempo do not excite the audience by keeping the distance from the object and simultaneously creating the utmost closeness as much as possible.

Nolan, in *Interstellar* (2014), drowned the audience in the sea of information and images and made his movie with fast cuts; thus, the movie has a high rhythm. In contrast, Bella Tar has made a slow rhythm by long take sequence without any dramatic event. But he created a high tempo through the created atmosphere in the first sequence of *Turin Horse* (2011).

- Types of Cut

Match-cut can be closer to a phenomenological view when the object is variable because of the sense of continuity in it. A jump-cut for a fixed object can be helpful to focus on more and better epochē. But what about the long take?

There are many kinds of reasons for long-take shots that some filmmakers like Sokurov, and Bella Tar, and some young directors like Shahram Mokri insist on. But time is the main element in all of them. Time means moving, moving means changing, and changing means becoming. *Cat and Fish* (2013) is a movie by Mokri that shows a time perspective by having a long-take shot. So, in a phenomenological view, long-take shots are the most appropriate technique because of this visual continuity if our object is the becoming of an object. And as a result, it helps us not to miss anything in the process of becoming.

- Sound

Stephenson considers the sound to be the image follower (Stephenson, 1976, 204), and we add

that when the images dominate the sounds and dialogs, the work will have more richness. This perception can cause many experimental movies to be left out of cinema's history; however, this is true for most fiction movies.

One of the advantages of sound entering the cinema was that the images did not need to compensate for the lack of sound in the narrative. Meaningful silence in theatre before was used more widely in cinema and led to formal games for some empirical directors, which created a rift by disrupting the matching of sound and image.

Bresson believes sound always creates an image, but an image does not necessarily create a sound. He admits that wherever he has been able to replace the sound, he has come closer to what he wanted.

Can we have only sound objects in the movie? One might say that if we provide a black image to the audience and only present the audio world to them, we have done so. But we have forgotten that the same black or white image is still the one that the audience is staring at. They are waiting for the picture because they have entered the cinema. Therefore, in the phenomenological view that epochē is the most important tool, if our object is purely audio, then epochē can be appropriately made if a black image is presented, helping the process of that object epochē. For instance in Turin Horse of Bella Tar, before the first image of the movie, the horse's story and Nietzsche were told.

On the other hand, sound can also help visual objects emerge. It can do this with a variety of tricks, like matching or not matching the image or using lots of sound effects or music. We just have to remember that the sound power is very high, and this does not cause an emotional load on the image.

- Music

Using music at the beginning, middle, or end of a movie usually emotionally impacts the audience. Hence, it disrupts the epochē process unless, like Brecht, music is used to create emotional distance from empathy.

In the play *The Mother Courage and Her Children*, which was considered a dramatic play (the story of a mother who lived near the war and lost her three sons in the war but is still struggling), music is used as a tool for avoiding the audience's empathy with the character and falling into the trap of drama.

- Motif

A motif is a visual or audio pattern or phrase planted in a screenplay that introduces itself as a motif through purposeful repetition in the movie. Motifs can change the audience's attention and create defamiliarization with what Polanski did in *Chinatown* (1974) by water. Hence, it's a crucial formal element for intention clarification. Therefore, it can help us achieve phenomenological reduction.

Conclusion

A movie can be considered a phenomenological tool for the narration and phenomenology of an external object; because it has numerous formal and narrative elements to epochē the narrated object. However, this article clarified that the phenomenology of an external object (which is in the field of epistemology and requires epistemological tools) is considered by a movie to be an inappropriate and non-original method. This is why Plato also degraded the place of art in utopia. Because he also sought the epistemological realization facing a work of art. But today, by separating the field of aesthetics from epistemology, we find that the method of dealing with aesthetic matters is wrong from an epistemological perspective, and the issues of aesthetics have their a priori categories, so the movie can be a tool for phenomenological aesthetics perception, mainly if the movie portrays the becoming. It creates more original and first-hand encounters due to the presence of the movement in a movie. The movie does this by using many formal elements in a particular way, which was discussed separately in the article.

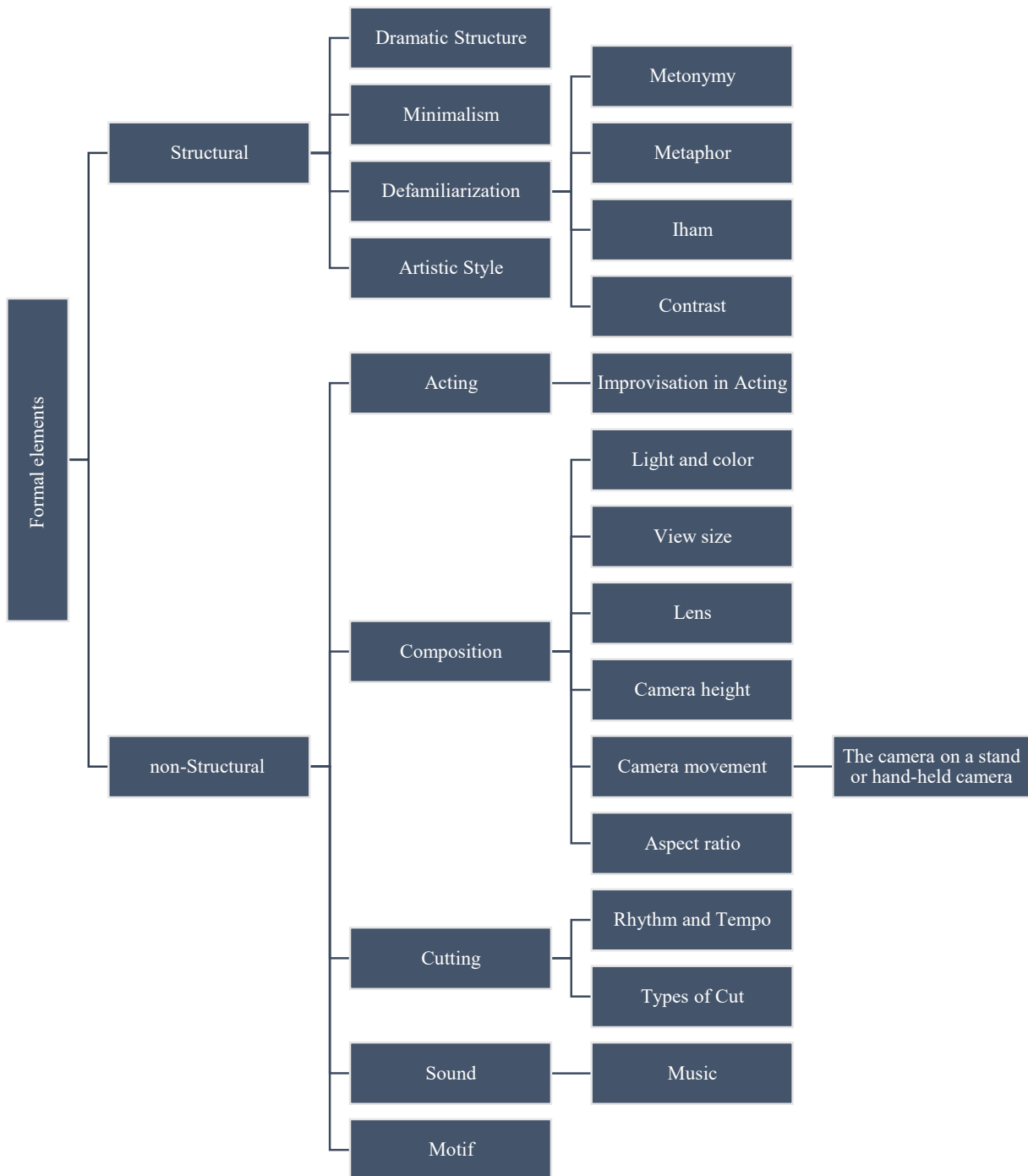


Fig. 1. The formal elements of a movie as a tool. Source: Authors.

For a cinematic work to be considered a phenomenal tool, it first needs to epochē its being and requirements. By changing how different formal elements are used, we can turn Apperception to object and intentionality or epochē them in general. Most of these avoidances are related to eliminating dramatic emotions, which is our

biggest obstacle in achieving the phenomenal view that has the most significant impact on the creation of psychologically influential Apperception. Hence, the variety of formal elements used in a movie allows us to epochē. That means the phenomenological method is possible by using the formal elements of a movie.

Endnot

1. However, it might be misunderstood with hermeneutic phenomenology, but Husserl never pass of external object despite the many criticisms of classic phenomenology and despite the fact that he couldn't prove it. Of course, we can see some moderate hermeneuticians like Iser getting close to classical phenomenology of Husserl and getting rid of many of their difficulties.

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