

The Analysis of Lens Language in Cinema Shooting

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Abstract: As an important art form, movies have been deeply integrated into people's daily lives. In recent years, the visual elements in movies and their function of emotional transmission have gradually become a key research field for scholars. Taking the visual elements in movies as the research object, this paper explores how light, lens and color convey emotions through different expressive methods. The study adopts the case study method to analyze the role of these visual elements in shaping the emotional atmosphere by combining them with specific movie scenes. It is found that the director not only strengthens the narrative effect through the skillful use of visual elements, but also conveys thoughts and emotions to the audience in an intuitive way. The purpose of this paper is to deepen the understanding of the visual language of the movie, to provide new inspiration and ideas for movie creators, and also to provide a reference for the theoretical research and practical application of movie art, so as to enrich the expression form and viewing experience of movie art.

Keywords: light, lens, color, visual elements

1. Introduction

As an important art form, movies have become part of people's daily lives. In recent years, many scholars have begun to pay attention to the visual elements in films and their function in conveying emotions. In Thomas Elsaesser and Malte Hagener's *Film Theory and Analysis*, they analyze the relationship between film lenses and emotional expression [1]. They studied the comparison of shots in different movies and illustrated that these visual techniques can increase the expression of emotions in the movie and reflect the inner world of the characters. In addition, Sergei Eisenstein, in his montage theory, also emphasized the effect of shot editing on emotional pacing [2]. David Bordwell, in *The Art of Cinema*, further explored the role of light and color in shaping emotional atmosphere [3]. These studies show that the visual elements in a movie not only enhance the effect of the movie, but also affect the audience's emotion more intuitively.

This paper will explore how visual elements in film, such as light, lens and color, convey emotion through different techniques. By analyzing specific film cases, this paper will show how these visual elements help shape the emotional atmosphere of a film and deeply influence the audience's emotional response [4]. It is hoped that this study will provide some new ideas about visual expression for movie creators and further enrich the theoretical study of film art.

Through this study, this paper can not only deepen our understanding of the visual language of film, but also provide some valuable references for the creation and appreciation of film art.

Some scholar argues that movies not only convey emotions through stories and characters, but also influence the audience's emotional experience through visual elements such as light, lens and color on the screen [3]. These visual elements are not only the tools of movie narratives, but also an important way for directors to express their thoughts and emotions [5]. Therefore, studying how these visual elements convey emotions has become an important topic in film studies.

2. Emotional elements in movies

2.1. The Role of Light

High-key lighting is usually used in comedies, musicals and romances to create a bright, clear and cheerful atmosphere by reducing shadows. On the other hand, low-key lighting is usually used in suspense and horror films to create a mysterious, tense or depressing atmosphere by increasing contrasts and shadows [6].

In addition, the direction of light also affects emotional expression. Side lighting can highlight the three-dimensionality of the characters while creating a half-light, half-dark effect to symbolize the inner conflict of the characters, and the director can use shadows to reflect the inner condition of the actors. In the movie *The Pig, The Snake and The Pigeon*, Lin Lu, a dark character in the movie, looks to commit more than 50 shootings, however, in order to avoid being wanted by the police, he transforms into a demonic cult leader who brainwashes innocent people and puts the savings of the already impoverished people into his own wallet. However, just before he is shot, the director uses shadows to reflect the truth of his inner self, setting the light of the whole atmosphere in warm colors, which also represents that his appearance is bright and righteous, but the doubt lies in the fact that the left half of his face is covered by shadows, so that the audience can't see the expression of the other half of his face, which reflects the complexity of the man behind the scenes as well as some secrets unknown to the public. This proves that soft, warm light can convey warmth and good feelings to the audience, while strong shadows can obscure the contours of an actor's face, causing discomfort and signaling danger.

2.2. Camera shot

The distance, angle and field of view of the camera can effectively reflect the status, relationship and emotional state of the character. Close-up shots, especially when focusing on the characters' facial expressions, can directly convey the psychological condition of the characters and allow the audience to understand the inner world of the characters more deeply [6].

In addition, the positional relationship of the camera is also extremely important, and in the movie *The Professional (Léon)*, the author clearly demonstrates the use of this technique. At first, the relationship between the little girl Matilda and the killer Leon is strange, and the author keeps the camera mostly horizontal during their conversations, which also reflects that the relationship between the two characters is equal and there is no difference between high and low. However, in the first part of the movie, Leon wants to send Martial to an orphanage because he does not have the ability to distract himself from taking care of a girl's life while working. Just as Martial asks Leon to leave him behind, the director's camera then changes, with most of Martial's perspective changing to a top-down view, yet most of Leon's shots are top-down, which also shows that Leon dominates when Martial is asking Leon to stay.

The movement of the camera can also convey emotion. Smooth push and pull shots can direct the viewer's attention and create a tense or soothing rhythm. Handheld photography, on the other hand, brings a shaky feeling that enhances the sense of scene and unease. In *Panic Room*, a large number of handheld shots create an atmosphere of tension and fear, bringing the viewer closer to the emotions of the characters.

Finally, as mentioned earlier, the distance of the camera determines the intimacy between the audience and the character. Close-up shots can capture subtle facial expressions and convey delicate emotional changes. Telephoto shots, on the other hand, can show grandiose scenes and express the loneliness or insignificance of the characters. In *The Shawshank Redemption*, the telephoto shot of Andy in the rain with his arms open highlights his joy of freedom in the wide world.

2.3. Colors

Warm colors such as red, yellow and orange are often used in movies to create a feeling of warmth, comfort and energy. Cooler colors, such as blues and greens, tend to evoke feelings of calm, sadness, or detachment [6]. In addition, each color carries its own emotional significance, and filmmakers use these colors strategically to convey different emotional tones.

In the movie *Detachment*, a large number of cold-toned images give the audience a melancholic and dreary atmosphere, together with the shaky camera to make the audience gasp in amazement.

Color is the most intuitive medium to convey emotions, and different colors and shades will trigger different psychological responses from the audience. Red usually represents passion, danger or anger. In *Hero*, Zhang Yimou uses a lot of red to express intense emotional conflicts. Blue, on the other hand, is often used to express melancholy, calmness or mystery. In *Blue Gate Crossing*, blue is used throughout the film to symbolize the confusion and innocence of youth.

The contrast and harmony of colors also affect the communication of emotions. Highly saturated colors create a strong visual impact and are suitable for expressing passion and energy. Low-saturated colors create a calm and nostalgic atmosphere.

2.4. The combination of sound and picture

Although this article focuses on visual elements, the combination of sound and picture is also an important aspect of emotional communication. The combination of music, sound effects and picture can enhance the emotional expression of visual elements.

In *Star Trek*, Hans Quartermain's soundtrack complements the grand cosmic scenes, enhancing the insignificance of mankind in the face of the universe and the magnificence of exploration. Subtle changes in sound effects can also affect the audience's emotions, such as in horror movies, where the contrast between sudden sounds and silence creates a frightening effect.

3. Movie Analysis

Next, this paper will use the above techniques to analyze the use of skills in the movie

3.1. La Vita è bella

This movie creates the warmth of family and the greatness of the father's love through the warm color tone and soft light. The shots are mostly medium and close-up, bringing the audience closer to the characters. Compositionally, father and son are often placed in the center of the frame, emphasizing the theme of affection.

In the Nazi concentration camp scene, the light becomes dim, the color tone is cold, and the camera angle is more tilted, showing the cruel and depressing environment. However, the director still conveys hope and love through the characters' expressions and movements.

3.2. The Dark Knight

The movie uses low key lighting and high contrast colors to create the darkness and chaos of Gotham City. Hand-held shots and fast editing increase the sense of tension. The Joker is portrayed through exaggerated make-up and asymmetrical compositions to emphasize his madness and unpredictability.

Color-wise, the film makes extensive use of black and dark blue, reinforcing the gloomy atmosphere. Occasional warm colors, such as exploding flames, form a strong contrast to highlight the climactic part of the plot.

3.3. La La Land

This musical makes extensive use of saturated colors, such as red, blue and yellow, to symbolize dreams, love and hope. The use of long shots makes the dance and music scenes more fluid. The light is bright and warm, creating a romantic atmosphere.

Towards the end of the film, the colors and light change, with an increase in cold tones and shadows, reflecting the conflict between the characters' reality and their dreams. Director Damien Chazelle skillfully conveys the emotional ups and downs of the story through the transformation of visual elements.

4. Conclusion

Lens, light, composition and color are the four pillars of film visual expression. An excellent director is good at combining these elements organically to create emotionally charged images that lead the audience deep into the inner world of the characters. Through well-designed shots, the director can control the audience's perspective and emotional distance; through changes in light and darkness, he shapes the emotional atmosphere; through clever composition, he organizes the elements of the picture and triggers emotional resonance; and through the selection and matching of colors, he directly touches the audience's psychological feelings.

The movie is a visual art as well as an art of emotion. When these visual elements are skillfully used, the movie transcends the story itself and becomes a visual poem, an emotional picture that deeply touches the audience's heart. How to better utilize these visual elements in the future creation of movies will be a topic that directors and cinematographers will continue to explore. With the advancement of technology, such as the introduction of virtual reality and augmented reality, the visual expression of movies will become richer and more diverse. At the same time, the aesthetics of the audience are also improving, and they not only pay attention to the storyline, but also expect to be visually shocked and resonated with. This puts higher demands on movie makers, who need to find a balance between technology and art.

In short, the picture is the carrier of emotion, and visual elements are the language of emotion. Understanding and making good use of these languages, a movie can truly touch people's hearts and leave a deep impression. The future of movie art will continue to move forward on the road of visual expression, bringing more touching and thinking to the audience.

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