

Conclusion

The most important structural features of poetic films include fancifulness, dreaminess, deconstruction, de familiarization, norm-breaking, and symbolic tendencies to drive the audience toward thinking, interpretation, and explanation of life and phenomena. This influence on audience mind to make interpretations and explanations will lead to the raising of questions, which makes poetic films to begin at their end and continue forever depending on thinking, perceiving, and feeling capabilities of their audience. In fact, in poetic movies the audience are not mere viewers but creators. They make interpretations of the

meanings, thus join the filmmaker in the creation of the work of art. Bringing about this transformation in the audience is the ultimate quality of poetic movies. The director of a poetic movie is a philosopher with a worldview and deep knowledge of humans. Such a filmmaker, undoubtedly, is a creator who has enough knowledge and insight in mythology, psychology, philosophy, literature, and anthropology. He/she is a thoughtful and enlightened person who wants to take steps in the development of humans and the world. Thus in the process of making a film, a poetic view will result in a pictorial poem.

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Movement

Cinema is called the last or seventh art. It has benefited from the capabilities and experiences of other arts but has gradually turned into an independent and self-sufficient art due to its peculiar characteristics. Although cinema has made use of some features of theater like drama writing (used in scriptwriting and characterization) and scientific systems of acting in theater especially Stanislavsky's (1863 - 1938) system (used in acting in cinema), it cannot be considered as following the footsteps of theater. Capabilities of cinema at imagery, however, can be regarded along the same lines as static arts like drawing, sculpturing, and photography.

It has been one of human's long-lived dreams to move and animate images and still and lifeless things and this dream was expressed and depicted in the primitive drawings of primitive man in Altamira caves. Michelangelo Buonarroti (1475 - 1564) once, after finishing his marble sculpture of Moses, looked lovingly at his beautiful and flawless creation and suddenly and involuntarily struck Moses' knee with his sculpturing hammer with ultimate excitement and shouted: "I gave you everything and now you have to move; stand up and take a step". The impression remained on Moses' knee forever but Moses did not ever stand up nor moved but only in Michelangelo's imagination. This happened three centuries before the birth of the art of cinema, an art which finally succeeded to move the image of Moses in Cecil B. DeMille's *The ten Commandment*. In this film, portrayal of Moses, played by Charlton Heston (1923 - 2008), was based on Michelangelo's Moses sculpture. Michelangelo's behavior denotes that he wished he could move his imaginaries in the real world. He was not only a sculptor but also a poet, an artist, and an architect.

His romantic poems may not have been, in literary values terms, so outstanding as to be ranked on the same level as those by Dante Alighieri (1265 - 1321) or Giovanni Boccaccio (1400) but his poetic feelings were so energetic and powerful to enable

him to create marble-like poetic sculptures like Moses, David, and Pieta. He used the language of stone to talk poetry as Leonardo Davinci (1452 - 1519) used the language of color, Dante (1265 - 1321) the language of words, and Pasolini the language of picture.

If cinema had been invented at Michelangelo's time or if he had been born during cinema era, he would also have been, besides his other artistic activities, one of world's biggest poets in cinema, a poet film maker from a country which, the author believes, has given birth to the highest number of poetic movies and cinematic poets in the history of the world cinema. These include Pier Paolo Pasolini, Federico Fellini, Michelangelo Antonioni, Roberto Benigni, Roberto Rossellini, Bernardo Bertolucci, Franco Zeffirelli, Gillo Pontecorvo, Vittorio De Sica, Cesare Zavattini, Sergio Leone, Marco Ferreri, Luchino Visconti, Giuseppe Tornatore, Nanni Moretti, Gabriele Salvatores, Marco Bellocchio, Ermanno Olmi, and others.

The rhythmical flow of shots can be simulated with a mysterious dance which takes the mind of the audience with its harmonious ups and downs toward an important target: deep hidden meanings expressed in the frame of a film. It is only the cinema poets who can identify this hidden dance in nature, who can get inspirations from it and represent it in their poetic work.

Two of these poet filmmakers in Iranian cinema include Foroogh Farrokhzad and Ferydoon Rahnama. Rahnama says in *Realism of film* (1381): "There is somehow a kind of hidden and possible dance in everything, in every movement, and in everybody, in the movement of a train, movement of a tree, people leaving a station, movement of groups of people in religious marching, even in the movements in automatic machines. This dance is also seen in the movement of people in films like *Battleship Potemkin* (1925), in most films during the early stages of the Soviet Union's cinema, and in Italy's neo-realist era in filmmaking." (Rahnama, 1381: 62).

a holy place is contingent upon total concentration (meditation), eyes shut, lights off, eyes closed on outside lights and plunging into the silence inside, to achieve lights of salvation; according to mystical teachings, knowing oneself is a way to know God.

In many worship places the most principal symbol for self-knowledge and achievement of purity is mirror. Mirror is widely used in Imams' and their sons' holy shrines in Islamic-Shiite architecture. Mirror is also used symbolically in worship places and in religious rituals of Zoroastrians, Christians, and Hindus.

Screen as a mirror of life and the universe

Aristotle assumed, in his treatise *Poetics*, the goal of tragedy to be Catharsis (purification of self, mind, and soul in the audience). In a similar fashion, one can also assume the screen of a poetic cinema as a mirror in which the audience see themselves, their lives, and the world around them, and not only gain knowledge and information, but also obtain insight and criticize themselves and whatever around. Cinema raises questions in the mind of the audience and calls upon them to seek answers which themselves engender newer more fundamental questions. In fact, the fundamental step in poetic cinema is to enable thinking, a purposeful kind of thinking which helps us become more humane. The result of this contemplation, whatever it is, brings us a step closer to mental and cultural growth and evolution. In this complicated process the audience gradually explores the secrets of life and reaches the level of enlightenment and knowledge. Cinema as a mirror is not merely a tool for reflecting sheer reality but a tool for combining ideals with realities and "is an image which affects reality conspicuously and transforms it. Rather than being a reflection of the world, cinema has created a world in its own vein." (Eshaghpoor, 2005: 5)

Being among a crowd and exposure to crowd's energy

In worship places, rarely and in exceptional conditions does an individual says prayers alone. Worship places like Kaaba, mosques, temples, church-

es, synagogues, stupas, fire temples, and khanqahs have been built for group prayers. It is only with the group of believers gathered together that rituals in these places gain their recognition. In most religions, therefore, the most important prayer rituals are conducted in groups. Examples include group prayers and Hajj in Islam which, like other holy rituals in other religions, are stressed to be attended and met for in group practices. In fact, a worship place is one in which to reach tranquility and relief from pain.

Auditorium as a special place for audience to gather together

Gathering of the audience in an auditorium with a common goal and sharing feelings and emotions resembles a ritual. Holding a spiritual view on cinema, Stephen Simon asks whether this entertainment, the film, is portraying our deepest questions, challenges, and human nature wishes in an infinite manner in the auditorium and whether a film can portray Figuratively the forgotten secrets of our life (Simon, 1983: 8). Based on this, we can conclude that cinema is considered to be the modern worship place in the modern world, a place where, according to Simon, beings send messages to us through films (Ibid: 11).

Film as a language

Pasolini in his article, *Cinema – poetry*, identifies cinema as a language and a semiotic system, a view which is close to structuralist linguist Ferdinand de Saussure (1857 - 1913).

Halliday believes that cinema has a semiotic and communicative system which is different from the written – spoken language. We have to expand our understanding of language, as cybernetics has expanded our understanding of life. Cinematic and linguistic sign systems are similar. Cinema is equivalent to phoneme in language. Both cinema and language need a code to make dual sound making possible. The language of cinema is not a national language but a transnational one. Anyone who uses the language of cinema uses the same sign system." (Halliday, cited from Persian translation version by Amini Najafi, 1388: 188-189).

adventurous viewer is allowed in. These practices lack the spirituality of the ritual and participants are either self-conscious or have no conviction or faith connection with the ritual and only perform the ritual as an actor. An example is Dance of Sema by dervishes at the anniversary of Ors (ascension of Mawlana), a theatrical performance which is held at a cultural center designed for displays and not at a khanqah. It is held in Konya, Turkey and is supported by the Turkish government and attracts thousands of audience. This is while holders of the true Sema ritual who make spiritual pilgrimage/wayfaring as part of the Mevlevi Sect never admit audience because presence of even one individual viewer who does not have any spiritual connection with the ritual will damage the sectarians' energy circle and spiritual connections. Any foreigner who participates in a Sema ritual has to recite prayers, observe appropriate manners, show humility, devote his/her mind to mystical meanings, and follow Sema practices himself/herself. Joining, thus, the holy event in spiritual rituals is a shared practice in all religions and spiritual ways.

Duties of cinema audience

Watching a movie in poetic cinema has a procedure under which the mind of the audience is activated and joins the director in the process of recreation and completion of the film.

For one thing, most experimental and poetic movies have an open ending, finishing the movie without a conclusion, leaving the mind of the audience with the task of making conclusion and recreation and completion of the movie images. The Spanish surrealist director, Luis Bonoel's movies, for example, all end at their climax and leave the ending conclusion with the audience.

Secondly, laconism in poetic movies prepares the ground for the audience to recreate the details. Ingmar Bergman once said about Tarkovsky's movies, "Discovering Tarkovsky's first film was a miracle for me. Suddenly I found myself at the door of a room the keys of which I didn't have by then, the room which I had always been longing to enter, the room in which he walked so freely, so peacefully. He made me assured, excited me; he said all the things I had been trying to say all my life but didn't

know how to. Tarkovsky, in my view, is the greatest. He is the one who invented a new intelligible language, cinematic in nature, to conquer life in the form of an idea or a dream." (Ahmadi, 1990: 75) These are Ingmar Bergman's words in the last year of Tarkovsky's life (Ahmadi, 1990: 75).

This shows how the audience is encouraged to interpret the film by understanding its metaphorical language and thus joins the director in reconstructing the film's messages and recreates its images with their mental creativity and fancies.

Temple as a special place for concentration and contemplation

Architecture of a temple has a poetic structure. Images, drawings, icons, statues, religious writings, geometric drawings, symbolic colors, symbolic shapes, and holy things all represent a poetic look which have been turned into shapes and images, all have come from poetic looks and feelings. They arouse a poetic feeling in prayers and prepare them emotionally and internally for transcendental imagining.

Cinema as a special place for concentration and contemplation

Not only is the process of making a great and meaningful film (which shows different experiences from our daily lives) an embodiment of a dream, crystallization of a pictorial poem, and a poetic event, but the process of watching a film in a dark auditorium and staring in silence at the bright screen and the play of colors and lights on the screen is also a poetic event. Images are not the true mirror of real phenomena but a fanciful and imaginative representation of reality; on the other hand, unreal images, having become existent and watchable, have turned into reality. This is a contradiction which is a property of a poem. Coming together of two contradictory principles in one place is possible in reality but coming together of two contradictory things in one common temporal and spacial condition in reality is impossible but becomes possible in the imaginary world of poetry.

Temple as a mirror : a place in which to know oneself

Consistency and completion of this poetic look in

and punishments of good and bad deeds, are all full of poetic features which are beyond everyday human experience. In all these teachings, there is de familiarization and norm breaking and believers should always refer to the world of dreams which come from imaginative power, fancies, mental images, intuitive and internal conceptions, and emotional impulses to understand these teachings and they should interpret the codes and Figurative meanings in those teachings to achieve mental and intuitive imaginations. As an example, accounts of hell and heaven in different religions are poetic. Heaven is depicted as dreamy and hell as nightmare. Both dream and nightmare have eternity as their primary characteristic and are poetic. A poem derives its preliminary images from the real world, then rearranges them uncustomary (through transformation, addition, deletion, deconstruction, and an unfamiliar and unreasonable arrangement) and generates a new and creative image. In this process, imagining and the image of a heaven in which pure believers live an eternal life is possible: a heaven in which there are colorful trees each of which gives forth thousands of different fruits, constantly running rivers of milk and honey, beautiful houris with pretty bodies who are always performing minstrelsy and pacifying and whose beauty is beyond the bright sun and brilliant moon, immense golden and emerald palaces, flowers which do not wither, a boundless sky full of flying beautiful angels and Zoroastrian archangels, and a green nature full of trees which has ultimate beauty and is obedient to the heaven dweller.

The poetic film auditorium as a holy and spiritual place

A poetic film auditorium resembles and parallels in functional terms with a temple. Both these places have the same purpose from their builders' perspective: transformation, growth, and perfection of the human. Holiness of a place, in fact, results from the holy event which takes place in it. A poetic cinema communicates messages like, salvation, love, belief, humanitarianism, and praise of the threefold good words, good deeds, and good thoughts. Andrei Tarkovsky believed that an artist is similar to Pooshkin, the Great, because he/she creates beauty

with a moral ritual (Ahmadi, 1990: 13). Ahmadi says, "Tarkovsky was such an artist. His films looking deeply into human ailments have the essence of prophets' speech, thus beautiful. Somewhere else one can also find the resonance of Pooshkin, the Great, who said that an artist speaks on behalf of all of those who can not talk." (Ahmadi, 1990: 13) Both categories of film makers, those who have made films based on religious paradigms like Andrei Tarkovsky, Franco Zeffirelli, Godfrey Reggio, Mel Gibson, Peter Viertel, Coen brothers and those who have made films based on nonreligious paradigms like Luis Bunuel, Paolo Pasolini, Ingmar Bergman, Michelangelo Antonioni, Federico Fellini, have tried to convey messages which speak of building a world in which better, purer, more upright humans live. Both have moved toward a common goal irrespective of their ideologies. Munsterberg argues that the goal of art is to reform the world to make it more beautiful and the grandest art is the one farthest from reality. Being far from realist qualities, a film, therefore, has access to the best resources of art, though those qualities which take us back into reality will not be a hurdle (Eshaghpoor 2010: 5).

Preliminaries like ceremonial washing and ablutions for cleanness to enter the temple and the main rituals

There are preliminaries to be done before participating in a ritual which prepare believers to reach the pinnacle of connection with the heavenly world. These preliminaries disengage the individual from his/her daily mundane life and turns the temple's atmosphere into a mysterious aura; in fact they prepare the individual to expect subconsciously a mystical and spiritual event. Such an atmosphere enables the individual, relaxed and in a mode of ecstasy, to receive the most energy.

Duties of a participant in a ritual

A participant in a ritual is not a passive viewer but a real participant and wholeheartedly becomes a part of the ritual and complements it.

Some rituals today, however, have diverged from their true nature and have become theatrical. In such situations, curious, investigative, fun-loving, and

- Processes of film making and film watching are both poetic events.

Graham Green believes that whenever an artist manages to situate an audience in a dramatic aura, he/she can also easily establish a poetic atmosphere for them. The film has the capability to create the same fancies in the minds of the audience through pictures as writers have created through words. It has been able to arouse such strong feelings in the audience as to make these fancies a part of the daily lives of the audience (Adamson, 1993: 87).

- Keeping silent in a temple

Keeping silent in a temple and during a ritual is part of the practice in these situations and has the following functions:

- It signifies respect to the place of worship. In religious and ritual beliefs, the place of worship has been regarded sacred and house of God. Tibetan Buddhists and Hindus regard a temple as god's incarnation inside which the disciple is closest to god.
- It shows humility against the sacred place and the saints. This makes them feel that all the parts of the temple are telling them about the holy universe. Sometimes the performer of the ritual or the saint speaks to the believers at the temple or holy words and prayers are recited in chorus in praise of God or gods. Against all this holy speech, keeping silent (characterized by thinking and internal connection) is better than talking. Listening and watching wholeheartedly is the condition for humility. Disciple's silence is part of the ritual and also a part of the prayer. In some mystical traditions including Islamic, Christian, and Taoist or Way (Zhuangzi or Lao-tzu) mysticisms, disciple's elegant and deep silence is the best prayer.
- Silence signifies the necessity to achieve an opportunity to seclude oneself from the boisterous outside world and to experience introversion seeking internal consciousness. Silence means speech ends and image begins. The elder mystics feel obliged to talk to the disciples, to advise and to guide them. Upanishads believe the absolute is the very silence and quietude itself. The secret of the reality of God cannot be explained by and deviates from expression tools and signs, a kind of darkness about which nothing can be said, when believers

try to describe their understanding of their unity and connection with God (Hoseini Ahi Dashti 2003: 29). In fact, speech communication happens because the disciple, in realm of quest, is full of questions and seeks knowledge. Once the disciple passes the realm of quest through way faring and self-improvement and sets foot into the realm of awe, he/she finds answer to all his/her questions and achieves spiritual peace. At that stage, whatever he/she sees is awe and ecstasy. In such a spiritual feeling, all actions are holy signs of connection with God and holy beings. Here, agitation and tumult ends and there is only peace and silence which reigns. Features of the realms of awe and self-annihilation and reunion with God in Islamic mysticism are close to those in Buddhist Nirvana.

Keeping silent in cinema

Keeping silent in cinema during a film is part of the manners of film watching in a cinema. The importance of this silence resides not only in its providing us with mental peace in the darkness but also in its helping us re-experience dreaming through distancing from tumult and facts of everyday life and through sleeping. The conditions in cinema for concentration on film are met with silence which has the same function as the silence in a holy temple and during rituals. Krishnan regards this silence as the silence of darkness in which all lovers lose themselves (Ibid: 30). Audience maintain silence letting language of image talk, as if a secretful messenger from an unexperienced world, while devoting their full attention to the message of the film.

Temple and any place in which to perform rituals are all places for connection with God and beings.

Temple as a special place with its special architecture and things in it different from other buildings and things creates the opportunity for prayers to undergo new and uncustomary experiences. Performance of rituals in temples is full of poetic feelings. Whatever prayers learn in temples from religious teachings about angels, holy myths, limbo, hell, heaven, afterlife, creation, resurrection, ascension, miracles, the holies' generousities, rewards

Table 1. A comparison between sleeping and watching a film. source: author

	Sleeping	Watching a film
1	A suitable place for sleep	The cinema auditorium in which to watch a film
2	Bed or bedding	Seats or standing place in a cinema
3	Rituals of sleep	Rituals of watching a film
4	Sleeping to rest and for enjoyment	Watching a film for relaxation and for enjoyment
5	Darkening the room; closing eyelids to make it darker and concentration necessary for sleep	Darkening the cinema auditorium; darkness in the auditorium for concentration on screen
6	Falling into sleep and the activity of the unconscious mind or reception of heavenly inspirations	Projection of light onto the screen and concentration of the eyes on the screen
7	Dreaming	Film show and watching
8	Watching the structure of dream in the dream itself	Watching the structure of dream in the film
9	Total liberation from the rules of everyday life	Liberation from the rules of everyday life
10	End of dream	End of film
11	Waking up	Lights are on in the cinema
12	Getting out of bed	Getting out of the cinema auditorium
13	Thinking about the dream and its meanings	Thinking about the film and its meanings
14	The need to interpret the dream	The need to interpret and analyses the film

way, watching a film is very much like sleeping. In the following table, a comparison is made between rituals of sleeping and the process of watching a film as dreaming:

These similarities lead us to conclude that watching a movie in cinema is mostly similar to ritual and mythological practices. It is rituatc sitting in a cinema, as it is being in a holy temple (We can think of this ritualistic milieu as a characteristic of the process of watching a movie.).

This comparison, however, might have shortcomings (an example could be watching a movie in non-cinematic conditions like at a fair, a conference room, on television, or at an unroofed place and the like) which are not dealt with here. One reason for this is that the word cinema is a composite name involving different entities: temporal and special conditions, technical conditions, the crew, investors and the audience all in one place and any missing would render the concept cinema meaningless. The term poetic cinema here is not meant solely to refer to poetic films because the poetic

nature of a film relates to all the elements involved in film making which have just been mentioned not only to the film per se as an independent product. This will be elaborated later in the section, *Poetic feeling*, below.

Watching a film as a ritual practice and attending a temple as a ritual

- Attending a temple and participating in a ritual are both poetic events.

Conducting a ritual is a poetic event in all religions, mythologies, and metaphysical beliefs. If we assume that such features as dreaminess, fancifulness, iconography (coded language), emotional attractions, and internal perceptions on the one hand, and reliance on de familiarization, norm-breaking, and irrationalism on the other provide the foundations for poetic attitude and nature, we have to acknowledge that all the characteristics mentioned above are also applicable to ritualistic practices and both have originated from the same source, poetic feelings.

cinema entails other aspects as well including cinema auditorium, film display projector, and the audience. Therefore cinema is composed of two processes:

- A. The process of film production
- B. The process of film watching

In the process of film production the film director is the central Figure, while in film watching it is the audience who is the central Figure.

Poetic films in film classifications are those which are born in and spring from the film maker's fancies and imaginations. These mental conceptualizations and formations are the inspiration the film maker has derived from life events and occurrences and natural phenomena in the world around (Fig.1).

Film production process

Poetic film also provides a context for the audience to form mental fancies and imaginations, an experience beyond the real life. Thus a mental dream is born inside a witnessed dream.

Cinema, a dreamy and dream inducer art

According to Freud (1856-1939) and Jung (1875-1961), dreams are symbolic images, secrets in the unconscious mind, which represent themselves in our minds and conceptions. They are reflections of our repressed and unfulfilled desires and wishes which have been unattended and registered in our unconscious mind. From a theological perspective, however, dreams are a connection between the human being and God and the occult. All these approaches have the following features in common:

- A. Coded and metaphorical language of dreams
 - B. Importance of dreams in having significant messages for humans
 - C. Difference between dreams and day-to-day life
- Some critical and theoretical writings about cinema, especially those addressing poetic cinema, have pointed to cinema as the contemporary human's dream and the dreamy feature of poetic films has been regarded as their most striking quality (Fig.2)

Comparing film and literature, Pasolini sees imag-

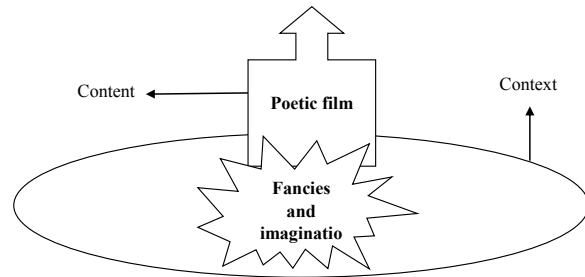


Fig 1. production of poetic film. Drawn by author

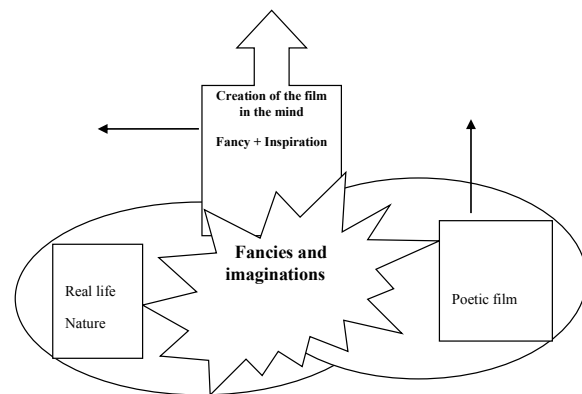


Fig 2. Watching poetic film. Drawn by author

es as signifying more dreaminess than words. He argues that dream is a cinematic not literary issue and that the image created in the mind of a film audience from hearing a sound in that film, like the rumble of thunder in a cloudy sky, is much more mysterious than its most poetic description by a writer. While a writer can sometimes, in an effortful complex linguistic endeavor, describe a dreamy feature, ... the cinematic creation is the very dream itself (Najafi, 2010: 186). Fellini's movies are especially dreamy enjoying special finish, with everything representing a sort of dreamy and surrealist deformation (Najafi,2010: 186). In fact, the dark cinema auditorium can signify Figuratively the uterus which prepares us for another birth into the world of our dream utopia. Looked at another

Introduction

Theorists and critics in arts first try to give a definition of cinema in most of their treatises on cinema. But is it possible to give a definite answer to the question, “What is cinema?” even after a century in the life of cinema? The author in this article believes, no. All answers to this question provided by such disciplines and approaches as phenomenology, linguistics, psychology, philosophy, and hermeneutics have been provisional. Cinema is a century old (which is too short a time for an artistic phenomenon to mature), and is an art still in the process of becoming; it is continuously being created with each product encouraging us, as critics and researchers, to deliver a new definition. The established rules about the basic principles of cinema are not applicable to all films both the produced and those in the process of production. The freedom to enjoy different instances of experience is closely associated with the essence of cinema as an art mixed with industry. Many films, therefore, which are considered artistic or poetic based on

their form and content, have explored and discovered new techniques and created different aesthetic forms and structures, each capable of changing the previous definitions of cinema and proposing new ones. For the mass public who await mass produced industrial and commercial movies, cinema is no more than a medium for entertainment and fleeting pleasure by momentary excitement; but for a different group of audience, cinema provides a setting for contemplation, a context to present philosophical, mystical, moral, anthropological, psychological, and sociological perspectives. Cinema has been so impressive an art on its audience for the past and current centuries and has attracted a larger number of audience than any other media, so much so that Elie Faure (1877 - 1937) viewed cinema an all-encompassing ideology and believed that from the very early years of the 1920s, we have been witnessing a growing lyrical – mystical interpretation which construes cinema as the future religion (Eshaghpoor, 2010: 31).

Cinema, an art to display the mentality

Cinema viewed as an art which can display the mental, a mirror reflecting the director’s fancies and imagination, the images shown in a film would then be the reconstructed or modified versions of phenomena in reality. Hugo Munsterberg (1916 - 1963) argues that it is not important and valuable for art to re-present the real in detail, but to achieve self-existent aesthetics (Ibid: 5). Thus we can say that cinema redefines the relation between the mental and the concrete, between the real and the imaginary. It relates the reproduction of human life, whether as a narrative or a documentary, and interwoven with the director’s worldview. In this process, the director’s senses, especially seeing, captures images of the events, things, and natural occurrences. Having then rendered them to their imaginary and delusive power and through their memory, these images are turned into mental con-

ceptualizations which are themselves transformed into film images. Cinema overrides what is in reality in the outside world and represents the world as it sees it or wants it to be.

For an artist, the most important source of imaginative generation is their unconscious mind. This internal mental treasure is an unconscious inspiring force for the creation of works of art which uses a metaphorical and symbolic language to express its hidden secrets as external forms and internal meanings in films.

The film audience, on the other hand, is not a passive observer of the movie, but a re-creator and complementary of film images with the help of their mental power. Here, the process of watching complements the production process to create the phenomenon called cinema.

While film is limited to the film director, production crew and in general to the film producing industry,

A Transforming Cinema

The Role of Intellect and Intuition in the Production and Interpretation of Poetic Movies

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Abstract

Cinema is considered to be a dream inducer art, one which redefines the relation between the mental and the concrete, between the real and the imaginary. It relates the reproduction of human life, whether as a narrative or a documentary, and interwoven with the director's worldview. Among all cinematic genres, poetic movies excite the most the mind of the audience and train the most their imagination power. Poetic movies entail a dreamy view and reproduce a different and specific world from the real world. From this perspective, watching a poetic movie is no different from participating in a ritual, one which invites the viewer to join the director in the experience of the reproduction of the work of art. Norm deviation and de familiarization in this cinematic genre creates a temple-like and mythical space in the mind of the viewer from a psychological perspective and helps engender a novel and ideal universe in their dream land. This springs from the director's intuitive conceptualizations about life and the universe which incessantly poses questions and incites the audience to make interpretations. This is a thought-provoking cinema which explores the entity of reality and leaves the audience with the task of exploring the nature of reality.

The world of dream, legends, myths, and rituals represents an apt source of illumination for poetic films.

Keywords

Cinema, Poetry, Interpretation, The mental, Imagination, Dream, Norm deviation / Norm breaking, Ritual.