Conference Paper

Artistic and Communicative System in Cinema

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Abstract

The main feature of modern screen culture is the transformation of all links in the chain from the author and the work of art to the viewer. Some technical innovations affect the process of filming, showing films and distributing copies. We consider three major shifts in the artistic and communicative system of cinema. Firstly, it is a transition from the author (film director) to cinematic thought. Today, the concept of imagination comes first. There are also almost limitless possibilities for visualizing imaginary worlds, such as George Lucas' *Star Wars*. Secondly, it is the transition from film to cinematic reality. Moreover, this is the part of media reality that surrounds us everywhere in the modern world. Thirdly, this is a shift that affects the viewer, and this allows us to talk about the literacy of the film as universal literacy. Today, most of the data that we work with daily is visual data. The ability to work and live in a constant stream of visual, as well as to develop their own films determines the success of communication between modern people in society.

Keywords: author; cinemagoer; cinematic reality; cinematic thought; film literacy

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1. Introduction

Today, the word ``culture'' can be supplemented by a set of definitions - digital-social media-Instagram culture [1]. Such definitions affect only all those aspects that have undergone significant modifications at the present stage. It is interesting that A. Strecker distinguishes two different adjectives through a hyphen: ``social'' and ``digital'' (digital-social). Indeed, today it is impossible to imagine a society without digital technologies. The digital dimension of reality is one of the determining factors in the existence and development of modern society. Digital technology is reprogramming the past of society; in addition, it defines the present and creates the future.

There are some qualities that define modern culture. In particular, these qualities are based on the understanding of culture as a dynamic system that constructs meanings and creates tools for the preservation, objectification and transmission of these meanings. Modernity is described in modern philosophy of culture through a series

of metaphors: ``liquid modernity'' (Bauman), ``runaway world'' (Giddens), ``era of unpre-dictability'' (Taleb) [2, 73].

Cinematic reality through its specific imaginary constructions (historical films, fiction, scenarios for the development of possible worlds) has a certain impact on the dynamics of society and key political processes. However, the design, fixation and transmission of all information are updated through the artistic-communicative system in the cinema. Digital technologies have changed the processes of fixation, the construction of cinematic reality and the channels for presenting films to viewers. We consider cinema as a communicative system, as the main mechanism for translating meanings and visual images related to the past, present and future.

In our studies, we will adhere to a structural approach to cinema, the main representatives of which are Roland Barthes [3, 195-196] and Y. Lotman. As part of this approach, cinema is a story or a narrative. At the heart of every story is an act of communication. It implies:

1. Transmitting information (addresser);

2. Receiving information (addressee);

3. A communication channel between them, which can be all structures that provide communication;

4. Message (text).

Cinema by its very nature is a synthesis of two narrative tendencies - graphic and verbal. The pictorial language of photography dominates in cinema. It acquires the properties of a word (cinema language) in this case.

According to Y. M. Lotman, art fills the world with meanings. Cinema, on the other hand, is the world we see, and discreteness is in it. The world of cinema is divided into frames, which are the main speakers of the language of cinema. Therefore, in the frame of the Barthes' film, a level of meaning stands out that is inexpressible with the help of another language. These are some elusive, constantly slipping away meanings that may be inherent in films of different film directors. In this case, R. Barthes applies the category of films as a certain quality inherent in some films [4]. Moreover, the French philosopher notes that it is so rare that it can be argued that the film, like the text, does not yet exist.

If we analyze all three elements of the chain - the source of the message (film director, marketing strategy), the message (film) and the viewer (cinemagoer) - we can highlight the following changes that have occurred over time. Moreover, these changes characterize the era of post-literacy, which we call the modern period.

The physical (material) storage medium undergoes significant changes - initially it was a celluloid film, then there were video tapes, CDs, today it can be a memory card (flash drive) or an Internet site. In addition, modifications to the material carrier of cinema entailed changes in the way the movie image is accessed. Firstly, it was a film projector, and films were shown on a white canvas of a movie theater screen. Then television practically asserted its absolute power, and subscribers who connected to the television broadcasting network became viewers. Then it became possible to independently choose films for viewing, including watching video tapes with films. CD has changed this situation because image quality has improved significantly. Now the repository of film collections for more than a century of cinema history is the World Wide Web, the Internet. In addition, this is a ``narrative crisis'', that is, the emergence of some problems with the structure of cinematic narration. This is due to the constant development of new technologies and some changes in the composition of the audience [5]. These changes bring the specifics to the film viewing and film selection engine. The mechanism of functioning of film criticism is also changing - today everyone can comment, give a certain assessment to the film, which is associated with the collective principle of building and producing knowledge on the Internet. The film now continues to exist in the Internet space with the potential for an almost infinite number of views. Thus, it completely loses its unique ``aura'' of a work of art (Benjamin), which is literally erased: viewing after viewing, everything departing from the original in an endless series of reproductions, soulless ``scrolls'' of the plot when you press the ``Start'', ``Stop'' and ``Pause''.

2. Key Modifications

2.1. Cinematic Thought

If we analyze all the elements of the chain - the source of the message (director), the viewer (cinemagoer), the communication channel between them and the message (film) - we can highlight a number of changes that have occurred over time.

The traditional understanding of the author of the film and the former emphasis on the personality and skill of the film director is shifting to highlighting the abilities of cinematic thought and imagination. The methodological basis is Henri Bergson's theory of perception, which includes the concept of a cinematic mechanism of thinking. Henri Bergson in his work ``Creative Evolution'' devotes the last chapter to the disclosure of the ``cinematic mechanism of thought''. He concludes that the mechanism of our ordinary

cognition is of a cinematic nature. Moreover, the cinematic nature of our knowledge of things depends on the kaleidoscopic nature of our adaptation to them. This fact may be of particular interest to us, because, according to Bergson, we cannot perceive the formation processes and evaluate the situation only using certain ``pictures'' taken at different points in time.

The role of the motion of a cinematic tape, always one and the same and hidden in the apparatus, is to superimpose successive images on top of each other in order to stimulate the movement of a real object. However, in this case, the process of ``becoming'' eludes the viewer, which is an objective movement, not a cinematic imitation. To learn to perceive this, Bergson advises to free oneself from the cinematic mechanism of thinking. He argues that man is constantly striving to fabricate a transition from states. The transition, however, is more than a series of conditions, that is, possible reductions; movement is more than a series of positions, that is, possible stops [6, 298-299].

Gilles Deleuze considered cinematic images and signs as forms of thinking. Rantanen Jarno tries to outline some of the links between Deleuze's philosophy of cinema and the fundamental traditions of pragmatism and Bergsonism, of which Deleuze himself draws. Thus, cinema appears as a form of creative thinking along with other forms of art, as well as science and philosophy, they all act differently and with different materials. In this sense, Deleuze sees cinema as a technology -- a practice that increases the diversity and potential of life, and at the same time, a practice external to thinking, which makes new ways of thinking possible. In cinema, thought is associated with images in motion, that is, with the moving images themselves, as well as with the relationships established between them. The central place in this movement of images is occupied by the measurement of time, cinema, which contributes to the understanding of time as freed from its subordination to movement, thus representing us the movement of time itself -- the Image of Time [7].

2.2. Cinematic reality

In addition, when researching feature films, one cannot help but recall the significance of the imagination of the filmmaker, which literally ``recreates'' on the screen the world of the future, past or present humanity, built in his imagination. Cinema, with all its resemblance, is a completely virtual reality, in other words, a world created by technical means perceived by a person by influencing his senses (mainly vision and hearing), or the reality of the imaginary. Cinema is in the realm of imaginary, creatively embodied and ghostly presented.

As M. Iampolski notes, the screen is the technological prosthesis that allows you to take out the image of consciousness outside of a person. It is on the screen that the synthesis of appearances constantly occurs, when one aspect of a thing is synthesized with another [8, 67]. Phantoms fill the culture when a kind of crisis of ``natural consciousness'' sets in, the distinction between appearances and physical things. Reduction is only bringing this crisis to the plane of philosophical ``technologies''. From now on, every appearance is a certain form of ``technological deformation''.

M. Iampolski believes that the mystery of self-consciousness, which is not amenable to a simple solution and requires complex topologies, makes the technology of writing, transcriptions and screens (in the broadest sense of the word) an anthropological necessity. Man paradoxically receives completion only through the recording system, fixation and screens. Maybe this is where the ancient mystery of the origin of art that accompanies a person lies almost from the moment of its occurrence [8, 74].

On the one hand, the technical apparatus as a mechanism to capture the elusive reality makes it possible to existentially experience the moment in its entirety, admire it. On the other hand, the endless process of reduction and generation of copies by copies begins, which is equivalent to the ``removal'' of reality and the appearance of hyperreality.

Interestingly, according to G. Bashlyar, imagination is not the ability to create images from reality, as the etymology suggests; imagination is the ability to create images that go beyond reality. The imagination invents more than just appearances and dramas; it invents what the spirit of novelty is; it opens eyes already possessing a new type of vision. Moreover, if he has a vision, he will see [9, 36-37]. As an example, we can cite the fantastic worlds of J. R. Tolkien and their film adaptation by director Peter Jackson, in particular, the trilogy ``The Lord of the Rings'' (2001-2003).

As the French poet and writer Robert Desnos writes, ``Through the process of transforming the external elements, the cinema forms a new universe'' [10, 32].

J. Baudrillard argues that hyperrealism should be interpreted in the opposite sense: today reality itself is hyperrealistic. Today, all household, political, social, historical, economic, etc. reality initially includes the simulative aspect of hyperrealism: everywhere we already live in an ``aesthetic'' hallucination of reality [11, 152].

The concept of the film is currently in crisis, as it was eighty-odd years ago when the `talkie' replaced the silent film. Many said that a talkie poses a threat or other form of art, but expands the possibilities for expression in the established art of cinema. The digital revolution has enriched the art form no less -- perhaps even more -- by bringing the motion picture back to its roots in animation and creating new horizons for expression.

Digital technology has created new possibilities for interactivity and mass-produced virtual reality [12, 278].

The mass communication system, including cinema, plays an increasingly important role in our perception of reality. It is no longer immediate, but it is gradually replaced by a simulation, while individual objects turn into so-called simulacra. The final version of this process is hyperreality, and it no longer needs external references and can exist in isolation from the real world.

While studying cinema today, we use the concept of cinematic reality, since if the movie previously had a certain physical medium (film, video cassette, disk), today we are faced with the almost endless virtual reality of the Internet, access to which is provided by the technical equipment of the gadget (electronic device). Thus, from a work of art that has a clear spatio-temporal framework of ``delimitation'', we are witnessing a stage of ``freezing'' of film reality in the space of the global Internet. The film turns into a voluminous piece of digital matter, which begins to ``shimmer'' with reflections of moving pixels, and you just have to press the ``Start'' key [13, 914].

2.3. Film Literacy

In the process of watching different films, the viewers join the culture of viewing and the culture of perception of cinema. So, in the era of post-literacy, we are also faced with the need to improve film literacy of modern people.

However, the film has a different construct. The value derived from a single shot in the film comes from normal human cognitive processes. In fact, what the film represents is an incredibly rich form of communication that can be accessed without having to learn decoding skills. In fact, if you know how to understand what you see, then you will know how to understand what you see in the film [14].

It is accepted that society has a responsibility to ensure that children learn to read and write in order to empower them to live their lives to the full as active citizens. In the era of post literacy, in an age when children and young people receive much of their education, information and entertainment via moving images, it is suggested that children and young people should similarly be enabled to be media literate too. Film literacy enables them to understand how the film and moving image texts that they consume make meaning, encourages them to watch films from a variety of sources and inspires them to create films of their own. In doing so they are empowered to be culturally literate -- to be able to ``read'' the films and moving image texts they see every day and ``write'' their own for others to watch too [15].

Film literacy is a convergence of the interdisciplinary practices of literary and media studies, which both concentrate on the analysis of significance in all manner of texts, both visual and written.

Visual literacy is the ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than words. Visually literate people can read the intended meaning in a visual text such as an advertisement or a film shot, interpret the purpose and intended meaning, and evaluate the form, structure and features of the text. They can also use images in a creative and appropriate way to express meaning [16].

The viewer, in turn, does not appear to be a cinephile [17], in the traditional sense, attending high-profile premieres in leading movie theaters, the viewer today ``connects'' to film reality via the Internet, adding ``number of views'' to news, movie teasers and commercials. The concepts of cinephilia, a movie fan, today have faded into the background. And the concept of film literacy is becoming relevant, which involves a certain level of understanding of the film and the ability to be conscious in choosing films; the competence to critically perceive the film and analyze its content; and the ability to skillfully handle film language and technical resources in their own creative production of moving images [18]. Also, Starostova L. and Piskunova L. argue that the necessity to include the cinema experience into the education process is dictated by the specific nature of modern culture that is saturated with media communications, and forms of the phenomenon of clip-like consciousness. The predominance of visual images in the total information has a systemic impact on human consciousness [19].

In the era of post-literacy, we are faced with a close interweaving of all tools that ensure the transfer of information, which, forming a ``cloud'' of related meanings and finding its place in hyperreality, is generated and exists thanks to the constant development of technologies. An interesting embodiment is the ratio of viewing and reading. Thus, the film finds its place as a potential reproduction in the block of information of the screen image. A phenomenon like the teaser of the film is developing, which is essentially a short video ad, created to promote the film.

In the post-avant-garde era, the main thing for the world of art is not an expansion of its borders (because sometimes artists tell us that art is life and life is art), but research on art interaction opportunities (or art resistance) in the global social sphere. Therefore, the problems of communication with and inside art world depend on pluralistic point of views, regardless of the fact that a universal point of view is, at least at the moment, impossible to reach [20, 934].

The ``role'' of the viewer is also being transformed. The question is of what exactly is a movie screening. Now this is not an ``official'' trip to the cinema, but an individual viewing from the screen of the gadget. Thus, all the information about the film, as well as film itself becomes the form of potential playback capabilities and constant evaluation and commenting. All films are constantly stored in a ``breathing'' multimedia informational interactive cloud.

In the era of post-literacy, text, cinema and any other visual information become equivalent in the way, they are presented on the screen of modern technical communication devices (gadgets). There is also a constant increase in information around the film: new comments may appear, views may increase, and ratings may change over time.

3. Conclusion

We came to the conclusion that at present some changes are taking place in the field of cinema as an artistic and communication subsystem of culture. Changes occur in network systems such as cinemagoers, cinema, and also in the director's thinking habits. Now we can talk about cinematic thinking, which is the main characteristic of the thinking of a modern person in general and the director in particular. In addition, we can explore the cinematic reality, despite the individual films. Finally, we explore the promising field of film literacy.

In conclusion, it can we be noted that today we are witnessing fundamental changes in the field of cinema, when all the links of the chain connecting the author, the work of art and the audience undergo significant transformations. Generally speaking, these changes can be explained by the trend of digitization or constant innovative changes in technical devices that provide both recording of film material, transmission and broadcasting technologies, and the ability of the viewer to have access to watching the film. We can talk about significant transformations in the very artistic and communicative system of cinema.

Funding

Acknowledgment

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