

Cinematography as an Unique Phenomenon of the 20th Century Culture

Olga Andreeva

Saint Petersburg Electrotechnical University "LETI"

Faculty of Humanities

History of Culture of State and Law Department

St. Petersburg, Russia

E-mail: Osa3f@mail.ru

Abstract—The cinematography, considered as a new phenomenon of the 20th century culture, is investigated in the present article. Socio-cultural factors of cinematography and the main stages of its development are defined in the current text. It is analyzed how cinematography differs from other forms of art. A special attention is given to its creativity. All outlines its engagement with aspects of the epoch of modernism as popular culture, screen culture and techno genic culture.

Keywords—cinematography; silent movie; talking pictures; avant garde; postmodern; popular culture; techno genic culture; screen culture

I. INTRODUCTION

The historical – cultural aspects of cinematography creation and development are considered in the work. The methods of historical, comparative, civilizational analysis and cultural lens are used. The analysis of cinematography as a semiotic system is the one side of this research. The goal of the article is to show the cinematography as a unique phenomenon, which becomes an integrative language as develop. By the end of the century this phenomenon led to transformation of visual arts system.

Cinematography was born in the end of 19th century; it was a technical innovation embracing experiences of previous centuries. The persistence of vision (referring to the optical illusion that occurs when visual perception of an object remains entrapped in the retina) has been known from ancient times, but it has been considered as the basic element of cinematography only in the end of the 19th century. By this time the fundamentals for cinematography were ready, built by research in the field of optics and optical equipment, together with photography. Optical equipment invented in the first decades of 19th century created the illusion of moving objects; meanwhile the projectors fulfilled the function of a Magic Lantern. In France, Reynaud, with the aid of such projectors, produced startling animated pictures, very close to magic lanterns, later becoming progenitors of future animation. In Europe, Russia and USA continued the search of new devices that could combine motion picture, photography and high-quality projectors screen. The breakthrough occurred when brothers Lumière created cinematograph: a motion picture film camera which also

performs as a film projector and printer that started a new epoch of cinematography [1].

II. APPEARANCE OF CINEMATOGRAPHY: THE WAY FROM A TECHNOLOGICAL INNOVATION TO THE BASIC CULTURE

The device invented by Brothers Lumière had some definite advantages: lightweight and easy to work, gave the opportunity to shoot around: outdoor and in city. Thanks to this portability and the subjects pictured, spectators felt the impression of animated pictures. Real images were achieved thanks to extraordinary characteristics of this motion-picture camera. These characteristics were reflected in the movie "Arrival of a train at La Gare de La Ciotat" where Brothers Lumière shot a real situation using a motion-picture camera set at the train station taking a wide shot, medium shot and a close up. Since then on they realized that the space in the image can change. However, as researchers noticed, fixed camera had an effect of trap; on one hand a spectator could watch a snapshot of life, but on the other hand he could choose neither the timeframe nor the objects to watch. A new touch of reality [2], projected on the lens of the camera, created a new "Stereoscopic dynamic life model". Documentary was born. Initially it came as a very special invention with a promise of a big future with a hard, long way to become a shape of art. In the beginning documentary created a lot of expectation but the absence of an artistic quality might have lead it to be ignored.

To save the documentary a Frenchman, G. Méliès, came who invented and introduced some elements of feature films. He suggested to make "staged chronicles", horror movies, science fiction, using different technical innovations like very special stunts, manual shot coloring, and shooting through aquarium. The filming machine discovered more technical capacity, like magically turn one object into another one. It suddenly happened when during a shooting in Paris, at Opera Square, a camera reloaded. A stuck film was projected with an unexpected effect: Omnibus "Madelene – Bastille" turned into funeral bus, and a group of men turned into a group of women! The secret of this trick was pretty easy because a filming tape has stock inside the shooting camera, stopped filming for a few seconds and filming then resumed. The "cut" was invented and it was the first cinematic miracle which gave a birth to the art of editing.

In those circumstances the fate of the new phenomenon was uncertain. In 1907 - 1908 cinematography had its "Fairground Period", being performed in such public places. Being a part of fairs, cinematography ironically revealed its true self being, serving as "basic culture". It had a lot in common with a "folk carnival culture" of Middle Ages [3], which was an object of research of M. M. Bakhtin who analyzed works of F. Rabelais. Jerzy Toeplitz, a Polish critic and educator, declared that it was a spectacle, "substance of art" like a clown or illusion [4]. But this phenomenon answered to inquiries of undemanding audience. Film spots transmitted at these Fairs represented scenes of everyday life, gave a chance to enrich it with a unique world of the screen, "basic culture" the subject. It was then discovered the most important feature of cinematography: an organic connection with popular culture and the opportunity to get an interaction with a viewer through its emotional impact.

III. CINEMATOGRAPHY BECOMING AS AN ART: THE SILENT MOVIES

Further perspectives of cinematography had been developed as a consequence of a growing social cultural demand of that time. Above all, in first place, at the turn of the century, there was a new searching for a synthetic kind of art that could replicate a real life. R. Canudo who was an Italian and French writer, film theoretician, said that cinematography should carry out the function of replication life. He considered it as "a light message", sacral art and the synthesis of seven arts. Secondly, traditional forms of art were oriented to an elite audience. These conservative types of art did not answer to the new requests of mass consumers. This is the reason why cinematography became the main protagonist of cultural processes. Third, this potential form of art could be replicated for mass consumers and could be consumed by mass consumers. Cinematography perfectly fitted all these criteria of popular culture. Only thing missing in the scheme was to make an art out of cinematography.

In order to make it happen learning more about technical capacity of the new invention was needed, furthermore creating a specific cinematic language, and finding the way how to reflect a real life with a cinematography. Initially to represent real life with a motion picture seemed to be the maximum achievement. Except for the fact that this motion picture reality had neither esthetic nor art sense. Cinematography separately, became an art only when the camera was not intended to make only motion pictures but to be used as a learning tool to discover the world and human nature. The Creative community consisted of a director, a screenwriter, a camera man and a actor who gave birth to a brand new type of screen culture.

The historic division of these two forms of art, photography and cinematography, changed their own evolution process. As Y. N. Tynyanov mentioned, cinematography was born from the photography. The umbilical cord between them was cut when the cinematography had understood itself as an art [5]. Both forms of art had been developing towards a modern form of visual art. Photography remained a static semblance of a moment of a real life depicted in the photo. Cinematography,

based on another space – and – time scale, filmed data and could artistically modify a new reality. The French film theoretician A. Bazin underlined the objectivity of the photography, saying: "the image can be blurry, distorted, discolored, without any documentary value but it works because of its genetic connection with ontology of depicted subject; because it is the subject itself" [6]. According to American critic Susan Sontag, the photography is easy to remember compare to motion pictures because "it's like thin slices of time but time stream" [7].

Canadian culturologist G. M. MacLuhan thought the peculiarity of the photography was to divide single moments of life. Photography and its special feature to fix model poses attracted a lot of attention to a physical and psychological aspect of posing as never before. McLuhan called the time of photography as the epoch of a gesture, mimic and dance. McLuhan, meanwhile investigating photography and cinematography within the perimeter of communication, noticed that, as a consequence of these two discoveries, a global modification of culture was happening. He considered the invention of photography as a step from the "Print Man" to the "Typographic Man". At the same time a film for him is strictly connected with a book culture because it has ability to keep and transfer a huge flow of information. If filming is associated with the written culture, the parallelism is foreseen in a way that for men of pre-written culture cinematography language is incomprehensible [8].

Thus, in spite of historical division photography and cinematography keep their clan ties. They are part of a communication system and part of a technogenic, visual and screen culture as well. These processes became obvious only in the second part of the 20th century. By the end of the 19th century cinematography made his first steps in that direction.

Ending the time when was a "handicraft production", the cinematography became a sphere of professional activity and a part of profitable business. French Companies as Goumont and Pathe prevailed in this world. In Russia, the Moscow branch of Pathe was opened in 1909 - 1913, chasing closely in the 1915 a new company headed by I. Ermolyev was launched. Another Film Studio by A. Hanzhankov was also pretty successful at that time. In USA Hollywood was becoming more powerful, which was also called "a dream factory". The appearance of stationary cinemas attracted there a respectable audience. New professions appeared as film director, script writer, cameraman and actor. Together with came producer, composer and artist. Different forms of cinematography were defined as documentary, action movie, popular-science films and animated films. Among the specific film genres the most popular were melodramas, crime (gangster) films, adventure, western and comedies. By the end of 1920 cinematography was silent. Its esthetics based on the particular type of pantomime.

IV. THE COMEDY OF SILENT FILMS

Cinematography, becoming a form of art, can be seen through the use of representation of comedy, which took place starting from 1910 - 1920. During the catastrophic Era of First World War, the attitude of laughing becomes a forced way to give of a relief, a kind of protection against the

fear of death. The cultural Phenomenon of laughing was described in the work of M. M. Bakhtin, D. S. Likhachev, V. J. Propp, S. S. Averintsev. As an example, V. J. Propp notified that physical, mental or moral life can be considered objects of laughing. The target of comedy is not a physical aspect of the subject represented or his mental defect in the human nature; it is the disproportion where a physical aspect demonstrates the weakness of the moral side. Laugh comes from small defects, compared to the tragedy that comes from vices [9].

G. L. Tulchinsky considered that the base of comic things is a contradiction between moral values and human characters, acting deviated from these values. The subject of laughing can be defects of will, morality or intellectuality, any deviations or deformation of rules of spiritual culture. This is the reason why all funny things should be easy to understand, typical, mass and primitive. Everything that is a basic difference between comical thing and a tragedy should be easily recognized. Comical things represent a drama of an average, "common man". Comic protagonist is usually presented as a static character [10]. This is the way the art of masks was born based in theatrical performance. A. V. Tolshin reminds us, that one of its foundation was the Italian "comedia dell arte". As A. V. Tolshin says, comic mask represents a non-harmonious psychological type. The mask underlines one dominating features of its character as greediness, rudeness, chattiness, lasciviousness. These features are shown not only in a mask but in its body language, speech, and clothing. The ancient purpose of the mask is a balance, a social correction of defects of human nature [11].

Mask experience was used in comedies of silent films. Initially, the comedy started its way from tricks and clownery, but later, when stories became more complicated, the comical concepts went through a process of metamorphosis. Characters on the stage were created on the base of mask characters, reflecting their typical features. The mask was without name, it was anonymized. Roscoe "Fatty" Arbuckle who was American silent film actor was extremely graceful, and it looked very funny on screen. Another actor Max Linder created a character of "an adorable playboy", burning his life. American actor Harold Lloyd portrayed his "Glass" character, who was a handsome, sophisticated man, getting in ridiculous adventures. Comedian B. Keaton was best known for his character "The Great Stone face", a deadpan expression without any smile. French actor André Deed developed a mask that was known as "Glupyshkin" or "Follshhead" in Russia and "Cretinetti" in Italy. At first sight, this mask looked a bit primitive until a careful viewer could see that he was laughing at himself. Russian cinematographer S. V. Komarov in his works devoted to "foolish occurrence", describing 4 types of foolishness. The first one is an instrumental (simple) foolishness related to cognitive mind mistake. Such type looks funny and makes you laugh. A second one named "the misfortune of being clever", the third type is like the damage of moral will ("idiot") and the last type is classified as ontological foolishness. The conclusion made by S. V. Komarov seems paradoxical: foolishness is not the intellectual measure or a

concrete situation, it is exactly the ontological feature of our existence. The fact of our existence always borders with intellect and stupidity [12].

The most famous comical mask was personified by the Great Charles Chaplin. Overcoming an only one-dimensional, roguish chase character, Chaplin invented a humanistic personage "The Tramp" in his first short films like "Making a Living" (1914). This mask had been making step by step, from film to film, accumulating new comical and dramatic edges of mimicry, gestures, dresses and psychologism (films: "Kid Auto Races at Venice", 1914; "The Kid", 1921; "A Woman of Paris", 1923; "The Gold Rush", 1925; "The Circus", 1928; "City Lights", 1931). The new character came exactly at the moment when the cinematography became a full art.

As remarked Y. Lotman and Chech scientist J. Mukařovský, silent films turned into a complicated communicatory semiotic system. Y. Lotman underlined that the individuality of Charles arose by combining two body languages within the framework of silent films esthetics. The first code language connected with Charles' outfit, as a society man with such characteristics like a bowler, a stick and a bow tie. The other language called "expression gestures" appealed to Charles as a tramp and a looser. Its external characteristics are huge boots and rags. Combination of these two languages, two ways of behavior generated the unique way of acting and particular "bilingualism of character" [13]. Mix of elegance and beggarliness coordinated with body language and expression made an unexpected effect, which gave new artistic and stylistic senses. At the same time the ensemble of character implied its duality. To stimulate the comic side a bit of nonsense, absurdity, is needed: antagonistic elements, using their opposite distinctive features, create a complete or even tragic character. That how the essence of artistic discovery is happening [14].

Rising above farce and buffoonery, combining professions of director, producer, scriptwriter, editor, composer and actor, Chaplin founded a new genre of art called tragicomedy. The mask of "Little man" used by Chaplin combined external comedy, tricks with noble and delicate soul of a poor man who resisted reverses of fortune with dignity. The mask invented by the Great Artist responded to thoughts of million people at the Age of global turbulence. This is the reason why the Mask immortalized the name of Chaplin, both survived their Era. Charles' character reminds us, until now, a dual human nature wins admiration, emphasize of viewers.

The last time Charles played the Tramp character in "The Great Dictator", was his first sound film. It was a brilliant political parody of Nazism and its hegemonic ambitions came in 1940 when the Second World War just begun, when the results of this war were still unpredictable. As wrote E. V. Volkov, this film still now is the standard for how to satirize, with cinematography tools, any dictator who implements a policy with a serious face [15].

V. SILENT FILMS START LOOKING FOR AVANT-GARDE

Moving to the mid of the 1920s silent films were in search of innovative ways of artistic expression. Aesthetics reform took place in the frameworks of avant-garde stream. The leadership in it belonged to France and Germany. The first French avant-garde was called French impressionism cinema (beginning of 1920s-1924s). Impressionist filmmakers (among them were L. Delluc A. Gance, J. Epstein, M. L'Herbier, G. Dulac, J. Renoir) regarded a goal to make the transition from event cinematography to reflective cinematography. It was the first step to toward the gender of psychological movies. Filmmakers aimed to show the confrontation between the complexity of the world and personality of characters. Analyzing human interiority, they focused on its psychological emotions and motivation. To create "Psychologism" they used stereoscopic effects, diffused frame, and dissolved and optical deformations. They also introduced in the film a touch of innovation as slow-motion and rapid filming, associative editing and double exposure.

The concept of film avant-garde was formulated by Delluc. The base for artistic innovations became the Photogénie described as an inner characteristic beauty, enhancing the subject or object importance, expressiveness and harmony with all the film components. Delluc reported about a specific cinematographic language, picture composition, editing, lighting, similarity filmmaking to photography. These theoretical ideas were realized in his films "The Silence" (1920), "The fever" (1921), "The Woman from nowhere" (1922).

Inspired by the paintings of impressionists, avant-garde film pioneers aspired to demonstrate a scenic vision of a world, using poetic and picturesque metaphors. The film by J. Renoir "The daughter of the water" (1925) reminds us about a strong connection between cinematography and painting. Shooting on site, the location gave a particular atmosphere, full of water reflections and sunlight. The film by J. Epstein "The Fall of the House of Usher" (1928) was full of that mystic and surrealism typical of the novels of Edgar Poe.

The silent epic film "Napoléon" (1927) by A. Gance became an outstanding work of art. In 1935 it was released in a sound version, with the name of "Napoléon Buonaparte". The film was made of rich innovative techniques ahead of time, as using split screen. The digital version of this film was released with participation of the British Film Institute in 2016; it was the result of a unique project and 50 years of hard work. The film was a vivid personification of the French national spirit, its republican traditions and charismatic character of Napoleon.

The second wave of avant – garde in 1924-1930 chose the way of experimental cinema. Experimental filmmakers appealed to the aesthetics of Cubism, Abstractionism, Dadaism, Surrealism and Constructivism. These trends did the best to keep a distance between classical art canons. The second wave of avant-garde cinema was represented by F. Leger, A. Chomett, G. Dulac, M. Ray, L. Buñuel, R. Clair, S. Dal í E. Deslaw. As a Manifesto of avant-garde they created such films as "Mechanical Ballet" (by F. Leger, 1924),

"Entr'acte" (by R. Clair, 1924) and "An Andalusian Dog" (by L. Buñuel, 1929). The music for the film "Entr'acte" was composed by E. Satie anticipating minimalism in music. The play of a new film together with ballet, which premiered as antr'acte for the Ballets Suedois in Dadaism, caused a big scandal. Another film, "An Andalusian Dog", is full of surrealistic meanings, earth-shattering images which are hardly clear for any logical reasons, having a base in the subconscious.

In Germany abstract artists V. Eggeling, H. Richter, O. Fischinger, W. Ruttmann made experimental trials with optical and musical rhythm. Some of them, settling to the documentary type, used experiences and ideas of Soviet avant-garde by D. Vertov. Expressionism managed to capture the tragedy of German nation after the war. Films of such filmmakers as R. Wiene, F. Murnau, P. Leni were permeated by the spirit of despair and loneliness. Dismal mood was achieved using light and shadows contrast, optical deformations, decorations instead of shooting on location. All these effects reminded abstract paintings and reproduced patterns of a "closed world". The Cabinet of Dr. Caligari lived through the time, being an absolute work of art (R. Wiene, 1919).

Avant-garde finished the quest for new forms and evolution of silent movies. Since then silent cinema had all features to be considered as a real art. Editing technique that was invented by D. Griffith and L. Kuleshov discovered absolutely new perspectives to make new artistic meanings and reality modeling. The only thing missing was to combine visual impression and sound.

VI. SOUND FILMS: CINEMATOGRAPHY IN 1930-1940

The film "Jazz Singer" produced by the Company Warner Bros. (by A. Crosland, USA, 1927) officially inaugurated the sound – era films. Despite protests from many famous filmmakers against "talking pictures", development of a new sound phenomenon could not be stopped. In 1930-s national film industry released films in more than 20 countries all over the world. Film sound production faced some problems in different continents. First of all there was a technical problem, because the existing system Vitaphone was based on the principle of a separate recording and sound or image playback. Accordingly, it was difficult to combine a sound with a video sequence. Invention of the separate sound and video recording with their consequent voice-over recording greatly improved films sound quality.

Another problem was related to language barrier. Silent films spoke an easy to understand language, master of ceremonies or even translated titles could explain any unclarity. In the beginning sound film was born as a product of national culture. Film perception in different countries depended on a high – quality translation considering cultural mentality. Some film studios released up to 15 versions of one movie for different countries in different languages. The price to release all these versions was high and the quality was low, so that 2 types of translation were invented: dubbing and subtitles. Dubbed films consisted of translated dialogues instead of original ones. Dubbing was done by

native speakers, professional actors. Film industry reached to dub locally foreign movies to avoid any misunderstandings in translation. This form of dubbing was performed in France, Italy, Germany, Spain, Russia, India and China. On the contrary in Great Britain, Belgium, Greece and Portugal subtitles became more usual [16]. Anyway, due to political, historical, cultural and language influence, different forms of film translation exist till now.

Although the Japanese cinematography moved to the sound films in the beginning of 1930-s, still in 1937 one movie out of five was still made silent. This could be explained by local ancient tradition of commenting orally any forms of visual arts. For this reason the Benshi character (moderator who could present and explain the story of the movie standing aside of the screen) was introduced, coming from the traditions of No and Kabuki Theater. According to the method, a Benshi played a role of an intermediary between the screen and the viewers among which there were a lot of illiterate persons. A Benshi commented silent films, gave his personal interpretation to a plot, used his knowledge of rhetoric and literature; sometimes even accompanied films by traditional Japanese music. Through this method foreign cinema became a part of the Japanese cultural experience. In 1927 in Japan 6818 persons worked as Benshi, by 1940 this number decreased down to 1295 professionals [17].

The leading position in the world film market belonged to the United States. During 1930-s and 1940-s were created such films as "The Informer" (1935), "Stagecoach" (1939), "The Grapes of Wrath" (1940) by J. Ford. Epic historical romance "Gone with the wind" directed by V. Fleming in 1939 became an important cultural event. This film, about love during the Civil War between The North and the South, won 10 Oscar awards and resulted in the most profitable American movie. An interesting technique of "flashback" was used to make a mystery drama by O. Welles in "Citizen Kane". Flashback appeals to the past; this technique is often used even now. A dazzling success belonged to animation. W. Disney was the first who applied music and sound in animation. The secret was to animate animals and provide a personality to them; often it was the character of a "middle American". Disney's films were specialized in various tricks, clowning, sagacity, elegance, humanism, esthetic beauty and similarity to painting. The most famous animated films by Disney are "Snow White and the Seven Dwarfs" (1937), "Pinocchio" (1940), "Dumbo" (1941), "Bambi" (1942).

In Europe, France had the leading position. "Under the roofs of Paris" directed by R. Clair in 1930 became the first French musical film. It was done in the style of "poetical realism" which was a new aesthetics based on L. Delluc' ideas and "suggestive visualization" by J. Epstein. Instruments as picture composition, special sound, music and lighting together with a delicate performance of the actors made the film reach this particular atmosphere. The best films of that period were "Zero for Conduct" by J. Vigo (1933), "Grand illusion" by J. Renoir (1937), "Port of Shadows" (1938, awarded Delluc'prize) and "Children of Paradise" (1945) by M. Carne.

Beginning of the Second World War enhanced the documentary style in the movies. "Defeat of the German forces near Moscow" directed by L. Varlamov and I. Kopalin (1942, Oscar award) became a bright page in the worldwide cinematic history. A unique chronicle of liberated Paris after the rebellion on August 19, 1944 was presented in the film "Paris liberation" (Germany, France, 2006).

VII. POST-WAR CINEMA

Right after World War II neorealism was the prevailing among all the styles. If Verism, as an artistic movement, became the symbol of united Italy at the turn of the century, neorealism, after the crash of Nazism, was to become a sign of union of the united democratic forces. Artists were willing to take on the screen real situations and existing tough life conditions, with a close sympathy look to the working people through a phenomenon called Literalism. Democracy spirit in neo-realistic films evoked a wide response not only in Italy but all over the world. Cinematic stylistics was laconic and severe, without any fake beauty and conventionalism. Directors often did not use a script, using instead real life stories. All characters were full of inspired beauty even though neorealism reflected a form of critical realism. Neorealism became a successor of French "poetic realism" in this regard. The golden collection of the world cinematography includes such films as: "Rome, open city" directed by R. Rossellini (1945), "Bicycle thieves" by V. De Sica (1948), "The Earth trembles" by L. Visconti (1948), "Rome 11:00" by G. De Santis (1952).

Neorealism had a big influence on the world of cinematography, in particular French "new wave" films. But by the mid of 1950-s already Italy and the world changed. Social oriented movies changed into philosophical films-parable. These movies, made to be refined, sophisticated modern projects, concentrated their attention on spiritual problems and moral choices. Appearance of character-based films by F. Fellini such as "The Road" (1954), "Nights of Calabria" (1957), "La Dolce Vita" (1959), "8 ½" (1963) meant that the cinema became an elite art. The themes of human loneliness and spiritual odyssey were represented in such films directed by M. Antonioni as: "The cry" (1957), "Eclipse" (1962), "Blowup" (1966), "Zabriski point" (1970). Society dehumanization, crash of traditional values and ideals were reflected in films of Swedish director I. Bergman. His films include: "The Seventh Seal" (1957), "Wild Strawberries" (1957), "Cries and Whispers" (1972), "Autumn sonata" (1978).

As a response to Russia recovery from the Second War, new works of art were created parallel to the neo-realistic period taking place in Italy. Films as "Fate of a man" by S. Bondarchuk (1959), "The cranes are flying" by M. Kalatozov (1957), "The dawn here are Quiet" by S. Rostotsky (1972), "Seventeen moments of Spring" by T. Lioznova (1973), "The Ascent" by L. Shepitko (1976) became symbols of humanism. Among the most talented films are "Andrei Rublev", "Solaris", "Mirror", "Stalker" by A. Tarkovsky.

At the end of 20th century, within the frame of postindustrial society, big changes related to the existing techno genetic civilization took place and a new trend was

settled. In V. S. Styopin interpretation these changes depend from techniques and technologies rapidly modifying, social connection having a transformation and communication growing faster. During life of one generation the system of social communications, communication instruments, activities, values change radically [18].

The techno genic culture (together with its forms as cinematography, photography, radio, television, and video) was experiencing a modification due to the technological revolution. With technology growing, Cinema now could reproduce natural acoustic diversity, reproducing as a human ear the natural diversity of sound. Modern color, wide-frame stereo films became popular. Came the epoch of television and video. At the turn of century the techno genic culture experienced new contours, undergoing through a civilization breakthrough. The coming of the computers, digital technology led to the "screen culture". According to the definition given by K. Razlogov, the screen culture embraces all: television, video, video games, computers, internet, mobile phones. Films are shown and watched not only at cinemas, but mostly at small screens [19]. Due to high competition, cinemas are equipped with the newest technology to create a high quality picture with 3D effect and achieve reality on the screen. If a film base from the "silent films era", made of nitrocellulose, could be damaged easily, modern digital technologies help the content of movies against any mechanical damages.

In the concept of post-modernism find themselves embedded the cultural phenomena of techno genic civilization. Modernism erases distinction between elite and mass art, creative process and everyday life, using a convergence of traditional and techno genic arts. Creator and Viewer are joined reflecting a chaos, fluidity of artistic process borders. Individual life stance changes, boundaries disappear, a moral relativism takes place about good and bad. Post-modernism concurs with an absolute power of mass culture.

Different social and demographic groups get acquainted with the newest technologies of screen culture. Cultural information and resources are made more affordable to find to a wider audience. This aspect is counterbalanced by a negative phenomenon, techno genic culture creates a virtual reality which program behavioral patterns and life stance, making humanity more dependent on obtruded standards. Being a market good (product), mass culture becomes more equable and stereotyped. It has a diverse array of distribution but fills a niche of "basic art". Being organically connected with ancient archetypes, mass culture exploits problems of violence, cruelty, erotica, possessing idea to have and consume. One of the feature of this culture is a maximum mental unfreedom. Only Titanic, according to ten rating for most profitable box office, stands apart. It is surrounded by action movies and fantastic movies like Avatar and Star Wars. Now days very expensive mass entertainment, with the use of new generation high tech like 3D video mapping, show us that this life carnivalization is the typical feature of post modernism. Considering Carnival as an ontological category, as research underlines, the carnival can be considered and explained as a realization of archetypes of

collective unconsciousness [20]. In a certain way it correlates with a definition of mass and screen cultures.

VIII. CONCLUSION

Historic-culturological analysis indicates that cinematography is the outstanding cultural phenomenon of the 20th century. The traversed path started from a technical innovation and a farcical, "basic" entertainment and finished as a real art, able to form a life stance and artistic taste. On the other side cinematography enhances all negative signs of mass culture.

REFERENCES

- [1] O.V. Andreeva. Silent films: the way from the basic art to a real art.//Articles of 9th scientific conference "The palette of languages and cultures" , Saint – Petersburg, 15-16 November, 2016; ETU LETI Publishing house, 2016. P. 5.
- [2] V.Y. Mekhonoshin. Genesis of avant-garde cinema in 20th century.// Herald of Vyatka State University. 2012. №4-4. P. 144.
- [3] M.M. Bakhtin. Rabelais and his World. M., Eksmo. 2015. P. 11.
- [4] E. Toeplitz. The History of cinema. 1895-1927. M.: Progress, 1968. P. 41.
- [5] Y. Tyanyanov. About the basis of cinema. //Y.N. Tyanyanov. Poetics. History of literature. Cinema. M., "Science", 1977. P. 335. URL https://imwerden.de/pdf/tyanyanov_poetika_istoriya_literatury_kino_1977__ocr.pdf (date of request 01.09.2019).
- [6] A. Bazin. What is cinema? Articles. Publishing house "Iskusstvo". M., 1972. P. 45. URL http://www.etnolog.org.ua/pdf/e-biblioteka/mystectv/kino/bazin_a_cho_takoe_kino.pdf (date of request 01.09.2019).
- [7] S. Sontag. "On photography". M., 2013. P. 7. URL <https://www.rulit.me/books/o-fotografii-read-280021-7.html> (date of request 01.09.2019).
- [8] M. McLuhan. Understanding Media: The extensions of Man. M., "Kuchkovo pole", 2011. P. 213, 215, 219, 324, 327.
- [9] V.J. Propp. Problems of comique and laughter. Ritual laughter in folklore (about a Nesmeyana' fairytale). M., "Labyrinth", 1999. P. 37, 132.
- [10] G. L. Tulchinsky. The culture of a person and laughter.// Chelovek. 2012. № 2. P. 23, 24.
- [11] A.V. Tolshin. Mask: antiquity and the present. // Voprosy kulturologii. 2007. №10. P. 71.
- [12] S.V. Komarov. Casus of a full. A small essays about foolishness.// Vestnik Perm National Polytechnical University. Culture, history, philosophy. Law. 2014. No.2. P. 34, 35.
- [13] Y. Lotman. J. Mukarovsky. Art theorist.//Mukarovsky Jan, Structured poetics. M.: Shkola "Yazyki russkoj kultury". 1996. P. 30
- [14] Y.V. Lotman. Semiotics of cinema and cinema aesthetics. Tallin: Eesti Raamat, 1973. P. 66, 67.
- [15] E.V. Volkov "It was necessary to make fun on Hitler" ("The Great Dictator" as a satire on the totalitarianism).// Vestnik Ural State University. Serija: Social – humanitarian science. 2014. V.14. No.2. P. 13.
- [16] R.A. Matasov. History of cinema and video dubbing.// Vestnik Moscow University. Ser. 22: Theory of translation. 2008. №3. P. 8, 9, 26.
- [17] E.I. Nesterova. Benshi: speaking stars of silent films.// Vestnik RGGU. Ser. "History. Philologia. Culorology. Oriental studies." 2016. №2 (11). P. 102, 103.
- [18] V.S. Styopin, L.F. Kuznetsova. Scientific world picture in the culture of techno genic civilization. M., 1994. P. 4. URL: https://iphras.ru/uplfile/root/biblio/1994/Stepin_Kuznetsova_NKM.pdf (date of request 29.08.2019)

- [19] K. Razlogov. World cinems. History of the art of screen. / Kirill Razlogov. M.: Eksmo, 2011. P. 540
- [20] N.V. Dorfman. Theory of carnival by M.Bakhtin in the context of collective unconscious.// V mire nauki I iskusstva: voprosy filologhii, iskustvovedeniia I kulturologhii: art. Mat. Int. Conf. XVIII. 2 Part. Novosibirsk:SIBAK, 2012. URL <https://sibac.info/conf/philolog/xviii/30560> (date of request 30.08.2019).