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From Imitation of Reality to a Fantastic Game: Evolution of the Image of War in the Visual Arts

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The article proposes to change the morphological status of cinema as the eighth art form and consider it as a threefold art in its Genesis, with the leading principles being man and machine, and nature (for the first time!) in the process of creating an artistic image, it appears as an auxiliary element. Due to its ontological specificity, cinema has special imaginative and artistic tools that create new images of war that are impossible in other visual arts.

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I. INTRODUCTION

In one of the latest books by Jorge Luis Borges, "The Gold of the Tigers", there is an essay devoted to plot-story constructions that are constantly reproduced in the world of art, in particular, literature, regardless of the era.¹ Something similar is typical for the visual arts. Such "archetypal stories" can be distinguished both in the art of the Ancient World or the Middle Ages, and in modern art, including in cinema. These are stories related to the mytho-religious worldview and cult; love adventures (starting with the Egyptian Rhodopis-the primary source of various interpretations of Cinderella); stories whose content is a journey (real or imaginary) and war. *The conclusion, which is confirmed by artistic empiricism, is that the theme of war, the image of war, is a constant theme in the world of fine art.*

For thousands of years, in the context of traditional, ethnic cultures, war has been a means of intercultural communication and self-identification. In the

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ideological and political topography of these epochs, it was a measure of the success of culture. Since war was associated with the overcoming of space and material resources, it also acted as an indicator of the energy potential of ancient civilizations. It is known that the war, because of its energy costs, required from its participants strength, agility, endurance, healthy aggressiveness, enjoyment of the struggle – that is, everything that accumulates youth.

In the context of permanent intercultural wars, the values of the defeated cultures were perceived from the side of external forms, rather than internal meaning, and rather interpreted in their own way, rather than understood. There are many examples of such historical inculturations. This is the collection of Sumerian art monuments by educated Assyrians (including those with military subjects); this is the intensive dissemination of elements of ancient Greek classics as a result of the campaigns of Alexander the Great; this is the worship of the Greek culture of the Romans, who bicultured Roman mythology and art; this is also the Crusaders' fascination with Arab and Jewish mysticism, which evolved within another culture into the symbolic art of Christian esotericism. In turn, the values of the winners were imposed on the losers and after a while, in an adapted form, they became their own. Thus, the war as a political event was not only a measure of the success of culture, but also a means of intercultural communication.

However, is it possible to talk about the general figurative-artistic and socio-cultural characteristics inherent in ancient works of art that depict scenes of war? Let's look at a few fairly well-known art artifacts with military subjects, taken at random, and not specially selected.

1. The famous standard from the Sumerian city of Ur, which is an inlay of semiprecious stones (lapis lazuli and jasper) and mother-of-pearl, which depicts, apparently, one of the episodes of the battle of the many skirmishes between the Sumerian city-states. On a war chariot that has a supply of spears, two warriors-one of them drives the chariot, and the other raises a spear to strike. The defeated enemy lies dead under the wheels. (ill.1. *The standard of Cheers. Lapis lazuli, jasper and mother of pearl. Fragment. End of the third millennium BC.*)

¹ Borges H. L. Prose of different years. // "Four Cycles" (p.p.280-281). Collection / Trans. from Spanish. And Terteryan-M.: Raduga, 1989-320 p.



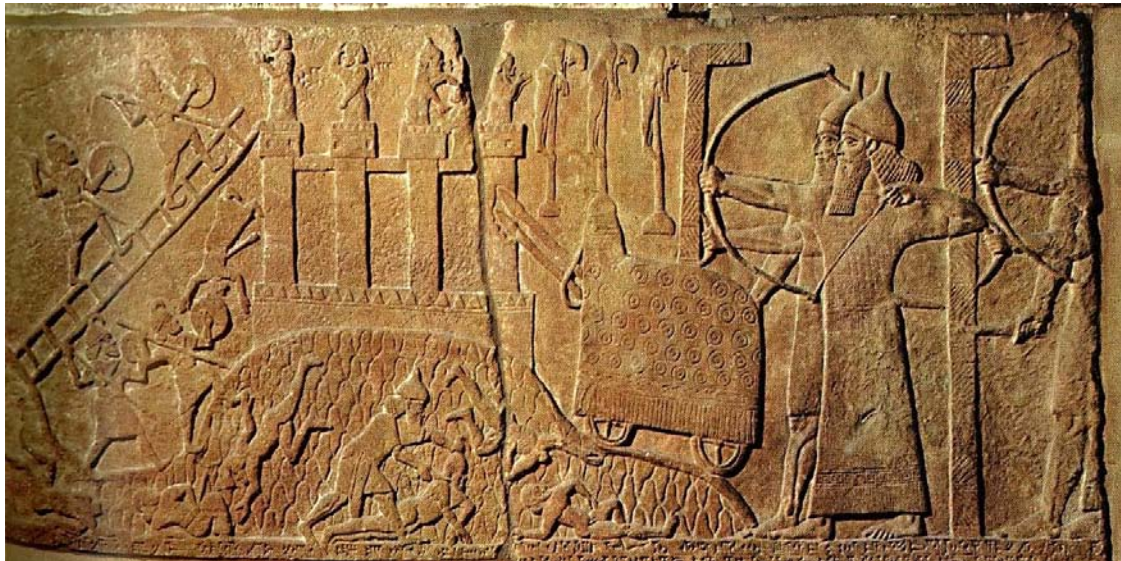
2. Egyptian deep relief, where the Pharaoh Ramses II is straightens out after the battle with the defeated Hittites. Behind the back of the Victor-Pharaoh is a quiver with arrows, and in his left hand is a bow. The figure of the Pharaoh in the relief is dynamic and

powerful, it is larger than the huddled Hittite warriors. (ill.2.Execution of the conquered Hittites. Pharaoh Ramesses II-winner of the Battle of Kadesh. Abu Simbel Temple. A new Kingdom. The second half of the second millennium BC.)



3. In Assyrian relief, the theme of war, along with hunting scenes, was the main one. The empire, created in the first half of the first millennium BC, was the result exclusively of military campaigns. Often on the Assyrian relief, the image of war was a genre scene, so to speak, "military everyday life". So, in the presented relief, the capture of another city is depicted, in which the sculptor almost dispassionately shows prisoners impaled on a stake, the defenders of the city who fell from the walls are finished off by Assyrian infantry soldiers, a

battle ram on wheels is used to take the city walls, Assyrian soldiers they climb the siege ladders. On the right side of the relief with a drawn bow, the king and the general are depicted (they are much larger in size compared to the other characters in this relief). (ill.3. Capture of the city. Assyrian relief from the time of Tiglath-Pileser III. Mid-eighth century BC.)



4. In the paintings of ancient Greek ceramics, military subjects were also often found, especially favorite were the subjects from the epic poem "The Iliad". Despite the fact that the figures of the warriors of this painting are located on an object quite utilitarian-a vessel for liquids – they are executed with a high level of skill, although in a conventional manner, characteristic of black-figure graphics.

Typologically, this war scene can be traced to an ornament, but the body of the Trojan Sarpedon lying in the middle of this symmetrical composition reminds us that this is a depiction of a battle that took place in ancient history and led to the participants wounds and death. (ill.4. Hector fights with Patroclus for Sarpedon's body. Black-figure painting on the crater. VI century BC.)



5. The famous work of medieval decorative and applied art-the Bayeux tapestry. Embroidery created in memory of the battle of William the Conqueror, which marked the beginning of the conquest of England by the Normans. It is noteworthy that in this work, the winner is not indicated by its size, but by the artistic means. A group of defending Saxons is

depicted on foot, huddled in a small rupa, covered with shields. While most of the composition is occupied by the Norman cavalry, galloping over the corpses of the dead, lying under the hooves of horses.(ill.5. The battle of the Normans with the Saxons at Hastings. Bayeux tapestry, linen embroidery. Ca. 1080, England.)



Analyzing the well-known works of different types of visual art (relief, inlay, graphics, decorative and applied art), which are taken at random, but are typical of the ancient world and the Middle Ages, depicting military scenes, we can identify the socio – cultural and artistic characteristics that unite them. First, these are works created from the positions of the Winner, the Hero. Because of this, the tone of these war scenes is either epically upbeat or calmly businesslike. Those who are defeated are usually depicted as small, nondescript figures lying under the hooves of the winners' horses, or under their feet. Sometimes, in order to compositionally denote the physical superiority of the winner, he was depicted much larger than other characters in the military scene. Not only visual arts, but also literature of both the West and the East, admired the strength and prowess of the hero-warrior from Russian epics to Japanese tanks. Sometimes the same artistic device was used in literature, in particular, the epithet about the vanquished, who are trampled by the horses of the victors. Here is a fragment from the ballad «White Horse» by the Chinese poet of the Han era-Cao Zhi:

*«...In the young hero, the power is visible
And the ape-like speed in it,
Like a leopard, full of fire,
Bold and brave, like a dragon.*

*.....
The Huns lie under his horse,
I'm ready to fight the Xianbi tribe
On the sharp spears of the chest will go,
Will the mortal body regret?»²*

Secondly, traditional wars, and, consequently, in the artistic images that reflected this military practice, had a specific attitude to the corporeality, to the tactile characteristics of war. Since the wars of antiquity and the Middle Ages were unthinkable without direct

physical contact, the ultimate victory on the tactile level was expressed in the degree of destruction of the integrity of the enemy's bodies (wounds and dead bodies) and in the unharmed bodies of the victors. In general, the body as a valuable element of traditional culture in the war maintained its integrity and sacredness. It is no accident that it was from the physical beauty of a warrior trained in military battles that the Olympic Games of antiquity were born. By the way, the Olympic Games of antiquity were an expanded mystery in the glory of the god Apollo, which once again testifies to the sacredness of the bodily principle in that era.

Third, the image of war in the traditional arts of these epochs, as a rule, had a positive connotation, since war (from the point of view of the victors) was also perceived as a means of material enrichment and the acquisition of new territories. In addition, in the conditions of traditional cultures, constant local wars had a more external, contact, «heroic character» remaining a political and technical-technological phenomenon, external to the axiological heart of culture. But it would be naive to believe that such a character of war and the images that it generated in the visual arts remained unchanged, that it was not affected by the historical era, the worldview and the specifics of the art form in which this image was created. Although it is impossible to deny the fact that the arrival of world religions, which turned to man over ethnic and political barriers, contributed to the appearance in art of motives for reflecting the war from the point of view of the suffering, defeated side (I recall the respectful and even compassionate intonation to the defeated Darius from Alexander the Great in Nizami's poem "Iskender" (XIII century) or the lines uttered in Hamlet by a traveling actor: "Terrible is the sight of the abused Hecuba..." (XVI century.)

After the Renaissance, starting with the era of Rationalism, militaristic traits in the culture of Europe

² Cit. by Cao Zhi. "The White Horse» //Seven sorrows. Poems. M., Art Literature – 1973, 168p. (p. 34-35) (In Russian)

increased. First, this was due to the beginning of the process of globalization, in which the leading society was the European (Christian) culture, which was expressed in the beginning of the colonial conquests, which required military force.

Secondly, European culture, following the artistic flourishing of the Renaissance, experienced a rapid development of science in New Time, which ended with industrialization and the entry into the history of the machine as the main productive force at the end of the XVIII century. The phenomenon of the machine could not fail to attract the attention of both artistic and philosophical thought—from Ch. Dickens and V. Hugo to F. Nietzsche, M. Heidegger, O. Spengler and N. Berdyaev. It is interesting that the vast majority of representatives of the humanities and the arts assessed the machine as a very negative phenomenon, in contrast to politicians and representatives of technical and natural science knowledge.

Thus, A. F. Losev wrote in the autumn of 1929: *"There is something ruined, pitiful and suffering in the car. The machine is not chaste, cruel, internally empty. It has a kind of fundamental incompetence, spiritual philistinism, boredom and darkness. It is the deepest cynicism of the spirit, the limitation of the average stamped and mechanical things."*³The specifics of its essence, namely: the destruction of the integrity of manual labor, its fragmentation into separate operations; freedom from moral imperatives; the creation of the cult of force—the machine is similar to the existential characteristics of war as a form of socio-cultural existence. *In previous epochs, the political and social awareness of war and its artistic embodiment were on the same ethical and aesthetic plane, hence the image of war in art was a reflection of its valor and heroism.*

However, with the formation of mass culture, whose production is based on machine technologies, and it itself has a global character, war as a phenomenon acquires new qualities, in which two tendencies of its perception in society are clearly present.

In the first trend, war is a political reality, in relation to which the degree of glorification of war as a social phenomenon is reduced and a view is matured that sees war as a deeply destructive, cruel event that disfigures the individual and destroys the way of life. *In this trend, war makes victims of ALL its participants (both winners and losers), deforming and destroying physically, morally, psychologically.* Moreover, in the industrial and post-industrial era, war becomes a global phenomenon (and not local battles as it was in the past). The tactile and physical characteristics of war have also changed, since modern war does not involve

mandatory physical contact, and machine technologies deprive the human body of sacredness and integrity. The presence of war in mass culture is growing, and in many aspects, war is not only a physical reality, but also a form of communication that is present in other areas not previously occupied by war-information, aesthetics, axiology, gender. In this trend, war has acquired a clearly negative ethical connotation and acts as a manifestant of absolute evil.

In the second trend, war appears, first of all, as an indispensable part of the hyperreality created by machines. Since cinema is a product of the machine, it objectively aestheticizes the machine and the hyperspace, which it generates and makes them objects of modern art. They, in turn, transfer their militaristic qualities to art: the desacralization of human corporeality, the ethical devalorization, the fragmentation of reality. Within the framework of this trend, war is still being glorified, and an enhanced ethical message is attributed to it, since the freedom of choice, which is most acute in war and can cost the lives of not only the participants in this choice, but also determine the future fate of society in the future. The origins of such a heroic and ethical attitude to war in the modern art sphere are associated with a number of reasons of psychoemotional and mental properties:

1. *Longing for the Hero*: A very ancient archetype, which can be considered as a consequence of the loss in mass culture of connection with the highest sacred reality. In the circumstances of war, the most traditional type of hero is embodied and operates – a warrior, a defender, a savior, who is not afraid of a direct collision with evil.
2. *Narrowing the Volume of the Perceived, to Co-scale Human Dimensions*: In the conditions of modern civilization, both the volume of the subject world of culture and the volume of information have increased dramatically and already far exceed the permissible dimensions that can be perceived by an individual subject. The undeveloped part of objectivity and information has given rise to the phenomenon of garbage in all its manifestations, which cannot but produce in the subconscious a sense of chaos and anxiety.⁴ These feelings of anxiety are «removed» in the visualization of images of military destruction, when you can see how the past achievements of civilization lie in piles of rubble, garbage.
3. *Ethical Decisions*: For a person of the masses, who, as a rule, can not even influence the construction of a parking lot or a high-rise building under their

⁴ See Foortai, F. "Garbage—from ruins to landfills: axiological perspectives of modern culture" // International Journal of Cultural Studies. International Journal of Cultural Research. "Self and other in culture" "Self and other in culture", №1(2), 2011- p. 48-56 Access mode: <http://www.culturalresearch.ru>

³ Losev, A. F. Additions to the dialectics of myth [Electronic resource] - Access mode: <http://www.omolenko.com/biblio/losev>. Accessed May 2015.

windows, i.e., who has an insignificant degree of existential freedom of the individual in real social conditions, receives a sense of freedom in the images of virtual wars, it is here that the inhabitant of mass culture can clearly indicate their ethical preferences and decide something in general.

4. *Aesthetics*. War in virtual art is also attractive due to its aesthetics. The characters here are beautiful, strong, and beautifully built. In addition, even in the images of futuristic (or magical) wars, you can see an anachronistic mix of the latest technical achievements and medieval armor and ancient weapons. This is far from accidental, as it reflects the trend towards more recent aesthetic experiences, i.e., another manifestation of psychoemotional freedom.

Analyzing the specifics of the image of war in modern mass culture, it can be argued that with the change in the civilizational paradigm, the theme of war, its image in art remained as a permanent subject, but its functions and artistic forms of its implementation changed. If the functional changes in the image of war in modern mass culture were noted above, then I would like to draw attention to completely new forms of this artistic image, which arose precisely with the advent of cinema.

Having entered the XXI century, cinema has opened the second century of its history. Undoubtedly, it reflects not only the figurative-artistic and technical-technological innovations of the latest historical moment, but also the philosophical-aesthetic and mental changes inherent in modern civilization. However, in order to understand the specifics of the artistic image (including the image of war) in this youngest of the visual arts, it is necessary to determine the very essence of this art. It is generally believed that cinema is the youngest of all the arts known to date. Let me disagree with the well-known morphological classification, consisting of three types and eight types of art, where cinema is defined as a synthetic art, the same type as dance and theater.

In our opinion, such a typology is not legitimate, since the same group includes arts with different ontological bases. The seven traditional arts are *homogeneous*, they correspond to the seven aesthetic categories, the seven primary colors, the seven octave sounds, and they have two ontological bases in their genesis: *nature and human*. At the same time, cinema is basically threefold – *human, nature, and machine*, and the leading principles here are man and machine, and nature (for the first time!) in the process of the genesis of this art, it appears as an auxiliary element.⁵ The artistic space of cinema has special spatio-temporal

characteristics, i.e. in the case of cinema, we are not dealing with the eighth kind of art, but with a new socio-cultural phenomenon, namely, *the visualizer of hyperreality*. This visualizer of hyperreality is formalized through design, and the creative method of cinema is clipping, which constructs an image either according to a narrative or associative scenario.⁶

Why is it only after a hundred years of the existence of cinema that it became possible to talk about the nature of this phenomenon as a different (hyperreal) art? I think the answer is obvious here. Since the existence of cinema is connected with the technical, technological and scientific achievements of civilization, it took time for its figurative and artistic realization, and the first hundred years of the history of cinema were a period of formation, the formation of not so much the figurative and artistic component of the art of cinema (a great artistic image does not need perfect external technical means, it depends only on the talent of the creator, that is, has an anthropological basis), how much of the world, whose visualizer it acts, i.e. hyperreality. Thus, it is at the turn of the XXI century that cinema for the first time has sufficient technical and technological capabilities to fully demonstrate itself as a representative of the new virtual reality. How does the image of war appear in this new artistic paradigm?

Cinema as a visualizer of hyperreality, due to its technical capabilities, can not only «reflect» real events, including images, sound and movement, but also create spaces and events that are completely fantastic, and, unlike other types of art, these fictional circumstances and characters can be made close to reality, which is impossible for other types of art. It is precisely because of its ability to approach or move away from reality – in the cinema, the image of war can be as close as possible to historical military realities and act as part of historical memory, or vice versa, it can be an image of a fantastic war that has never been anywhere else.

It is precisely in this departure from reality that artistic images, purely cinematic, appear in the cinema, which are no longer possible in any form of art. We would like to draw attention to two such images of war, since we see in them a certain final point in the millennial evolution of this image, which reflects all the characteristic features of the modern perception of war.

In 1988, the film studio «Georgia-film» released the last full-length film by Sergei Parajanov,⁷ which is based on the Azerbaijani fairy tale «Ashik-Kerib» (although there is a Turkish, Uzbek, Georgian version of

⁵ Foortai, F. Text in cinema as the desire of existence// Cinematography of Desire and Violence. St. Petersburg, Publishing House "Petropolis", 386 p. - 2015. (p. 292-301)

⁶ Foortai, F. The phenomenon of clipping in modern mass culture: an attempt at cultural analysis. // Bulletin of the Leningrad State University named after A. S. Pushkin. No. 4, vol. 1 / Philosophy series. Scientific journal. - St. Petersburg: LSU, 2009. (p. 126-135)

⁷ Directed by David Abashidze and Sergey Parajanov

this fairy tale), retold by M. Yu. Lermontov around 1837.⁸ However, the script of the film has a number of differences from the literary source.⁹ In the film narrative, Parajanov includes elements of the European musical tradition and makes the wanderings of the main character more universal, translating them into the plane of the metaphysical search for the creator. This film was dedicated to Andrei Tarkovsky, who died at the end of 1986, as evidenced not only by the film's epilogue, in which Parajanov says that the film is a metaphysical conversation with the Russian director about the highest love, but also by the fact that «Ashik-Kerib» can be translated as «A Wanderer in love or a Poet-Wanderer»; and this archetypal definition could not be more accurately suited to the fate of both Tarkovsky and Parajanov.

Reasoning about the fate of the artist in a broad metaphysical way, Parajanov introduces a plot in the film narrative, when Ashik is tempted by wealth and power, which entails war, as a source of both. In the 50th minute of his masterpiece, Parajanov presents an image of war (death), perhaps one of the most aesthetic, psychological and sophisticated in the history of cinema. The director creates an image that can only exist within the framework of this art form. The structure of the image is like a mosaic, each element of which is so inseparable from the final result that together it appears as a single alloy, giving rise to a new meaning that was not in the original elements.

The original elements are architecture, music, arts and crafts, and dance. In the film aesthetics of Sergei Parajanov, based on the ethno-cultural archetypes of the Caucasus region, there could not be random, passing shots that were not verified compositionally, chromatically, and meaningfully. The elements for creating the image of war are architecture, i.e., spatial art, music-temporal art, dance-synthetic art, i.e., one in which an artistic image is unthinkable without a person. Thus, the elements that will be used to create a new image are space, time and man, together representing the integrity of earthly existence. In addition, the presence of decorative and applied arts in Parajanov's film texts is always everyday life, the objective world of culture as a place of human habitation.

How do the original elements interact? I remember Friedrich Schelling calling architecture frozen music, but what kind of architectural space does the director use in these shots? This is the Ateshgah fire temple in Surakhani near Baku, deserted and ancient, where the Zoroastrians offered their prayers, including for the dead, who were buried on the «towers of

silence», similar to the towers of this temple. If this architecture sounds, it does not sing the song of life.

The music of this episode, as well as all the music in «Ashik-Kerib» was written by a young Azerbaijani composer at that time, Javanshir Kuliyeu, who in this play with a very strange title «I can throw you into a cage with a tiger» or «Desecrated Dwelling» (from the name also "smells" of death) mixed modern sound ambient, and the children's voices of a boy and a girl interrupting each other, singing in the manner of the Ashug tradition.

In such a mortal atmosphere, the dance of a clumsy big woman and a twirly, very flexible girl, who dance almost without moving from their seats, i.e. under a through arch in the depths of which a fire is burning, gives the impression of something disturbing and «not good», if not a direct threat.

The clothes of both women and girls are deeply symbolic: the woman is wearing something like a sakkos ("bag"), which is originally of Iranian origin and which was worn as a sign of mourning. Although sewn from different ornamental pieces, her dress is made in the same color scheme, namely in terracotta, which in the chromatic system of Sergei Parajanov denoted the element of the earth, the soil. The fact that this outfit has large daggers hanging from the woman's neck and an iron helmet on her head suggests that there is also danger and threat lurking here. The girl's clothing is also made in an ethnic way-from knitted soft shoes to a fez on her head, but it has rather a Turkic connotation and is more collective than a woman's costume. In the color scheme of the girl's costume, the main figurative load is carried by a bright scarlet epancha. This color is so irritatingly bright that it "catches" the eye and it is impossible to tear yourself away from it. At the same time, such a color at the level of the archetypal subconscious is consistently associated with blood and fire. When a woman's costume is superimposed on a terracotta spot, a mental image of the burning earth appears, which amplifies/duplicates the real, physical fire burning behind this couple in the depths of the ancient arch.

Why does Sergei Parajanov choose a dynamic and plastic way of building an image of war? Given the creative method of the director, focused on ethnic neotraditionalism, which to a certain extent is a manifestation of the archaization characteristic of the visual concept of hyper-myth,¹⁰ it is impossible not to take into account the mythological tradition of the East, associated with the dance of death, destruction, war. In this tradition, there is a powerful mytho-religious image that goes back to Shiva-Nataraja (Shiva the King of Dance), whose accelerating dance leads to the

⁸ First published in the collection "Yesterday and today" (book 2, 1846, pp. 159-167) Source: <http://lermontov - lit.ru/lermontov/text/ashik-kerib.htm>

⁹ Written by Gia Badridze

¹⁰ The term hypermyth was coined by Francisca Footai. The development of the concept and its individual provisions are described in various works during the last ten years.

destruction of the world in its cosmic existence, and in the material world – to war. It is noteworthy that the Ateshgah fire temple in Surakhani served as a place of worship not only for Zoroastrians, but also for Indian fire worshippers (as evidenced by historical sources, including inscriptions available in the temple). However, in Parajanov's work, instead of a dancing god, dolls dance – and here again there is an element of archaization characteristic of the postmodern situation – which in ancient times acted as a "substitute for the gods", their earthly representatives. Parajanov has these two dancing female figures – dolls. Both the woman's face and the girl's face are unnaturally white, red circles on the cheeks are flushed, the eyebrows are sharply drawn-these are not people, these are soulless dolls that are not essentially carriers of life. So, we have the moving dead in front of us (the eastern version resembles the European macabre). Therefore, their dance is not the dance of life, it is the convulsions of destruction and death.

(ill. 6. A shot from the movie "Ashik Kerib")



Ашик-Кериб.мр4

In the film "Ashik-Kerib" we see a multi-layered, plastic, chromatic, mental image of war, whose



The content of this almost four-minute creation (3.43) is war, but it is a fantastic war, which most people living today associate with the wars of the future. What new features of the war did the young creators of this image see, because the authors of this composition at that time were from 24 to 26 years old?

1. In the war of the future, the integrity and sacredness of the human body does not exist, and there is a visual confirmation of this, as six singing and talking heads without bodies appear in the clip, to which

figurative and artistic integrity, in addition to symbolic and ethno-cultural unity, is provided by the specifics of framing, since this allegory of war is demonstrated in one frame. Moreover, the semantic part of the image of war is enhanced by the subsequent shots in which the soldiers run.

After only fourteen years, a work is released on the world cinema screens, in which the image of war was the axiological and figurative-artistic opposite of the image created by Sergei Parajanov on the basis of ethno-cultural archetypes.

It was a Linkin Park music video directed by one of the band members (dir. By Joe Hahn). The video was shot as a visual track of the song "Pts.OF. Athrty", which was a remix of the song «Points of Authority» from the debut album Hybrid Theory. It premiered in the summer of 2002. After almost twenty years, the image of the clip is perceived as a visionary epiphany (although the genre of the clip is an elementary "shooting game"), since the video sequence of the clip is made in the aesthetics and video technology of a computer game with such dynamics, special effects, and computer graphics, which were not yet available in the computer game industry or in the interfaces of Internet sites in the first decade of its existence.

many wires are connected, providing them with the opportunity to simulate life. The Soviet fan of science fiction immediately remembers the novel of the famous Soviet science fiction writer Alexander Belyaev «The Head of Professor Dowell» (Terence Conran's film «The Sky Captain and the World of the Future», where this motif will appear only two years later after the release of the video). (ill. 7. A frame from the clip "Poets.OF. Athrty". from the album "Reanimation" 2002)



2. In this war, there are no heroes, the characters here are machines, and since the machine has no goal-setting, then their war is pointless, since it has no ethical component – then such a war has no meaning. Although in the clip you can trace a certain plot, in particular, machines more mechanistic (obviously residents of a distant planet) fought with winged machines made on the conveyor of a more advanced civilization) and were eventually defeated by a certain blue viscous and amorphous substance that appeared from the ground along with a strange city illuminated by the same luminous viscous substance.
3. In this video, perhaps for the first time, the image of war appeared in complete isolation from reality, as an exciting game, as a spectacle devoid of any ethical component or purpose. The image of war, born of the most advanced film technologies at the beginning of the XXI century (and reflected in the clip), unlike the images of the ancients, in which there were no ambiguities and innuendo, is filled with them. (ill. 8. Stills from the video for the song "Pts. OF Athry" from the album "Reanimation" 2002)



4. For example, what role do the singing heads play? Are they experimental subjects or parts of a cybernetic organism that is only shown in fragments? It is clear that the image of war in the video is an imitation of it, it is, so to speak, a quasi-war, but then what are its functions in society? It is noteworthy that the general meaning of the words of this musical composition, the visual accompaniment

of which is the quasi-military types of the clip, can be expressed by the following passage: «...it hurts me and I want you to be hurt as well, because my life is broken». However, against the background of machine battles, no one hears the cry of a suffering person, and there is no one to hear it...

Visually, the image of war created for the musical accompaniment of the song Linkin Park, echoes the views of space battles from the famous George Lucas film saga - "Star Wars", which was released from 1977 to 2018.

However, in these films, the war, for all its futuristic appearance, was presented in its traditional meaning – as a means of liberation from the invaders, as a deliverance from the evil enslaving force. While the image of war, embodied in the clip Linkin Park, for the first time appeared as a meaningless game, for which there are no ethical grounds (justice, protection), nor the sacred integrity of the human body and no Hero.

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