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**THE MECHANISMS OF A FILM AND DREAM – THE QUESTIONS OF THE
HUMAN SELF-KNOWLEDGE**

*„The visual picture of the film language and dream functions” DLA dissertation András
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"The art doesn't show the visible, it makes it visible." (Paul Klee)

I have always been interested in the relationship between film and dream. Since that miracle was given to me that I can make films (rarely), then I am even more interested in this subject. I would have never have envisaged that I would dissect the thoughts of myself and of others in a dissertation, but this question often reoccurred during my dreams and were also prompted during my work and experience with film. Whatever we were filming with my friends, colleagues, the question of the relationship between dreams and films was unavoidable. We used to talk about it as a theoretical problem, sometimes as a dramaturgic question and sometimes during the magical work of my cameraman friends, this “*idée fixe*” edited the films in our head, and once or twice we could project this on screen.

Simply people get too many audio-visual impulses to be able to digest them all. It is getting harder and more chaotic to recognise the difference between the reality and fiction, and to find our place and the role within. The question of the knowledge and definition of the mirror and mirrored and the biggest problems in this process.. Although this is not a recent idea, the reason why the dreams are really important in this process is that some of the people agree that they are helping in our self-knowledge and our compressed problems and conflicts. What's new or novel is that a new magical tool appeared, which is able to show and combine the human's “one-man” life in space and time with lived dreams and visions. This is where the words, the recorded motionless moments betray us, the external pictures flicker in a new penetrating time stream and the dreams-beliefs set within inside. There is no reality or truth anymore. Every picture which was experienced by external impulses and which are reaching there final shape and meaning through us, is becoming true by us, we are filling them with morality and

meanings. Of course we cannot neglect our previous traditions and cultural identification, where our receptive attitude was formed, but **the ego** over writes everything in its totality and narrowness altogether. The received pictures, sequences, film within us, the unit of knowledge and experience and what it can accept and reflect from the world becomes a real question at this point. Where is the border of the world and **the ego**? Is it possible to draw out, to map out the immanent, a transcendent line if you like...and do we need to know where that border is.

Reality or vision, life or dream, “that is the question”. Is the recipient’s soul purer if he knows these borderlines, or if he is intentionally or even involuntary tolerates the cathartic purgation and the recognition’s self-liberating experience.

I would only like to express and analyse in this essay that the film can get the viewer involved the most intensely into the tensions of so called dreams and fictions with its own complex visual auditory language resources, the time, space and the connected continuous structure of changes, different levelled ritual spaces and practices. While the pictorial, auditoral story regulates with the storytelling coordinates of the direction of inclusion (in a quite aggressive way) in the meantime the individual vision frees up the richness of our seemingly uncomposeable dreams. Which means that the film is perhaps consequently that form of communication which fills out the meaning ranges in the unity of the viewer. Today’s technical explosion, globally widening audio visual widens the possibility of form of communication, and possibly helps to explore deeper and serves the understanding of our personality. I don’t know, I only think that the present explosive effects simplified, helps to enrich the tools of our self-knowledge. But it is apparent today that the creator and receiver ennobling to an equivalent creator during the experience.

Fundamentally said: The dreams had evolutionary and social roles and both approaches come from the examination of common elements: the examination of relationship between the dream and reality.

For today’s person it is obvious that the dream is not reality, but still “*the truth of the night is one, and the truth of the day is another*” (Károlyi Amy: *Álomfejtés*) so what we accept awake as a dream, we accept it as a reality in our dream. While we are dreaming the rules and laws are different than in our awake life, but we accept that as the law and rules of reality during our dreams. We can do such a things while we dreams what

we would not be able to do or could not do when we are awake. Our dreams swim and emerge on the fragile border of civilizing constraints and self-realisation. We could also believe, that at this point the contact between Eros and Thanatos reaches the highest intensity in our soul. Could the film itself and the all-time film-making become an expanded, continuously transforming framework of this very moment? A new kind of sensual and spiritual tool, which encourages our inner perceptual/sensory time dimensions to appear in a stylized, previously non-experienced personal space? Generally speaking, could the cinematic toolbar be used to recognise and understand the human in a better extent in reality and also in the reflection of subjectum? Or rather our own (selves)? In case the narrative of the dream is struggling to provide a solution, it means their unconscious did not find a solution. The situation, for which solution cannot be found, causes further frustration. But in these cases such distortions, like the doer-observer or the success-failure attribution should not be overlooked. Therefore, in ideal cases, the interpretation of the dreams works with dual delegates. The fact, that we simultaneously are the authors, actors as well as the audience of our dreams, influences significantly the way we interpret them. I believe that the film itself is the right social space and relation at the edge of reality and dreams to create in us, viewers, the attribution of the duality of the creator and recipient. The special effect-mechanism addicts the viewers and gives the magic to the film. At the moment of observation the viewer not just watches but also lives through its own projection. At the born of the film the knowledge and ability became possible to acquire a mass cluster of communication (film) while at the process of acquisition (time) we also project our own emerging inner-sequences into it. The toolbar, the lingual structures of the film and also the related ritual social practice created very new possibility and practice. This process becomes more dynamic in parallel with the development of new recording and broadcasting/moderating apparatus. It tears down the cultural-, social-, economical-, generational- and gender-barriers /in some cases thanks to this phenomenon it also can create new ones/ and it rises opportunity for unique dreams and visions in a way, that nothing was capable to do so ever before. The several billion people are sharing a common experience and are watching there own films in their eyes at the same time – while the reality and dream is expanding, the framework of reality and stylization is broadening and they overlap each other in strengthening impulses.

Is this the base of the magic of the film or the reason of its huge impact, is this really the secret which widens the world and opens ones soul up in the same time?

During the little more than hundred years long history of the film, the viewer or recipient acquired the language- and convention system of the film with such an amazing dynamism and adaptation toolbar that similar revolutionary learning process is unknown in the previous ages. This process is growing in parallel with expanding technical-, communicational-, digital – base and in this process the relation between creators and recipients becomes even more cooperative. There does not exist any educational gap. In-between the given cultural and social space the viewer does receive and accept all the new tools, lingual *novum*....or let's say even requires them.

How far we left the language of the first films behind, when the digital technology and its unstoppable development (?) counts as elementary lingual tool of the film-consumer. In this new phenomenon the administrative and partly the cultural barriers also disappear – a very new film-world emerges.

The language of the film reaches completion by motion picture structures and widens to universal language, what has no generation and educational limits if you like. The viewers interpret, de-code and learn the most innovative cinematographic representations with its natural “mother tongue”.

The “projected image” perhaps frees up the locked pictures within us too? We reveal such a content of consciousness, what we carry in our self or is it the new pictorial cross-psycho-social neurological capacities comes through? An obvious answer doesn't exist. Not today.

Real and virtual, real and a new world which has our dream integrated in it and, which creates and created at the same time and we are the creator and receiver of this phenomenon.

While we are living its magic, how are our images transforming, changing? And how we are changing? (Trough our evolutionary development our head turns into a huge monitor/screen, with two vibrating transceiver in its middle? Which side are we of the mirror and which one of the reflection? Platón is laughing with his face berried into his palms. He told us so, we are starring in the cave and while there is a program showed inside, we are participating in it....

Do we know or do we guess/surmise the consequences of this phenomenon?

I would like to analyse these questions in my assessment, which I think will not be able to provide answers, but might set off new thoughts /sequences/ in the reader.

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