

## Film Art As Symbolic Form. Cassirerian Influences

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The author of this dissertation first of all refers to the symbolic forms described and defined by Ernst Cassirer - a German-Jewish philosopher (1874-1945), creator of the *Essay on Man*, in which he made these forms famous, previously describing them in *Philosophie der symbolischen Formen* (*Philosophy of Symbolic Forms*). Man lives consciously not only in the physical world, but also in symbolic worlds such as myth, religion, language, art, history and science. These forms, described by Cassirer, make us aware of the Kantian theory of perception, the impossibility of direct cognition, mental categories, the non-obviousness of things. The author of the dissertation, referring to the theory of the neo-Kantian, places film art in the symbolic spaces of those forms that are more or less directly revealed in this art on many levels. Cinema as a complex art is not a reflection of reality but its interpreter, an essential, concrete, and at the same time, illusory medium. The art of film in theoretical and interpretative polyphony finds its important place in the broad horizon of culture. In his considerations, the author focuses on myth and language not only in the context of Cassirer's theory, but also structure and function. According to the author, the neo-Kantian point of reference is not meant to be a polemic with the structural theory of meanings and linguistic functionalism, but to inspire and supplement them. Before cinema reaches its metaphysical level, it is created in the architectural discipline, starting from the script, through the rules of cinematography where language and myth are revealed, to light, which constitutes its visible power. The actor's face becomes a metaphysical sign - rapprochement, emotion and finally a symbol. The described form of film art exceeds its stylistic and compositional definition, it is also analyzed in terms of the manifestation of an idea, a symbol, where its basic definition is the foundation of meanings. The art of film reflects the energies of the spirit described by Cassirer and their flow in the realm of myth and language. Cinema provokes the viewer's internal discourse through his/her presence involved in the reality

on screen and beyond. The reality of the film and the reality of life reveal a fascinating interdependence, also when we return to the importance of the Kantian idea of mind and reality. The author's film, *A Little Bit Of Paradise*, as the practical part of the dissertation, is a discursive pretext. It is an exemplification of the problems and considerations that accompany this dissertation.