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UDC 791.221.9:111.84**CONCERNING THE ISSUE OF THE HORROR FILMS BASIC PHILOSOPHIC AND AESTHETIC CATEGORIES DISTINGUISHING****Khrystyna Sichna***PhD in Art Criticism, Assistant of the Film and Television Art Department;
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Kyiv National University of Culture and Arts, Kyiv, Ukraine***Keywords:**genre;
horror film;
category;
horror;
fear;
evil;
philosophy**Abstract**

The aim of the research is to define the basic philosophic categories of horror films, to determine their place in a modern scientific thought system and to outline their realization principles in horror genre structure. **Methods.** In order to achieve the aim two methods have been used for some particular parts of the general problem selection, their studying and the whole conception towards the subject constructing. They are the analysis and synthesis. The complex approach has been used for complete and diverse topic coverage, especially for the explanation how the chosen categories are realized in the horror film genre structure. The historical method has been used for characterization of every category-understanding genesis during different periods of science development. **Scientific novelty** emerges due to the complex coverage of the problem in the dynamics of horror genre development and strict characterization of the basic categories, especially "horror" and "fear". The new information about canonical horror films was introduced to the scientific usage. The information towards genre forming elements of horror is one of the main genres of the world cinematograph and it has got its further development. The practical significance of the research consists in its openness towards possible using in theoretical and historical further researches and in the activities of film directors, screenwriters and other specialists in a field of cinematograph. Besides, the results of the research may be used in an educational process for the specialists in different spheres connected with cinematograph and cultural studies training. **Conclusions:** such categories as evil, horror, repulsion and cruelty are selected as the basic ones in the horror films genre structure. The difference between the categories of "horror", "fear" and other categories determinative for horror films has been defined. The peculiarities of the given categories realization in the horror film genre structure and their meaning for some basic genre forming elements of horror are outlined. The specific attention was paid to the role of philosophic and aesthetic categories of horror and fear concerning the issue of horror genre determination.

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The problem statement: the theme of the research deals with the horror film notion. So the attention is primarily motivated to the categories of "cruelty",

“ugliness”, “terrible” and “fearful” which are first associated with the category of “evil” in the mass consciousness. The mentioned categories are closely connected with each other so the problem of their strict distinguishing emerges. The specific attention should be paid to the distinguishing of “horror” and “fear” categories as horror genre fundamentals. The outlining of the difference between them makes clear using the term “horror film” as the most appropriate for the genre definition. **The analysis of resent research and publications:** the categories of horror, fear and others connected with them are often analyzed from the philosophic point of view and much rarely as aesthetic categories. Thus the research dedicated to the fear levels by M. Movchan (2011), V. Samohvalova (2010) and M. Shkepu (2010) analyses of the category of ugly. Some other authors (King (2003), Komm (2003)) investigate the theoretic problems of horror films genre. However the issue still needs the complex coverage from the point of view of mentioned categories analysis in the horror genre.

The main purpose of the article:

- to select philosophic and aesthetic categories basic for horror;
- to distinguish the related notions and to give them strict definition;
- to analyze the chosen categories realization in the horror film genre.

Introduction main material

The place of the category of evil in the global culture co-ordinates refers to the fact of the conception of “evil” affiliation to the basic ethical and world outlook culture universals substantiations. In different sources, the cultural traditions

and the existence principles (the social aspect of coexistence) are interpreted as those, which stipulate the explicit negativity towards individuals, processes and phenomena considered to be evil as they contradict some cultural and ethical norms. First, the attention is paid to the evil committed by some individuals – the evil personified, hidden in a personality and leading to some wider destruction spreading similar to ripple effect on water (more or less aggressive psychological pressure, physical and social evil accompanied with some experience etc.) in personal (the lack of harmony between spiritual and physical qualities), social (the threat of society degradation) and even mystical and cosmic dimensions. This theme exists in a state of constant development. Each epoch makes its own essential accents but the understanding of Evil is however closely connected with the interpretation of Good during every particular period. The Evil is the most common evaluative notion which outlines negative aspect of human activity; something which must be restricted and overcome; something which is the opposition of Good. Evil is the name of everything having some destructive influence on a human being in both natural and social aspects. In a wider sense the Evil is associated with the denying of life itself. The mentioned category is especially actualized in the modern social and cultural situation when non-classical aesthetics takes over more and more positions. Nowadays it's dominating system gives the first place to the categories traditionally considered to be anti- or out of- aesthetics (e.g. categories of absurd, shocking, sadism, entropy and chaos). Especially valuable for such non-classical aesthetic conception as “cruelty” understanding

seems to be the research "Aesthetics" by V. Bychkov. Here the philosopher points to the forming and functioning of the aesthetic consciousness in a course of the 20th cent. as some process at the crossroad of some radical intellectual movements (Nietzscheanism, existentialism and Freudianism) on the one hand and the whole sphere of avant-garde art practices – on the other hand. From the researcher's point of view that is the sphere of the substantial intellectual basis of non-classical aesthetics forming – non-classical aesthetics which attempts to reflect adequately the results of the century's art activity. By the definition of V. Bychkov "the self-reflection of the non-classical unlike in the human sciences (in their classical understanding) is performed not through the strict definition of its own subject and categorical basis but through the demonstration and enlighten of some sense units. They are not hierarchical, so they are equal and so they don't create any rigid system" (Bychkov, 2012, p.423). One of the key aspects of this system is the notion of cruelty. Representation and aestheticized of violence, wars, disasters and some phenomena and actions similar to them and connected with the aggressive human instincts deliverance are important vectors in the art space of the 20th.cent. However, some substantial modification of the destructive tendencies transferring into the art sphere comparing with the previous periods may be noticed. Aestheticized cruelty means if not taking some pleasure, so specific attraction of the view of blood, scenes of violence, sadism etc. and individual, group or even mass aggression originated from them. Such kinds of images greatly fill modern art projects, movies, TV, printed production. They are the bearers of "some exciting destruction sense being

able to absorb consciousness with strong, and in its own specific way attractive, stability of non-existence. In this case it's represented in humiliating, destructive modus of unchained will and in deliberate aggression. Aggression is known to be the real attribute of human nature which as a rule may be awakened during some extreme dissatisfaction states" (Lishaiev, 2013, p.67). The permanent social discussion towards violence scenes screen and media depicting relevance doesn't favor the achievement of unity (or at least compromise) even among the specialists. On the one hand such phenomena are considered to be socially dangerous, on the other hand there is insistent idea of violence in art and mass-media as a compensative mechanism and something which favors some human unconscious hidden desires inhibition. The Freudian conception of the psychical unconscious consisting from the sexual desire (libido) and desire to die components also supports scenes of violence presence in mass information sources. The ugliness as an aesthetic category confronts the beauty; these conceptions present some visible form definition. On the contrary, terrible correlates with the conception of sublime and is characterized by comprehension of something incomparably great and powerful: as in a case of "sublime" the term "terrible" is used concerning the object which goes beyond something visible, taken as some specific "figure" Such connection with space forces to say about the "terrible" impression as not some aesthetic image (because such impression is not localized in the concrete object) but as some aesthetic experience receiving – because the basis of the category of "terrible" comprises the feeling of fear caused by destruction "in its active

engrossing form. The frightening in the horror aesthetics doesn't mean some repulsive reaction expectation. The aestheticized "terrible" means some kind of fascinating feeling of fear causing unconscious tension – here we deal with specific strong extreme feeling experience which affects soul demonstrating its powerless and depressive state" (Lishaev, 2013, p.68). Closely to such kind of approach there is presentation of some change which occurs during transferring of fear depicted in literature or screenplay to this feeling another meaning at screen adaptation itself. S. Lishayev explains horror as a state during which human beings find themselves in a state close to personality loss – losing the ability to distinguish and comprehend things in a conscious way and thus to keep a distance from real world. Primarily some relation with other aesthetically close categories (e. g. "ugliness") is mentioned. Accordingly, to this properly classified phenomena as the significant part of the reality cause perhaps the strongest fear. But the foundation for that wasn't the result of aesthetic search and contradictions of the 20th.cent. Its origin is in millennial cultural stereotypes of beauty and thus in the ugliness conception versions, in most cases based on emotions. As a rule such kinds of phenomena meaning is based on conditional objectivity of "beauty" definitions and some deviations from that ideal (including human being nature explained either as God's creation or as the highest top of the evolution process). Being combined with the inscrutable and resulted in (according to V. Samokhvalova definition) "diversity, protects, changeability and instability tending to metamorphoses and containing an infinite number of senses which are possible taking into account

a great variation of deviations. Thus, ugliness is the deepest source of unconscious danger feeling. The affinity between terrible and ugly often causes some mutual shifting of notions. It is often used in modern counterculture, in horror films particularly, meaning it's usage in some scenes forcing a viewer to feel disgust from detailed bloody excess presented on screen. But there is important difference between those notions: "the ugly" is used for some visible form definition (so an opportunity to avoid contact with an ugly object as concrete embodiment of disharmony still remains) while the feeling of contact with properly "terrible" may be whether substantial or non-substantial. So the "terrible" may be explained rather as some state of the world where human beings cannot stop to contact with it using only their own will. In this case the category of "terrible" is close to one of the essential features of the "cruelty" category, because the latter reflects some impressive feeling of direct danger and fear towards vicious powers which cannot be overcome and controlled by weak human being. Another category important for profound horror films basis understanding is "fear". It is analyzed only briefly in aesthetics demonstrating essential affinity with its physiological interpretations. In a context of actual research problem this fact stipulates the necessity to invoke to the interpretations of the "terrible" category given in philosophical works and performed via the notion of "fear". Practically all philosophical trends and schools analyzed it in accordance with the world outlook systems appropriate for them, but the problem of the determination of fear as ontological phenomenon is still actual. The problem of fear deeply interested people since

ancient times, since the first human attempts to reflect on the phenomenon of death and the feeling of powerlessness connected with it. Thus, such category expresses the matter of one of the main phenomena of controversial and dynamically changeable human existence in a changeable world. Constant and often externally unexpected metamorphoses, characteristic of the human society modern period development provide the emerging new forms of fear and accordingly new spheres of their influence on human consciousness. The same concepts were developed (unlike the rationalistic philosophical tendencies and German classical idealism) by S. Kierkegaard in his religious anthropology. He defines fear as some deep subconscious desire of those things which human being is mostly afraid of death, nonexistence and the Nothing - which actually cause fear (Lankin, 2010, p.191). The philosopher emphasizes the duality of the nature of fear and at the same time defines it as some external force. In fact fear and horror are presented as equivalents on a some basis of their metaphysic comprehension In as some sense horizon of human ontology, as some proto phenomenon giving an opportunity to encounter the Nothing and thus to understand the borders of human own existence (M. Heidegger conception). The further development of the fear and horror theory in religious philosophy was influenced by "The Sacred. Concerning Irrational in the idea of the Divine and its connection with Rational" (1917) by German theologian Rudolph Otto. The researcher considered the feeling of fear to provide one of the main sources of religion – the feeling of sacred. The quake before something which is absolutely great comparing with human being causes the

feeling of "being created" – the feeling of the creation being sunk into its own Nothing. Such feeling forces the creation to bow down before its Supreme Source. Actually R. Otto classifies such stages of sacred feeling during religious experience as a feeling of being created, mystical horror, rapture and finally sacred numinous value. God is presented in that system as the Beginning which is beyond "our" world. So the religious experience is the experience of a human being confronting the Absolute Other. Such encounter must be accompanied with horror, fear or fright. It's not some natural fear but according to R. Otto's conception "it is horror as the first awakening and the basis of Mystery, though in a raw form of terrible correlating with the category uncommon for the rest of the sphere of Nature and doesn't belong to it". Such horror is the Sacred influence manifestation. The feeling of horror "tends to evolution, it contains its own levels but is not the level of something another itself. For the ancient religion the demonic fear is typical; on higher levels it becomes the inner quake. So, mystical horror before the Sacred is original, caused by human impossibility to understand some greater Force and by human own powerlessness realization. And this is the basis of worship. So, fear is a fundamental human existence peculiarity and according to this one of the main means of self-realization, especially if being generated by not some natural factors but the deep layers of existence or consciousness. The fear phenomenon means inner profound experience and can be rather positive, serving the foundation of the consciousness integrity explication. As active protective mechanism fear forces a person to seek a rescue while horror means the absence of some active reaction towards the source of fear removal

as the in such case is much greater than the organism ability to confront it. During the analysis of fear in a horror genre context as "a state giving some uncertainty in a search of stability stipulated by real or imaginable threat towards biological or social human existence and wealth, and at the same time keeping individual self-preserved. However the notion of "horror" embodies the closest approach to some kind of state which is extreme for human being. There the standard world order laws don't exist, so the encounter with terrible threats the personality integrity itself. This notion correlates with some external factors, so as a phenomenon it cannot be controlled by human consciousness. Horror cannot be overcome by the will strain, it cannot give some positive experience. At the same time horror seems to be the first step for the understanding of beauty via direct contact with "the living God". However the aestheticized of horror in the art sphere gives the opportunity to experience moments of extreme emotions tension (from anxiety up to fear) and – what is important – to experience them safely, being closer to the exit beyond profane which in its turn is the historical tendency of the mankind. The term "horror" refers to the structures and plots which are beyond logic. Rather often the definition "primordial" goes along with it emphasizing belonging to the experience existing since prehistoric times – before some cultural traditions and analogies emerged. Such kind of experience is considered to be one of the archaic world understanding signs. Films exploiting this factor use the horror model of a human being helpless in front of chaos and morbid immersion into the abyss of non-existence (the opposition to the transferring into the protective world of ancestors). So, following the English

linguistic tradition of genre definition the term "horror" should be used. It refers to some emotions, not to the author's opinion towards their source where the basic constructive element is appeal to terrible – to something unnatural, mighty and inscrutable, causing the feeling of fear being met. Fear in such structure is the secondary element (not self-sufficient one) and leads to some specific catharsis and sometimes plays a role of adaptation mechanism towards the individual threats comprehension process – threats which may come from another person, some group or the whole society. The strict distinguishing is present in theoretical works up to the 1990s when due to various inner genre mutations, the polyphony unseen before and total genre borders blurring both viewers and critics began to consider terms "thriller" and "horror" to be equal and meaning all possible horror manifestations. Such mixing is mainly stipulated by the fact that different genres have different layers of the structure as their basic genre forming elements and so some space for practically random genre attributes mixing remains. The presence of some quasi scientifically background (basic for science fiction) for horror is not determinative one: "It is the presence of some artistic means combination in a film which may be called the "fear technology" and which aim is to perform a contract with a viewer. However such position of those means doesn't make their presence in a horror film dramaturgic collision less important just as a result of colossal superiority over human abilities by the characters of that kind. Along with it horror films introducing some chthonic creature into the plot demonstrate the attempts of people to stabilize the existing world order. Anyway due to the monster destroying or

ritual sacrifice (the protagonist death) the purpose is always achieved in such kind of plot. But the presence of the "fear technologies" (and not the presence of particular object of fear": vampire, ghost, space alien creature etc.) provides genre identification of a film as a "horror film. So, the typological basis of cinematographic horror is not a symptomatic (in most cases) plot and its interpretation bias possibility but the emotional component, "that specific, unique cinematographic language characteristic of appropriate genres connection". Though "the naming" of fear (meaning fear personification in some object with a purpose of overcoming it as a psychotherapeutic function) is intrinsic for horror film, it has opposite purpose yet – the purpose which determines horror as a genre: "to overcome the object of fear localization, to destroy its borders and to release the basic fear imprisoned in it. To force a viewer to see what is not allowed to be shown, just for a second to deliver the chaos energy – this is the supreme task of any horror film whether it's creators understand it or not. Only in such case the aesthetic experience of fear connected with the emerging of horror as the author's work is possible". So, in a case of horror film the basic genre forming elements are the appeal to the emotional sphere of fear, the aestheticized of terrible and the presence of some specific cinematographic language stipulated by the emotional spectrum and working on its extreme tension. Such kind of approach still remains actual during the "related" genres analysis, e.g. thriller, while for science fiction or fantasy the classification based on external plot signs seems to be more logical. Mostly horror films have such basis: appealing to the emotional field of fear they seek transforming of fearful

images, themes, plot schemes and the sources of fear themselves (just like evil, pain, unknown etc.) into the objects of artistic research and often even artistic adoration.

Scientific novelty

Scientific novelty emerges due to the complex coverage of the problem in the horror genre development dynamics and strict characterization of the basic categories, especially "horror" and "fear". The new information about canonical horror films was introduced to the scientific usage. The information towards genre forming elements of horror – one of the main genres of the world cinematograph – has got its further development. The practical significance of the research consists in its openness towards possible using in theoretical and historical further researches and in the activities of film directors, screenwriters and other specialists in a field of cinematograph. Besides, the results of the research may be used in an educational process for the specialists in different spheres connected with cinematograph and cultural studies training.

Conclusions

Conclusions: such categories as evil, horror, repulsion and cruelty are selected as the basic ones in the horror films genre structure. The difference between the categories of "horror", "fear" and other categories determinative for horror films is defined. The peculiarities of the given categories realization in the horror film genre structure and their meaning for some basic genre forming elements of horror are outlined. The specific attention

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ДО ПИТАННЯ ПРО РОЗМЕЖУВАННЯ ОСНОВНИХ ФІЛОСОФСЬКО-ЕСТЕТИЧНИХ КАТЕГОРІЙ ФІЛЬМІВ ЖАХУ

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Анотація

Мета дослідження – виявити основні філософські категорії фільмів жаху, з'ясувати їх місце в системі сучасної наукової думки та окреслити принципи реалізації в жанровій структурі хорору. **Методологія дослідження** базується на застосуванні наступних методів: аналіз і синтез – для виокремлення певних частин загальної проблеми, їх вивчення та конструювання повного уявлення про предмет дослідження; комплексний підхід – для цілісного та різнобічного висвітлення теми, зокрема, пояснення, як обрані категорії реалізуються в жанровій структурі фільму жахів; історичний метод – для характеристики розвитку розуміння кожної категорії на різних етапах розвитку науки. **Наукова новизна дослідження** виникає внаслідок комплексного висвітлення проблематики в динаміці розвитку хорору і чіткої характеристики основних категорій, зокрема «жах» і «страх», відносно їх реалізації в рамках фільмів жаху. До наукового обігу було введено нові дані про стрічки, що створені за канонами фільмів жахів. Набуло подальшого розвитку знання про жанроутворюючі елементи хорору – одного з основних жанрів у світовому кінематографі. **Практичне значення дослідження** полягає у його відкритості для використання в практичній діяльності теоретиків, істориків, режисерів, сценаристів та інших фахівців з питань кіномистецтва. Окрім цього, результати дослідження доцільно використовувати у процесі навчання спеціалістів різних галузей, пов'язаних з кіномистецтвом та культурологією. **Висновки.** У статті виокремлені категорії зла, жаху, страху, відразі та жорстокості як основні у жанровій структурі фільму жахів. З'ясовані відмінності між категоріями «жах», «страх» та іншими визначальними для фільмів жахів поняттями. Окреслено особливості реалізації розглянутих категорій у структурі фільму жахів та їх значення для виокремлення базових жанроутворюючих елементів хорору. У статті привертається особлива увага до ролі філософсько-естетичних категорій жаху та страху у питанні жанрового визначення хорору.

Ключові слова: жанр; фільм жахів; категорія; жах; страх; зло; філософія

К ВОПРОСУ РАЗГРАНИЧЕНИЯ ОСНОВНЫХ ФИЛОСОФСКО-ЭСТЕТИЧЕСКИХ КАТЕГОРИЙ ФИЛЬМОВ УЖАСОВ

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Аннотация

Цель исследования – определить основные философские категории фильмов ужасов, обозначить их место в системе современной научной мысли и очертить принципы реализации в жанровой структуре хоррора. **Методология исследования** базируется на применении следующих методов: анализ и синтез – для вычленения некоторых частей общей проблемы, их изучение и конструирование полного представления про предмет исследования; комплексный подход – для целостного и разностороннего освещения темы, в частности, объяснения, как избранные категории реализуются в жанровой структуре фильма ужасов; исторический метод – для характеристики развития каждой категории на разных этапах развития науки. **Научная новизна исследования** возникает вследствие комплексного освещения проблематики в динамике развития хоррора и четкой характеристике основных категорий, а именно «страх» и «ужас», относительно их реализации в рамках фильмов ужасов. В научный оборот были введены новые данные про созданные по канонам фильмов ужасов ленты. Получило дальнейшее развитие знание про жанросоставляющие элементы хоррора – одного из основных жанров в мировом кинематографе. Практическое значение исследования состоит в его открытости для использования в практической деятельности теоретиков, историков, режиссеров, сценаристов и других специалистов по вопросам киноискусства. Помимо этого, результаты исследования целесообразно использовать в процессе обучения специалистов различных ветвей, связанных с киноискусством и культурологией. **Выводы.** В статье выделены категории зла, ужаса, страха, отвращения и жестокости как основных в жанровой структуре фильмов ужасов. Определены различия между категориями «ужас», «страх» и другими определяющими для фильмов ужасов понятиями. Очерчены особенности реализации рассмотренных категорий в структуре фильма ужасов и их значения для определения базовых жанросоставляющих элементов хоррора. В статье обращено особое внимание на роль философско-эстетических категорий ужаса и страха в вопросах жанрового определения фильмов ужасов.

Ключевые слова: жанр; фильм ужасов; категория; ужас; страх; зло; философия