

The Challenge Of Film Criticism In The Face Of A New Recipient And Stagnant Films

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Abstract: *This analysis deals with the fundamental transformation in the nature of the cinematic recipient, who has become more knowledgeable but lacks deep analytical tools. In parallel, the film remains as a complex cultural product that produces disparate critical discourses. Here we demand that film criticism renew its tools and concepts to cope with this complexity, and emphasize that this process is hostage to the ability of films themselves to develop and experiment. To conclude by detailing the intrinsic elements that contemporary criticism must delve into, going beyond description to a comprehensive societal, psychological and artistic analysis.*

Introduction:

Film criticism today faces an existential challenge, represented by the rise of a new recipient who is more aware of cinema but lacks deep analytical tools. This reality, combined with the rigidity of many films within traditional templates, creates a gap that requires a fundamental rethinking of the role of the critic. It is no longer limited to description or evaluation, but it has become necessary for criticism to evolve towards an analysis that includes both societal, psychological and artistic dimensions. Thus, the salvation of this equation depends on the ability of criticism to renew its tools, and on the ability of cinema itself to break out of the cycle of stagnation and experimentation in its forms and contents.

The new receiver and the stagnant film.. Where is the criticism:

Cinema has witnessed a radical transformation in the nature of its recipient, from an emotional viewer looking for himself and his desires for a work of art, to a more calm and convinced recipient. He is a recipient who possesses a fair amount of cinematic culture, which streaming platforms and specialized sites provide him with, but he often remains unable to have sufficient tools to reveal the substrates of the film and analyze its aesthetic and intellectual dimensions.

As a complex cultural product with multiple voices and backgrounds, the film inherently generates parallel critical discourses. These discourses emerge from divergent aesthetic and ideological positions, which may be integrated in drawing a more comprehensive picture of the artwork, or they may collide and conflict holistically, enriching the dialogue around it.

Faced with such a rich and complex environment, the renewal of monetary tools and concepts becomes an obligation, not an option. The critic should approach the artwork from multiple angles and references, which would enrich cinematic experiences, especially modern ones. However, this responsibility lies not only with the critic, but is hostage to the development of cinema itself for its tools and perceptions. So how can Films calcified in narrative and traditional templates, devoid of any qualitative or experimental renewal at the artistic and technical levels, stimulate the analyst to creativity and experimentation in his criticism?

In our present time, where access to information has become a fundamental human right, critical writing is no longer limited to general impressions. It has skipped that to the deep and meticulous analysis of the film's components, which include but are not limited to:

- Dramatic construction: the study of the durability of the script, the analysis of the complexity of the plot and its construction, the effectiveness of the dialogue in the development of characters and themes.
- Psychology of personalities: diving into the depths of personalities, analyzing their hidden and apparent motives, examining the nature of their relationships with each other and their psychological reactions to surrounding events.
- The societal and ideological dimension: assessing the extent of the film's impact on society and culture, deciphering the messages and issues it poses, and studying the values and beliefs that it reflects or challenges.
- Artistic value and impact: objectively assess the artistic quality of the film, measure the extent of its emotional and intellectual impact on the viewer, evaluate his contribution to the development of cinema art and its history.

It is good criticism that manages to penetrate into the depths of all these elements, turning viewing from a passive act into an active and effective dialogue with the work of art.

From description to construction..

Film criticism between the recipient's challenge and the potential for analysis and upgrading:

This analysis follows two parallel paths: the first is the transformation of the recipient from being emotional to a conscious recipient but lacking the tools of deep analysis. The second is the obligatory replenishment of the film criticism itself. Criticism is not limited to assessing the quality of a film, but it rises to be a process of "analysis and upgrading" – by disassembling the text into its initial elements, then reconstructing it to understand the mechanisms of its functioning, and finally assessing its cultural and aesthetic significance. . This regenerative critical school forces the critic not to stand at "what the film says" but to move on to "how it says and why", creating a cultural dialogue that enriches both the cinematic and societal landscape.

There is a recipient who is looking for himself and his desires in what he watches from films to a less emotional recipient, and a recipient who has a certain amount of cinematic culture, but he does not have the tools capable of revealing, analyzing and realizing the aesthetic and intellectual dimensions. The film as a cultural product, multi-voiced and multi-background, inherently contributes to the production of parallel critical discourses from divergent aesthetic and ideological positions, which may complement each other as well as completely contradict each other. From here, criticism had to renew its tools and concepts to bring the film closer from different locations and references, and this would enrich experiments, especially modern ones, but this remains dependent on the extent to which the film develops its tools, perceptions and prospects, as no films that speak in the same style, and devoid of qualitative and experimental renewal in their artistic and technical work can motivate the analyst and critic to creativity and experimentation.

Today, with the advancement of technology and the right of access to information as a human right, critical writing requires entering more into the analysis of film elements than the study of the script, the analysis of the plot, characters, dialogue, themes. Analyze the characters, their motives, relationships with each other and understand their psychological reactions to events. The analysis of the film includes the extent of its impact on society, the messages it carries, the issues it raises. Study the values and beliefs that the film reflects. Evaluate the film in terms of its artistic quality, impact on the viewer, contribution to the film industry.

Critic and recipient..

The transition from emotional reception to the interpretation of cinematic speech:

The text (the story of the film) traces the fundamental transformation of the recipient's relationship with cinema, from an emotional consumer looking for himself in the darkness of the hall, to a conscious reader who possesses the tools of cinematic culture but lacks analytical depth. In contrast, criticism faces an existential challenge, obliged to renew its tools to keep pace with the complexity of a cinematic script that has become universal and polyphonic. The role of criticism here is not limited to evaluation, but rises to being a process of "analysis and upgrading" – in which the work disintegrates into its initial components, and then is reconstructed to understand the mechanisms of its functioning and cultural significance. Only this exchange process between a renewed film and a creative critic is able to create a real cultural dialogue that enriches both conscience and thought.

Cinema is no longer that simple mirror in which the recipient sees a direct reflection of himself and his desires, but has turned into a maze of signs and symbols, on the threshold of which stands a new recipient. He is no longer a spectator whose feelings dissolve in shadows and light, but a reader with an acquired visual culture in his sleeve, in which he turns the cinematographic work as a critic turns the pages of an old book. He possesses knowledge, but he misses the tools of archaeological excavation; he sees the surface and glimpses the depth, but he is unable to make a pickaxe with which he reveals the geological layers lurking under his feet.

The film, with its dazzling complexity, is a hybrid cultural object, carrying in its DNA multiple voices and disparate backgrounds. It is not a single speech, but it is a space where discourses intersect and collide, producing parallel critical discourses that may hug as partners, or wrestle as opponents, but ultimately enrich the cinematic field with its many contradictions.

And here, in this vein, criticism looks as a stand-alone art, and not as a shadow of creative work. He invokes the methodology of "analysis and upgrading" to be his compass in this labyrinth. A methodology that does not see in the film a deaf mass, but sees it as a self-contained universe, so it proceeds to disassemble its planet into its first atoms: Script, montage, rhythm, and image. And then do not just do it, but re-synthesize these elements in the crucible of the critic, revealing the hidden chemistry that makes sense. Then comes the climax, the peak of "upgrading", where criticism turns from a witty technical description into a philosophical interpretation that touches on the big questions: which scientist does this work invent?" And what spirit does he release into our world?

This difficult critical journey forces the critic to renew his intellectual equipment and analytical tools, so that he can break into the worlds of films from their multiple doors, not from one narrow door. But this requirement falls not only on the shoulders of the critic, but is an appeal to the cinema itself. So how can a critic be creative in analyzing a monotonous geometric construction, while he can create an amazing critical architecture in front of a film that cuts through his own visual language, breaks our expectations? Creativity begets creativity, and experimentation opens doors to endless interpretations.

In this age, when information has become accessible to everyone, that fleeting impressionistic criticism is no longer accepted. The time has come for criticism to dive into the depths, digging into the bones and nerves of the story: dissecting the dramatic structure, deconstructing the plot texture, interrogating the dialogue to reveal what the characters have hidden.

Conclusions:

These findings provide an in-depth insight into the transformations of the contemporary film scene, observing the transition from an emotional recipient to a more conscious one, given the complexity of the film product and the crisis of traditional criticism. It also emphasizes the dialectical interconnection between the development of cinema and criticism, and calls for the adoption of a comprehensive analytical approach that goes beyond superficial description to deciphering the artwork in its various dimensions.

1. Transformation of the nature of the recipient: the transition from an emotional recipient looking for himself in the artwork to a more conscious and calm recipient, possessing a basic cinematic culture (streaming platforms, specialized sites) but lacking deep analytical tools to decipher the layers of cinematic work.
2. The complexity of the film product: the film as a complex cultural product generates disparate and multi-source critical discourses (aesthetically and ideologically), creating a rich dialogue about the work of art, whether these discourses are complementary or colliding.
3. The crisis of traditional criticism: traditional film criticism is no longer able to keep up with the complexity of the contemporary screenplay, which calls for the development of its tools and concepts to be able to approach films from comprehensive analytical angles (sociological, psychological, artistic).
4. Interrelation of the development of cinema and the development of criticism: the development of criticism cannot be separated from the development of cinema itself. Stagnant films that lack novelty and experimentation do not stimulate the critic to creativity in his criticism.
5. The necessity of comprehensive analysis: a good criticism should go beyond description to a deep analysis of the dramatic construction, the psychology of the characters, the societal and ideological dimension, artistic value and influence.

Proposals for the development of film and critical construction:

First: the development of film criticism:

1. Adopting the analysis and upgrading methodology:
 - Disassemble the work into its initial elements (scenario, montage, rhythm, image.)
 - Re-installation of these elements to understand the mechanisms of their operation.
 - The transition from technical analysis to philosophical and aesthetic interpretation and content analysis.
2. Diversification of monetary tools:
 - Integration of multiple critical approaches (psychological, sociological, semiotic, existential.)
 - Making use of philosophy, sociology and anthropology in the analysis of films.
3. Develop an accessible critical language:

- Critical writing that combines academic depth and fluency of language to counteract the gap of "awareness without tools" of the new recipient.

- Using interactive digital platforms (analytical videos, discussion platforms) to make criticism more widespread and influential.

4. Focus on the core questions:

- The transition from "what does the movie say?" To " how does he say it?" And why"

- Analysis of the cultural and aesthetic significance and the extent of the impact of the film in society and cinema as an art.

Second: the development of Film construction (to open new horizons for criticism):

1. Promotion of experimental films:

- Support for films that break traditional narrative and technical stereotypes.

- Creating spaces for visual and narrative creativity to stimulate the critic to innovate in analysis.

2. Deepening the intellectual and technical dimensions:

- Building complex characters with deep psychological dimensions.

- Development of rich multi-layered dramatic plots.

- Explore societal and aesthetic issues that force the critic to delve into deeper analyzes.

3. Collaboration between film critics and filmmakers:

- Create a direct dialogue between manufacturers and critics to understand mutual challenges and needs.

- Organizing joint workshops on critical writing and film creativity.

4. Advantage of the technique:

- The use of new technologies (such as virtual reality, artificial intelligence) to create innovative cinematic experiences that open up new critical horizons.

Conclusion:

Cinema and criticism are a reciprocal relationship; one cannot develop without the other. The new recipient is waiting for deeper films and more enriching criticism, and the responsibility is shared between the makers and critics to create a real cultural dialogue that enriches both the cinematic and cognitive landscape.

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