



CITY AS A CINEMATIC TEXT AND THE PLACE OF WANDERING CHARACTERS: VISUAL AND ACOUSTIC POETRY

Lili (Lika) Glurjidze¹

¹Ilia State University, School of Arts and Sciences
(Tbilisi, Georgia)

Abstract. Since the birth of cinema, filmmakers have created personal, political, philosophical, realistic, poetic, emotional and diverse portraits of cities. In the history of art, we've seen traveling poets, storytellers, painters, now we can talk about traveling filmmakers and their heroes, who explore and capture their journeys with the film camera. Images from the screen create our perception of places, like modern cities, where we have never been, as their visual or acoustic version is constructed by cinema. From City Symphonies to Essay films and lonely journeys of characters lost in urban landscapes, filmmakers have dialogues, open conversations with cities. Those personal conversations involve - critical thinking, aesthetical study of the place, memories and film language. Kutaisi, Hong Kong, Tokyo, Beijing, Berlin, New York or Paterson, cities from different parts of the world, with different cultural codes and the author's vision have their visual doubles on the screen and become characters on their own. The article explores different approaches and cinematic dialogues with the cities, their representation and poetry in cinema - visual and acoustic.

The semiotic analysis is used in the article as the methodology to observe visual and acoustic possibilities of the film language. The article also focuses on connection of literately forms with film language, how – poetry, essays, letters and diaries are connected with the cinema. In *Manhatta* (1921) by Charles Sheeler and Paul Strand, Walt Whitman's poem of the same name is "written" in the film and helps to explore the city. Modern example in cinema of writing poetry on the screen and also embodying it in all forms, visual or audio is - *Paterson* (2016) by Jim Jarmusch.

Comparative study of the films from different parts of the world helps to describe a modern city in a film, as a modern audiovisual text, on the edge of reality and imagination, with new possibilities, experiments of form, and carrying the problems of wandering and lost characters in it. On the example

of the chosen films, the article reflects on different images of cities, how they are becoming main characters and cinematic texts - from Kutaisi to Hong Kong.

Keywords: film language, audiovisual text, city, dialogue, wandering characters, poetry, journey.

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"The film-maker/author writes with his camera as a writer writes with his pen."

Alexandre Astruc "The birth of a new avant-garde la camera-stylo"

"Yet words repeatedly forced themselves back; they reappear in the paintings of El Greco, for instance, in Durer, in Hogarth: one could give countless examples. In the twentieth century words have returned with a vengeance."

Peter Wollen "Signs and Meaning in the Cinema"

Introduction

In the history of art, we've seen versatile, complex and interesting descriptions of cities, they are built, constructed and deconstructed with the words in literature, prose and poetry, with the realistic approach or metaphors and allusions, reflecting on the beauty and horrors of urban life. In the paintings and photos, we've seen glimpses of streets, houses, corners, portraits of people wandering in different cities, in different parts of the world. But cinema gave us opportunity to create a visual double of the cities, with movement, voices, rhythm, capturing aura and spirit of the places and the most important life itself.

Since the birth of cinema, the film medium has had a strong connection with the cities and urban life. The film directors were always examining different forms to show cultural codes, politics, and visual aesthetics of the places, from Paris to

Nice, Kutaisi, New York, Hong Kong or Tokyo. From big and small cities, we've seen ordinary scenes of street life and extraordinary experiments with the film language. For example, Poetry of cinematic language was embodied in the genre – City Symphonies.

In the beginning of the history of cinema, film camera was wandering and creating images of the places and ordinary people, workers, strangers in the crowd. But after decades we've seen heroes and their personal journeys locked in the city. What condition is in the modern cinema on different continents and within different cultures? Can it offer new possibilities and opportunities towards the film language?

Another interesting aspect is, who is the traveling hero in cinema and what connection has with urban life? Eternal travelers, mythological heroes and wandering characters from literature were always playing an important role in the

history of art and culture, with different forms of adventures, migrations, odysseys. They were creating maps of the roads. Cinema gave the opportunity to show traveling and the simple act of walking as an interesting motif and possibility for storytelling, because film medium is connected to the movement itself. "In short, cinema does not give us an image to which movement is added, it immediately gives us a movement-image." (Deleuze 2)

For the analysis were chosen films, where the authors show possibilities of the film language and they also create new conversation with urbanism, poetry, culture and society. After discussing important examples and echoes from the history of cinema, the article focuses on three modern films, with different cultural background and use of visual and acoustic language (What Do We See When We Look at the Sky? 2021, Paterson 2016, In the mood for Love 2000). For example, how Georgian city - Kutaisi is portrayed with a performative approach towards acoustic and visual language, in the film - What Do We See When We Look at the Sky? (2021) Or what can we learn about Hong Kong mostly from domestic spaces captured in the film of Wong Kar-Wai - In the Mood for Love (2000).

In the 20th century, cinema created heroes traveling without destination or trying to return to a home that does not exist anymore. It also showed heroes, for whom movement becomes a possibility to survive and wandering is a visualization of their emotional or psychological condition, existential dilemmas and even a form of resistance against injustice. Wandering heroes, nomads travel from one place to another, but in this article travelling characters captured in the city will be in a focus. In the discussed films this type of hero sometimes shares similar condition, "identity", even the name with their city. The city and its main character are becoming doubles of each other (especially, in the case of Paterson, 2016).

The aim of this article is to describe versatile, different characters and authors from the cinema, who move, walk, observe and have connection with urbanism. They could be described as the Urban Odysseus from XX-XXI century, whose travel is connected with the city. Odysseus, in the modern world from film reality, has to deal with alienation, loneliness, search of the place, meanings, problems of losing memory, identity or trying to find new one. It's interesting to analyze and observe this topic from a cultural studies perspective and also from the echoes of the myth itself. "In reality, Odysseus, the subject, denies his own identity, which makes him a subject, and preserves his life by mimicking the amorphous realm." (Adorno, Horkheimer 53);

Problems of alienation, losing identity, inability to connect with each other in the big or small cities, examining different forms of injustice, anger, protest and loneliness are captured on the screen. The lonely taxi driver can travel through the streets of New York and carry the darkness and pain of the place (Taxi Driver, 1976). A young boy can work as a bike messenger in Beijing and help us witness a city from his perspective, his fight for surviving (Beijing Bicycle, 2001). And finally, bus driver from Paterson can make us feel poetry and love in calm and meditative visualization of the city (Paterson, 2016), also the condition of urban loneliness, while being surrounded by people. In the mentioned films, the main characters have to travel in a city and their work is also connected with the movement – bus driver, taxi driver and bicycle messenger. The way they think, feel, travel and observe reality is embodied in visual and acoustic film language.

After analysis of the selected films, we will see that there are interesting examples in modern cinema, regarding the use of film language, poetry or visualization of the cities.

Methods

The theoretical framework of the article is built on the texts and theories from film studies. Using the methodology of cultural studies and semiotic analysis, the article explores different approaches and cinematic dialogues with the cities, their representation and poetry in cinema. From the concept of camera-stylo (camera pen) by Alexandre Astruc to Cinécriture of Agnes Varda (which means cinematic writing, Bénézet 111) authors were reflecting on the idea, that the film camera can be used as a pen to “write” the story.

“By Language, I mean a form in which and by which an artist can express his thoughts, however abstract they may be, or translate his obsession exactly as he does in the contemporary essay or novel. That is why I would like to call this new age of cinema the age of camera-stylo (camera-pen).” (Astruc 604)

“Varda’s cinécriture, that is to say her unique approach to conceiving cinema as an elaborate and potentially powerful combination of moving images, sound and music.” (Bénézet 7)

The city may be observed with the different approaches and language (visual or acoustic), it can be personalized, connected to individual perception of the author or the character, reflect his or her emotional and psychological condition, worries, identity and “rhythm”. Complex and versatile portraits were “built” and “written” with the camera since the beginning of the film history, these portraits were developed and challenged in the 20th and then in the 21st century. The authors continue experiments with visual and acoustic studies of cities in modern cinema.

The analysis of chosen films and texts, shows how cities and poetry can be linked to each other in cinema and also connects other literature forms as – diaries, essays and letters to film medium. Case studies and theoretical literature help to

demonstrate and answer the following topics of the research:

1) Experimenting with a visual (for example - written on the screen) and acoustic use of words (narrator’s voice, essayistic approach, when storyteller’s voice has key role in the film). Historically, words written in paintings, photos, comics, installations or writings on the walls of the streets and different public places carried important meaning and messages in them, creating interesting signs, carrying ideological statements or emotional impulses. There are different analogies to connect words or literature forms - to visual language and the medium of film. Once again, if we use ideas from the history of cinema, how film camera can be compared to a pen (Alexandre Astruc) and filming the story, is somehow equivalent of writing it (Agnes Varda), with a personal attachment of the author, the article will try to reflect how the city can become an audiovisual text itself, with the focus on modern cinema.

2) Another research question examines the role of wandering characters (and sometimes wandering authors) in creating rhythm of the film, with constant movement of a hero and observation of different places, urban landscapes.

Discussion

From the birth of cinema to the present day, authors' interest in cities has manifested itself in different ways. In the early years of cinema, this is best seen in the genre of - City Symphonies. The City Symphonies were portraying cities with their specific aspects of industrial life and different approaches, from Dziga Vertov to Charles Sheeler and Paul Strand, using different cultural, social codes and visual concepts. The genre itself had a connection with poetry and politics of visualization of the place. In the case of *Manhatta* (1921), connection with poetry goes even further and the poem of Walt Whitman of the same

name is directly written on the screen and takes part in creating visual aesthetics of the film - "a ten-minute decisively modernist celebration of New York" (Jacobs, Kinik, Hielscher 5).

To go back to representation of the cities in the history of cinema and city symphonies, one of the most famous examples is - Dziga Vertov's film, the manifest and theoretical framework of the *Man with the Movie Camera* (1929). The film portrayed not only one place, but tried to create a new visual conversation, with urbanism, possibilities of the film language itself, with statements regards aesthetics and revolutionary ideas.

"Kino-eye is understood as "that which the eye doesn't see,"

as the microscope and telescope of time,
as the negative of time,

as the possibility of seeing without limits and distances," (Vertov 41)

Vertov influenced a lot of filmmakers, cinema movements and his vision of the city, combining different aspects of its life and connection with the film language, became an important manifestation of - movement, urbanism and revolutionary ideas in the history of cinema.

Another influential and visionary filmmaker, who was trying to take further the possibilities of cinema, from its visual form to its ideological or political concepts, way of critical thinking was Jean Vigo and his portrait of Nice (*À propos de Nice*, 1930). It shows aesthetical and critical aspects of the place, everyday life and makes social commentaries with visual language and playful passages. The film camera is a visitor and observer in different places, also creates a discourse around subjects and objects portrayed in the film and combines humor, experiments with form and accents on injustice. Through the history of cinema cities portrayed on the screen were presented, brought to life and had different roles, "meaning", visual and ideological construction.

The city tells its own story, with

voices heard from the crowd, there are films where filmmakers help us hear the rhythm, emotional, political and aesthetical condition of the place. Films are constructing politics of visible and invisible in the modern world. 'In making much of human life and history "visible," the cinema has also created new domains of the "invisible"'.(Elsaesser)

In some cases characters' journeys, wandering heroes help to visualize cultural or existential dilemmas of the city itself. Urban Odysseus, the traveling hero sometimes walks to survive and stay alive. Who can be the Odysseus in the modern world? A character who is in constant movement, in a search of home, place, identity, in this case, the wanderings are locked in the urban world and landscape. Cities were described in literature, prose or poetry, on the edge of reality and imagination, now they are visualized, archived and reimagined on the screen, in the film medium. And a character who wanders in the city, in a search of home, writes his or her story, biography in a motion, sometimes tries to survive or cope with reality. There are wandering characters and authors who directly identify themselves with Odysseus, like Jonas Mekas, the Godfather of Avant-garde cinema. A refugee from Lithuania who lost home, his book of poetry is called *There is No Ithaca*. His most famous film and journey to home *Reminiscences of a Journey to Lithuania* (1972), is one the most poetic, emotional and impressive cinematic expression of going back to the home. Mekas always moves with the camera, speaks, interacts, reacts and his voice accompanies his diaries. New York and its cultural life have an interesting place in the work, films, and diaries of an emigrant author.

"June 26th. Now what do we have to say for on this day?" (Mekas)

Form of diary, essay or even the letter may be used by authors, filmmakers to interact with the film medium.

Traveling author, who moves from one culture to another, shows personal journey with the camera and observes different places can be discussed in the context of modern variations of Odysseus, who is the symbol of eternal traveler and also versatile character to analyze (especially from a cultural studies perspective). “What Odysseus has left behind him has passed into the world of shades: so close is the self to the primeval myth from whose embrace it has wrested itself that its own lived past becomes a mythical prehistory.” (Adorno, Horkheimer 25)

Odysseus-author, with a movie camera, in the search of roots or observing new places can be female too. For example, Chantal Akerman creates a very strange and personal portrait of the New York (News from home, 1977) with her own voice and narration and by the use of the camera, as a pen she “writes”, creates almost an intimate audiovisual conversation with the place. She reads the letters of her mother, with a reflection of her family’s life, which makes story radically personal and political at the same time (her mother is a refugee, with a difficult biography).

“Dear child. I received your letter and hope you will write often.”

(Akerman)

Chantal is behind the camera, and only her words accompany the film, the echo of a particular person's biography merges the territory of the city, as if personalizing it. Letters, personal messages, which have one addressee, are characterized by an attempt to dialogue with one person, to exchange thoughts and feelings with the concrete human. In this case the addressee is the city, its inhabitants and the film’s audience. Not only because of read and spoken words, but with the synthesis of the visual and acoustic form, the film itself becomes some sort of an audiovisual letter - connected to the concrete place. A Mother’s letters also give special intimacy to the film. Dialogue between mother and daughter becomes a universal manifestation of

love, care and desire to understand, communicate with each other. Like in the song by Leonard Cohen - Famous blue raincoat, where he gives it the form of the personal letter, it starts with the direct message to a particular person and ends with a signature. The listener connects and interacts with the story not as an outsider of this conversation, but relates to it and feels involved with personal attachment. In the film of Akerman, the acoustically sounded word, which seems to have nothing to do with the existence of the current city, merges with its urban landscapes, through the streets and windows, falls under the gaze of passersby and creates unique audiovisual poetry. Akerman is absent and present at the same time, but her gaze and perspective is evident and powerful (This topic is discussed in the essay of Lourdes Monterrubio Ibanez – “Identity self-portraits of a filmic gaze. From absence to (multi)presence: Duras, Akerman, Varda”). Agnes Varda with her wandering female character Cleo (Cleo from 5 to 7, 1962), also creates a new dialogue with the city (Paris), demonstrating the power of the female gaze. In Hiroshima Mon Amour (1959) we also see a wandering female character and hear her “voice”, narration. Emotional and ecstatic text, screenplay by Marguerite Duras, creates a tone, atmosphere of the film, were characters’ memories are connected with the landscape of the places - Hiroshima and Nevers. “The streets of Hiroshima, more streets. Bridges. Covered lanes. Streets, Suburbs. Railroad Tracks. Suburbs. Universal banality.” (Duras 24)

As it was mentioned real and imaginary cities played important role in the history of art, literature and culture (from poetic expression to critical reflection and theoretical study). Writer Italo Calvino creates interesting portraits of cities in his book - Invisible Cities (Cities and Memory, Cities and Desire, Cities and Signs, etc.). Theorist Teresa De Lauretis uses fragment from this book for performative reflection

about a relationship of the female and the city. "The city is a text which tells the story of male desire by performing the absence of woman and by producing woman as text, as pure representation." (Lauretis 13) A lot of theorists (feminist theory) and filmmakers reflect on the topic of the disappearance (physical and ideological) of female characters or authors - their gaze or perspective in the art world and in the real life seeking these lost voices, including in cities. For example, Helene Cixous in her fundamental text - *Laugh of Medusa* writes about necessity for female authors to make their work or writings radically personal and fight for their existence, the power of expression in this way. Theorists like Laura Mulvey were trying to define, give meaning to the female's perspective and existence brought to life in the film medium as well.

To return to the question of the relationship between literary forms and cinema, besides poetry and letters another interesting approach to discuss is essayistic. One of the best examples to analyze are films of Chris Marker. Andre Bazin writes about Chris Marker and his unique transitions from audio to visual - *From the ear to the eye* "Better, it might be said that the basic element is the beauty of what is said and heard, that intelligence flows from the audio element to the visual." (Bazin 103)

Chris Marker's film *La Jetee* (1962), blurs the line between photography and cinema, the static and the dynamic. Giorgio Agamben (*Notes on Gesture*) describes gesture as a key element in cinema, with its poetic or political power. In the mentioned film it becomes a sign, symbol and illustration of death, the power of the moment, memory, love and war; sign of the damaged people and the city, even fictional one. As Laura Mulvey suggests in her book *Death 24x a Second: Stillness and the Moving Image* - "The cinema has always found ways to reflect on its central paradox: the co-presence of movement and stillness, continuity and discontinuity" (Mulvey 12)

Marker's poetic and political essay shows ruins of war in imaginary double of the real Paris, this version of the ruined city, hidden in its catacombs, is shown with frozen images and only one moment of movement and words, which are the basis and key component of the film. "In the text, the fade-out of voices is a good thing; the voices of the narrative come, go, disappear, overlap; we do not know who is speaking; the text speaks, that is all: no more image, nothing but language." (Barthes 112)

Charles Eliot Norton's lectures (Professorship in Poetry) are held at Harvard University after 1925 and brought together many interesting representatives of various fields of art, with various poetic reflections, speakers include - Thomas Stearns Eliot, Robert Frost, Jorge Luis Borges, Octavio Paz, Umberto Eco, Toni Morrison, among others. In 2017/2018, for the first time, this space was dedicated to cinema, with several speakers at the same time: Wim Wenders, Agnes Varda and Frederick Wiseman. Wim Wenders read lectures - "Visible and Invisible" and "Poetry in Motion". The title of the second lecture can also serve as a starting point for discussing his work, with the poetry of cities and roads, exploring them in their movement. His heroes in some cases are Urban Odysseus, who lose their memories and wander to survive. The author says that sometimes he starts his work, with a map, outlining a geographical area, selecting a place, choosing points to determine the trajectory of the journey - this was the case with *Paris, Texas* (1984) (Wenders)

In the film *Wings of Desire* (1987), an angel travels around the city and observes peoples thoughts, life, we also see Berlin's portrait. Wenders takes inspiration from poetry, theoretical texts, music and the city - Berlin. "First and foremost, Rilke's *Duino Elegies*. Paul Klee's paintings too. Walter Benjamin's *Angel of History*. There was a song by the Cure that mentioned 'fallen angels', and I heard another song on the car radio that had the line 'talk to

an angel' in it.”(Wenders 77) Wenders' documentary film *Tokyo-Ga* (1985) is also an interesting example for the visual and acoustic study of the city, with images, voice and personal involvement. He travels in Tokyo with his camera to capture the portrait of the almost mythical city, seen in the films by another great filmmaker Yasujiro Ozu. In both mentioned films, we see the importance of the spoken words and what power they hold. “...mute the sound on your television and look at the images left to themselves.” (Daney 9)

As we have seen - sometimes an author can have dialogue with the city in different forms, from films to essays and theoretical reflection as well. The portraits of the city, reflection on its lifestyle, human conditions, anger or pain, injustice appear in films of Pier Paolo Pasolini, especially in *Accattone* (1961) and *Mamma Roma* (1962) and his writings too, fictional and theoretical. In the book “Stories from the city of god, sketches and chronicles of Rome 1950-1966” we read Pasolini's own reflection on Rome and his controversial feelings towards the city, when he asks simply where is the real Rome? And mentions how beautiful and dramatic it is at the same time, also worries us, that we must be careful while watching the Neorealist version of it or witnessing tourists gaze concentrated on the center, with reflection on Renaissance or Baroque traditions. “To the eyes of the foreigner and the visitor, Rome is the city contained within the old Renaissance walls. The rest is a vague, anonymous periphery, unworthy of interest.” (Pasolini, p.138.) he continues - “Beyond all of this, in the burned or muddy countryside, marked by little hills, ditches, old pits, plateaus, sewers, ruins, trash piles and dumps, lies the true face of the city.”(Pasolini 138)

His characters from films and literature are living in that version of Rome, which he describes, full of contradictions. Another interesting text of Pasolini, this time theoretical, reflects on poetry in cinema. This semiotic analysis has a lot of

interpretations of the relationship with film language, but one of the most interesting parts is about film dictionaries. Pasolini thinks that we still don't have a vocabulary of images as in the written world, so every author creates its own versions and meanings, takes them from chaos and gives new life (Pasolini 543). In all discussed films, authors are creating their personal form of a communication with the cities and we see the birth of their doubles, new visual and acoustic versions on the screen. Here we can see the imprints of a concrete time, period, and the traces of the collective experience, particular culture and a personal vision or voice.

In the first part of the article we have discussed Odysseus-authors and Odysseus-characters, Urban Odysseus trapped in the urban space (with the examples from history of cinema). Now it is important to overview few chosen examples and processes in modern cinema. What instruments and possibilities have modern filmmakers to talk about the city, as a visual and acoustic phenomenon? Is there a place for new experiments and discoveries regards the film language or storytelling? Visual and acoustic experiments, connection of the film medium with literature, poetry, essays and music will be evident in these modern films as well. Another important aspect which is still important to analyze is the problem of alienation, loneliness of the hero, which tries to find meaning, identity, survive and sometimes wanders in the urban landscape, to deal with life. Can a wandering hero from 21st century express and visualize problems of modern reality and especially urban world?

Modern cinema — Authors in a search of the new forms, telling old stories of love, alienation and existential dilemmas

We have already talked about the urban Odysseus from the 20th century cinema. In the 21st century, urban problems, alienation of individuals or particular groups and new challenges are also

manifested in cinema. In the selected films, the authors are looking for new linguistic possibilities to tell well-known stories of love, and the search for identity, sometimes using feeling of nostalgia, echoes, from the past and capturing reality too. Cities from different parts of the world, with different cultural codes and connection with poetry will be discussed. The authors use historical backgrounds and also build their own form of communication with “memories” of those places.

In 2016 filmmaker Jim Jarmusch writes words, poetry on the screen, and this time poetry is embodied in all forms of the film language, acoustic or visual. He also takes inspiration from modern and classical poetry, with the echo of the poem “Paterson” by William Carlos Williams. Poems of the modern poet, Ron Padgett are “written” on the screen and accompany us in the journey of the main hero.

Here, the main character and the city have the same name and similar “rhythm” – slow and quiet. Paterson is a bus driver and a poet; he celebrates common objects and details around him, like a box of matches. Simple things, objects and events become a symbol of extraordinary poetic reflection for him. Poetry helps him to find his own place in the world.

Every day Paterson drives around the city with a bus on the same route, with the same characters, his voice and visualized poems on the screen accompanies viewers and creates almost meditative mood. Repetitions, the 'biography' of each day of the week, the cycle of life and the invasion of poetry into reality form the core of the film. Reality and imagination are connected and mixed with each other. Love and the ghost of his loved woman accompanies his daily routine, her portrait even mixed with the city landscape in one moment. Paterson carries sadness and melancholy in his movement and moments of being alone. He also connects with reality around him on a very personal level. The hero and the city are becoming doubles, almost carrying the

secrets of each other.

Another interesting film to analyze is, the modern Georgian film *What Do We See When We Look at the Sky?* (2021) by Alexandre Koberidze. The author creates a portrait of a city – Kutaisi, with interesting visual and acoustic choices - storytelling, characters' voices and music; being on the edge of reality and imagination, capturing, documenting streets, corners of the city, children, dogs, river, objects and subjects, characteristics of the places. But at the same time he creates magical moments and situations. Even the film language or the story itself carries elements of the magic. Characters who are in love with each other are losing their identities, bodies, skills, but remain faithful to the memory of love and their old self, while wandering in the city with different physicality and trying to find a new place in it. But the main magical aspect is visual and acoustic storytelling. In the beginning of the film history, cinema was treated as a miracle, place of numerous possibilities, this film gives us the same impression, with the attempt to remind us, that cinema is still the miracle and can bring magic in reality. In the scene, when the audience is asked to close and then open the eyes, with transition from darkness to light Koberidze reminds us that cinema can be the miracle. The film also has strong connection with reality, the real city, its places, beauty, roots, history (The Kutaisi had important connections with artistic processes in the 20th century, regards cinema, poetry, literature or theater and cultural life in general.) and modern life, its problems and challenges. For example, the river of the city, which has an important role in the landscape of the place and in the film it is portrayed as symbol of movement and resistance (Bridges are places of encounters as well.). Author's or characters' voices accompany us in this journey and show the city, as an audiovisual text, with poetic choices and experiments.

In the *Mood for Love* (2000) by Wong

Kar-Wai helps us to watch, observe - small, narrow places and spaces, from stairs to the corners of the street, rooms, hallways and very personal territory of characters, their life and the journey. The Hong Kong and its portrait of the concrete period is shown in intimate domestic places, with stylized atmosphere, unique visual style and music, which is somehow an acoustic storyteller and the main core of the film. This is the story of love, pain, alienation, search of the meaning, identity and a companion; trough journey of loss, loneliness and fears of individual heroes or a generation and particular group, like emigrants living in the city.

“Depicted as still-life scenes and animated by the perpetual motion of people, portraying Hong Kong as a city in transition, the public places of *In the Mood for Love* are intimate and isolated” (Seng)

Cinema can document specific time, moment or period, which never will be witnessed anymore, the story and portrait of the city can be shown in the most realistic way, like in documentary films or reconstructed, stylized, mixing reality and imagination.

In the case of *In the Mood for Love*, we see ‘memory’ and version of the Hong Kong from the sixties and aura, cultural impulses of this time. The director himself moved in the Hong Kong during this period himself when he was a child, so his personal nostalgic attachment is also evident in the film. “Iconographic memorabilia and period styles blend with snatches of music and other cultural references to produce a kind of meditation on the passage of time, viewed as a fusion of past and present encapsulated in a single, apocryphal moment.” (Cook 4) It can be argued that the film is more personal, nostalgic, stylized version of the place than the actual, real territory with critical accents on socio-political events and important topics, like colonialism. “It has often been remarked that Wong’s reconstruction of Hong Kong is impressionistic rather than strictly

authentic” (Cook 6)

But in the history of cinema we have witnessed a lot of examples that behind melodramas, important motives can manifest themselves, including ideological and cultural or social aspects. People’s common life, emotions and situations sometimes reveal biggest national or biographical scars. The film manifests melancholy, pain, beauty and power of the lost love. Visual and acoustic choices of filmmaker let us witness and be part of the emotional condition of the heroes. Choreography of small, limited gestures reveal hidden and big emotions behind them.

Shigehiko Hasumi writes about the gestures of women characters from Yasujiro Ozu’s films (His film *Tokyo Story*, 1953 also portraits domestic life of Tokyo in rooms and closed spaces.), how their gestures hide and reveal hidden anger - “In the screenplays there is no mention of the women getting angry. But in the films, especially the later works, we find many cases of women, both married and single, performing gestures of anger. They show their emotional reaction not by raising their voices or changing their expressions – only with their bodily actions. And what is required for those gestures is no more than an ordinary piece of cloth – a towel or a neckerchief.” (Hasumi) If we go back to Wong Kar-Wai’s film, characters pain, frustration, attachment and need of each other is performed in movement, bodily expressions and minimalism. Like in haikus, where we need only a few words or sentences to see and feel the whole story and emotion through it, to shape the whole poetic world in front of us, here filmmaker uses specific visual and verbal language to show how characters; walk, talk, eat, feel and cope with the life in Hong Kong, with minimalistic gestures, music, architecture of the rooms and the city.

In all three mentioned modern films - cities (Kutaisi, Paterson, Hong Kong) become places of love, alienation, search of

the meaning and characters are wandering in the urban landscape to work, survive and deal with reality, to find themselves or loved ones. They also have the connection with the poetic use of the film language and impulses from the literature. It can be the essayists approach and narration of the storyteller's voice – *What Do We See When We Look at the Sky?*. Writing poetry within the landscape and on the screen – Paterson. And we can finish with the final words from the film *In the Mood for Love*, about reflection on memories and the past; “He remembers those vanished years. As though looking through a dusty windowpane, the past is something he could see but not touch. And everything he sees is blurred and indistinct.” (*In the Mood for Love*, 2000)

Three cities with the help of acoustic and visual choices of authors are becoming places of wanderings and special condition of characters, on the edge of reality and imagination, fantasy and documented streets and rooms, those cities are caring the memories of their heroes.

Artist Jenny Holzer explodes the city with the words, signs, meanings and common sentences (the most famous – *Protect me from what I want*), which brings performative dialogue with the urban place. Her common sentences written in the landscape of the city from billboards provoke and give new meanings, ask the questions to the people who are just passing by. In the paintings of Edward Hopper and Sally Storch, we see the urban life, empty spaces or sometimes wandering characters in the landscape of the city, dealing with loneliness and isolation. Rooms and streets presented in the mentioned painters work create visual images and concept of lonely characters living in the city.

Modern film directors create portraits of the modern city, visualizing well-known themes and new problems, depicting the wanderings of a lost, wandering hero in the urban space of the city. They are trying to

find new acoustic and visual forms for their stories.

Results

In modern cinema we still see search of the new forms and opportunities to explore the urban landscape, life, poetry, aesthetics and politics, mixing reality and imagination - like in the cases of *What Do We See When We Look at the Sky?* and Paterson. Different culture codes, socio-cultural experiences, representation of the personal and political, combined with the unique visual experiments, style is evident in the film - *In the Mood for Love*.

In discussed films, the city becomes a special cinematic phenomenon and each author uses the medium of cinema to explore urban landscapes and character's journeys with the help of the camera, audiovisual possibilities of the film medium. Poetry, essays and even letters can be integrated or connected with the films, while the city becomes audiovisual cinematic text, “written” with the movement.

To go back to the question, asked in the beginning of the article, who is the wandering hero, in the chosen films and what role has in exploration of the cities. Discussion and analysis showed, that the main heroes of those stories are ordinary people, with ordinary life and jobs. We can observe stories of Odysseus-authors and Odysseus-characters since the birth of cinema to modern days. Their biography - can manifest important issues and topics, from love to alienation in the urban world, search of the meaning and place. Their constant movement helps us to observe the city as an audiovisual text (by the visual and acoustic choices of the authors), also changing and on the edge of reality and imagination.

The traveling poets, centuries ago were exploring, witnessing, observing, capturing the places and culture, politics or common life and people, making statements with

the words and describing their journeys; like poet Matsuo Basho writes, that if you spend nights on a journey, you will know and understand his poems.

Now we can have traveler filmmakers 'writing' with the film camera as a pen or using the motif of travel and wandering film heroes to tell the story, tell it with the movement. In this case they travel in the urban landscape, streets full of people or solitary corners and rooms, places and especially non-places (Auge) of the modern, industrial world.

“But non-places are the real measure of our time; one that could be quantified - with the aid of a few conversions between area, volume and distance - by totalling all the air, rail and motorway routes, the mobile cabins called 'means of transport' (aircraft, trains and road vehicles), the airports and railway stations, hotel chains, leisure parks, large retail outlets, and finally the complex skein of cable and wireless networks.” (Auge 79)

The article showed that those journeys can be connected with the cities and show the condition of the characters, their alienation, love, loneliness and search of the meaning in the urban world, while commenting on its politics.

Discussed films showed, that in modern cinema, there is still a place for visual and acoustic experiments and there are still a lot of discoveries to make.

Conclusion

Research shows that cinema had and still has numerous possibilities to have special dialogue (visual and acoustic) with

the city and in modern cinema, authors still try to find new meaning, new language and opportunities to portray the importance and the power of the place; in this case urban landscape and rhythms of the city. The city is not just a background, but the character itself, with the mood, aesthetic and politics on its own.

The article demonstrates how modern city can be presented as a modern text, on the edge of reality and imagination. Reality and magic can work together while capturing its streets and characters and be translated in the film language. Open conversations of authors with cities can involve the essayistic approach, poetry, personal diaries and letters as well, with experiments of form and caring problems of wandering, lost characters in it.

Urban life, with its dynamic, fast rhythm, lifestyle, unexpected meetings, and encounters, problems of alienation, injustice and existential dilemmas gives impulses and helps to create interesting wandering heroes in the film medium. Sometimes authors also travel and capture their own journeys and “write” their stories with the camera, as a pen.

In a future study of wandering characters in the cities represented on the screen, can take new directions and reflect how different places, with different cultural codes and aesthetics can share similar impulses in a dialogue with the lost heroes; in a search of meaning and witnessing beauty, pain or alienation of the urban life. We live in a time when alienation of individuals, especially in the big cities is major problem, so in the future the study can be continued in that way.

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Лили (Лица) Глурджидзе

Илья мемлекеттік университеті, Өнер және ғылым мектебі (Тбилиси, Грузия)

ҚАЛА КИНЕМАТОГРАФИЯЛЫҚ МӘТІН ЖӘНЕ КЕЗБЕ КЕЙІПкерлердің Жері Ретінде: Көрнекі-Акустикалық Поэзия

Аңдатпа. Кино өнері пайда болғаннан бері режиссерлер қалалардың жеке, саяси, философиялық, реалистік, поэтикалық, эмоционалды және алуан түрлі портреттерін жасады. Өнер тарихында саяхатшы ақындарды, ертегішілерді, суретшілерді көрдік, енді саяхатшы режиссерлер мен олардың саяхаттарын фотоаппаратпен түсіріп, зерттейтін кейіпкерлері туралы айтуға болады. Экрандағы кескіндер біз ешқашан болмаған заманауи қалалар сияқты орындар туралы пікірімізді қалыптастырады және олардың көрнекі немесе акустикалық нұсқасын кино жасайды.

Қалалық симфониялардан бастап эссе-фильмдер мен урбанистикалық пейзаждарда көзден таса қалған кейіпкерлердің жалғыз саяхаттарын пайдалана отырып, режиссерлер қазір жиі қалалармен диалог, ашық әңгіме бастайды. Бұл жеке әңгімелер сыни ойлауды, қала ішін эстетикалық зерттеуді, саясатты, естеліктер мен кино тілін қамтиды. Кутаиси, Гонконг, Токио, Пекин, Берлин, Нью-Йорк немесе Патерсон – әлемнің түкпір-түкпірінен әртүрлі мәдени кодтары мен авторлық көзқарасы бар қалалардың экранда туындаған өздерінің визуалды егіздері болады және олар тәуелсіз кейіпкерлерге айналады.

Мақалада әртүрлі тәсілдер мен қалалармен кинематографиялық диалогтар, олардың кинодағы көрнекі және акустикалық бейнесі/ репрезентациясы мен поэзиясы қарастырылады.

Зерттеуде кино тілінің визуалды және акустикалық мүмкіндіктерін байқау әдістемесі ретінде семиотикалық талдау пайдаланады. Мақалада қарастырылатын тағы бір мәселе – әдеби формалардың кино тілімен байланысы, яғни поэзияның, эсселердің, хаттардың, күнделіктердің кинематографпен байланысы. Чарльз Шилер мен Пол Стрэндтың «Манхэтте» фильмінде (1921) Уолт Уитменның аттас поэзиясы фильм тілімен «жазылған» және қаланы зерттеуге көмектеседі.

Экранда поэзияны бейнелеудің, сондай-ақ, оны визуалды және дыбыстық формаларға аударудың кинодағы заманауи үлгісі Джим Джармуштың «Патерсон» атты фильмі (2016) болып табылады.

Әлемнің әр түкпіріндегі фильмдерге салыстырмалы талдау жасау қазіргі қаланы кинода шындық пен қиялдың шегінде тұрған, форма эксперименттерінің жаңа мүмкіндіктері бар, және кезбе, көзден таса қалған кейіпкерлердің мәселелерін көтеретін аудиовизуалды мәтін ретінде көрсетуге көмектеседі.

Таңдалған фильмдерден алынған мысалдарда Кутаисиден Гонконгқа дейінгі қалалардың әртүрлі бейнелері ұсынылады және олардың қалай бас кейіпкерлер мен кинематографиялық мәтіндерге айналатыны көрсетіледі.

Түйін сөздер: кино тілі, аудиовизуалды мәтін, қала, диалог, кезбе кейіпкерлер, поэзия, саяхат.

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Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Лили (Ли́ка) Глурджидзе

Государственный университет Ильи, Школа искусств и наук (Тбилиси, Грузия)

ГОРОД КАК КИНЕМАТОГРАФИЧЕСКИЙ ТЕКСТ И МЕСТО СТРАНСТВУЮЩИХ ПЕРСОНАЖЕЙ: ВИЗУАЛЬНАЯ И АКУСТИЧЕСКАЯ ПОЭЗИЯ

Аннотация. С момента зарождения кино режиссеры создавали личные, политические, философские, реалистические, поэтические, эмоциональные – разнообразные портреты городов. В истории искусства мы видели странствующих поэтов, рассказчиков, художников, теперь мы можем говорить о странствующих режиссерах и их героях, которые исследуют и запечатлевают свои путешествия камерой. Образы с экрана создают наше восприятие мест вроде современных городов, где мы никогда не были, а их визуальную или акустическую версию конструирует кино. От городских симфоний до фильмов-эссе и одиноких путешествий персонажей, затерянных в урбанистических пейзажах, режиссеры часто начинают диалог, открытый разговор с городами. Эти личные разговоры включают в себя критическое мышление, эстетическое изучение места, политику, воспоминания и киноязык. Кутаиси, Гонконг, Токио, Пекин, Берлин, Нью-Йорк или Патерсон – города из разных уголков мира, с разными культурными кодами и авторским видением имеют на экране своих визуальных двойников и становятся самостоятельными персонажами. В статье исследуются различные подходы и кинематографические диалоги с городами, их репрезентация и поэзия в кино – визуальная и акустическая.

В исследовании используется семиотический анализ как методология наблюдения визуальных и акустических возможностей киноязыка. Еще один вопрос, который рассмотрен в статье, – связь литературных форм с киноязыком, т. е. как поэзия, эссе, письма и дневники связаны с кинематографом. В «Манхэтте» (1921) Чарльза Шилера и Пола Стрэнда одноименное стихотворение Уолта Уитмена «написано» в фильме и помогает исследовать город. Современный пример в кинематографе написания стихов на экране, а также воплощения их во всех формах – от визуального до звукового – это «Патерсон» (2016) Джима Джармуша.

Сравнительный анализ фильмов из разных уголков мира помогает представить современный город в кино как аудиовизуальный текст, находящийся на грани реальности и воображения, с новыми возможностями, с экспериментами формы и несущий в себе проблемы странствующих, потерянных персонажей. В примерах из выбранных фильмов представлены различные образы городов – от Кутаиси до Гонконга – и размышления о том, как они становятся главными героями и кинематографическими текстами.

Ключевые слова: киноязык, аудиовизуальный текст, город, диалог, странствующие персонажи, поэзия, путешествие.

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Автор туралы мәлімет:

Лили (Лика) Глурджидзе
- кинотану магистрі, Илья
мемлекеттік университетінің
Өнер және ғылым мектебінің
(кинотану, мәдениеттану)
4-курс аспиранты, шақырылған
лекторы (Тбилиси, Грузия)

Сведения об авторе:

Лили (Лика) Глурджидзе -
магистр киноведения, аспирант
(киноведение, культурология,
4-курс) и приглашенный лектор
Государственного университета
Ильи (Тбилиси, Грузия)

Information about the author:

Lili (Lika) Glurjidge - Master
of Film Studies, 4th year PhD
student (Film Studies, Cultural
Studies) and an invited lecturer
at Ilia State University (Tbilisi,
Georgia).

ORCID ID: 0000-0002-8286-8211
email: lili.glurjidge.1@iliauni.edu.ge