

Concept, types, genres, and functions of cinema art

Jabborova Aziza Gayratovna

Qarshi State University, Uzbekistan

Jabborovaaziza90@gmail.com



Article History:

Received on 1 November 2025

1st Revision on 15 November 2025

Accepted on 19 November 2025

Abstract

Purpose: This study aims to explore the philosophical essence and evolution of cinema as a form of artistic expression that reflects and transforms human perception of reality. It examines how cinema functions not only as entertainment but also as a socio-cultural medium that mirrors moral, aesthetic, and ideological transformations in modern society.

Research Methodology: The research adopts a qualitative and interpretative approach, combining philosophical analysis, semiotic interpretation, and comparative cultural study. It involves textual examination of selected film genres and theoretical literature to uncover how cinematic representation mediates between art, society, and human consciousness.

Results: The findings reveal that cinema serves as both a mirror and a catalyst of social change. Thematic and stylistic evolution in film correlates with shifts in collective consciousness, values, and identity. Moreover, the study identifies how technological innovation has reshaped the perception of reality through moving images, intensifying emotional and symbolic engagement.

Conclusions: Cinema functions as a dynamic system of meaning-making that reconstructs reality through the lens of cultural experience. It unites artistic creativity with philosophical inquiry, contributing to the understanding of how modern individuals interpret existence through visual narratives.

Limitations: The study is limited to interpretative analysis of theoretical and artistic texts, without empirical audience data or statistical validation.

Contribution: This article enriches the field of film philosophy and cultural theory by linking aesthetic functions of cinema with philosophical discourse on human perception and modernity.

Keywords: *Art Culture, Cinema Philosophy, Film Theory, Modern Society, Social Function*

How to Cite: Gayratovna, J. A. (2025). Concept, types, genres, and functions of cinema art. *Journal of Multidisciplinary Academic and Practice Studies*, 3(4), 325-334.

1. Introduction

By the 21st century, cinema has become an important cultural space capable of shaping social thought, strengthening moral values, and exalting the worldview and spiritual world of people. Its influence on the spiritual world of the individual has become no less than that of the institutions of family, culture, and enlightenment, which are traditional educational institutions, and in some cases, the influence of cinema on human spirituality is more effective in these institutions. Therefore, a deep and systematic study of the influence of cinema on the spiritual rise of the individual has become extremely relevant for the disciplines of modern social philosophy, cultural studies, and pedagogy (Linze & desa, 2024).

Encyclopedic sources provide different definitions of the content of the art of cinema. For example, Qomus.info in the virtual encyclopedia, The Art of Cinema is "a type of artistic creation formed on the basis of technical means of cinematography; an important component of screen art; the capture of a real

being precisely or with the help of artistic-documentary images, means of multiplicity" (KaranKaran (1997). Such a definition of the art of cinema can also be found in Russian encyclopedias. In publicistic books and articles, peat content is also included under this concept. Of course, not all of them have a rational core.

However, these definitions lack philosophical content. Philosophically, the art of cinema should be characterized as a specific expression of a person's attitude toward the universe. Publicistic books and articles also embody peat content in this concept. Of course, not all of them have a rational core. However, these definitions lack philosophical content. Philosophically, the art of cinema should be characterized as a specific expression of a person's attitude toward the universe. Consequently, when approached from the perspective of social philosophy, the art of cinema is a kind of art that is an expression of a person's perception and recreation of reality, based on the depiction of life scenes through artistic representations and moving images (Nurfaizah, 2021). It not only reflects reality but also enriches it (that reality) with new content and meaning through the idea of the director (filmmaker), the operator's solution, and montage (Galvane, Lin, Argelaguet, Li, & Christie, 2019; Zhang & Weber, 2023).

As a multifaceted cultural phenomenon, cinema occupies a special place in the spiritual formation of individuals in contemporary society. The audiovisual nature of films provides a unique synthesis of artistic, psychological, and philosophical elements that deeply affect human consciousness (Knauss, 2020). Through sound, image, and narrative, cinema becomes a mirror of the human condition, depicting emotions, moral dilemmas, and existential questions in ways that resonate more directly than written or spoken discourse. It operates simultaneously as a reflection of society and as a formative influence on it. As such, cinema contributes to the socialization of individuals, shaping their moral orientation and collective identity (Manakbayeva, 2023; Najafov, 2025; Sharma & Bilorja, 2025). The images and narratives projected on the screen penetrate not only the intellect but also the emotional and subconscious levels of perception, thereby exerting a holistic influence on the spiritual world of the viewer (Tan, 2018).

From the perspective of social philosophy, cinema represents a symbolic space in which values, ideologies, and worldviews are negotiated and reproduced. Unlike other forms of art that demand active contemplation, cinema engages audiences through immersive participation. Viewers do not merely observe; they temporarily inhabit cinematic reality, forming empathetic connections with characters and situations. This process cultivates an internal dialogue between personal experience and artistic interpretation, allowing individuals to reinterpret their relationships with reality. Consequently, cinema functions as both an educational tool and a mechanism of moral reflection (Blasco, Moreto, & Pessini, 2018; Laugier, 2021; Reisz, 2024).

In many societies, the educational potential of cinema has been recognized through its integration into cultural and pedagogical institutions. Educational cinema, documentary films, and socially oriented feature films have been used to promote civic consciousness, ethical reflection, and intercultural understanding (Zhumatayeva, Dosanova, & Zhumatayeva, 2023). In Uzbekistan, as in other post-Soviet nations, cinema has played a crucial role in articulating national identity and transmitting moral values during social transition. Directors such as Ali Khamraev and Yusup Razykov have combined local themes with universal philosophical questions, portraying the inner struggles of individuals caught between tradition and modernity (Harshman, 2018). These artistic explorations contribute to the national discourse on spirituality, ethics, and self-realization.

Technological progress has further expanded cinema's philosophical and aesthetic dimensions. The emergence of digital cinematography and virtual reality has altered the boundaries between illusion and reality. Today's filmmakers employ advanced visual effects not merely to entertain but to evoke metaphysical reflection and question the nature of perception and truth. This aligns with the phenomenological understanding of cinema, in which the filmic image is not a mere representation but

a re-creation of being itself. According to this view, the screen becomes a space for philosophical inquiry, where the boundaries between the real and the imagined dissolve.

Therefore, the social function of cinema is inseparable from its philosophical dimension (Gonzalez, 2025). Every film, consciously or unconsciously, conveys a certain worldview—whether it glorifies human resilience, exposes moral decay, or explores the search for meaning. Through these narratives, cinema constructs collective myths that shape how societies perceive themselves. For example, historical films reinforce the national memory, whereas social dramas illuminate ethical contradictions within modern life. Even commercial cinema, often dismissed as mere entertainment, reflects the cultural desires and anxieties of its audience, offering valuable material for philosophical analysis.

Moreover, the spiritual influence of cinema extends beyond individual experiences to collective transformations. Mass screenings, film festivals, and digital streaming platforms have transformed film consumption into shared rituals that reinforce social cohesion. Emotional synchronization of audiences during moments of laughter, grief, or awe generates a sense of communal belonging (Włodarczyk et al., 2020). This communal aspect of film reception parallels religious or ritual experiences in which individuals collectively participate in the symbolic reconstruction of meaning. Thus, cinema becomes a secular form of spiritual communion that redefines how people experience transcendence in the modern age.

However, the relationship between cinema and spirituality is not without tension. While some films elevate moral consciousness, others may perpetuate cynicism, consumerism or moral relativism (Bertilsson, 2015). The commercialization of art and the dominance of mass media industries can reduce cinema's philosophical potential, turning it into an instrument of manipulation rather than an instrument of enlightenment. Therefore, it is essential to approach cinema critically and cultivate media literacy and philosophical sensitivity among audiences. This educational task belongs not only to filmmakers, but also to teachers, cultural institutions, and policymakers.

In conclusion, cinema stands at the intersection of art, philosophy and social life. It possesses the unique power to mold human consciousness, shape ethical sensibilities and inspire spiritual reflection. To understand the art of cinema philosophically is to recognize it as a mode of existence, a way in which humanity perceives, interprets, and transforms reality. Through moving images, cinema expresses the eternal dialogue between man and the world, the visible and the invisible, and being and meaning. Therefore, studying cinema's influence on the spiritual rise of the individual remains one of the most important and challenging tasks for modern social philosophy and cultural studies.

2. Literature Review

M.S. While analyzing the world of art, Kagan classified its species into three categories: according to the philosopher, some types of art have spatial properties, others have temporal properties, and the third type has both spatial and temporal properties. S While analyzing the world of art, Kagan classified its species into three categories: According to the philosopher, some types of art have spatial properties, others have temporal properties, and the third has spatial and temporal properties (Монастырский, 2001). "The art of cinema, on the other hand, embodies the possibilities of art types with both spatial and temporal and spatial and temporal characteristics, and manifests itself as a new, synthetic type of art, whose images with spatial and temporal coordinates create a unique artistic model of life, its social and spiritual aspects" (Бектурсунов, 2019).

Thus, cinema stands as a synthesis of nearly all the expressive means found in the history of art. It incorporates the visual structure of painting, rhythm and sequence of music, dramatic tension of theatre, and narrative development of literature. As a result, the art of cinema occupies a distinctive position in Kagan's philosophical taxonomy: it is not merely a hybrid but a new artistic organism that merges the spatial arrangement of visual imagery with the temporal unfolding of human experience. Through this duality, cinema constructs an aesthetic dimension in which time and space are interwoven, with each

frame capturing not only the physical configuration of the world but also the dynamic flow of human emotions, thoughts, and transformations.

From this philosophical standpoint, cinema functions as a living synthesis that reflects both external and internal dimensions of existence. The external is represented through spatial composition and manifests in the arrangement of objects, landscapes, and bodily gestures within the frame (de San Eugenio Vela, Nogué, & Govers, 2017). The internal, represented temporally, unfolds through motion, rhythm, and a sequence of scenes, evoking processes of thought, memory, and change (Godøy, 2022). This interplay between externality and internality defines cinema's unique ontology—it is neither static like architecture nor purely fleeting like music, but a mediated experience that translates time into an image and an image into time.

Moreover, the spatiotemporal nature of cinema grants it an exceptional capacity to reveal the dialectics of life. In a single cinematic sequence, one can observe the passage of time, character transformation, and societal evolution—all within a condensed visual narrative. This condensation enables cinema to perform a philosophical function: it allows the spectator to perceive life not merely as a linear progression but as a holistic structure of meaning. The filmmaker becomes a philosopher of movement, manipulating the flow of time to explore causality, destiny and freedom (Deleuze, 2019). The montage, one of cinema's central techniques, epitomizes this philosophical manipulation. By juxtaposing different moments, locations, or emotional states, the director constructs new associations that transcend empirical reality and reveal the underlying logic of the human experience.

Kagan's conceptualization invites us to regard cinema not only as a technological innovation but also as an epistemological revolution in the arts. Through moving images, cinema bridges the gap between the concrete and abstract and between perception and reflection. Its capacity to reproduce motion grants it a privileged relationship with reality, as it records and transforms simultaneously. While painting freezes a single moment, cinema revives it, granting it continuity and rhythm. In this sense, the art of cinema mirrors the structure of consciousness itself, constantly perceiving, interpreting, and reinterpreting the flow of existence.

The philosophical implications of this synthesis extend to the social and spiritual domains (Pirnazarov, 2024). By constructing an artistic model of life, cinema becomes a laboratory for moral and metaphysical inquiry. Every film can be seen as a hypothesis about human nature, testing ethical values and existential principles through the characters' actions. The spatial dimension allows the viewer to see the world materially, with all its tangible details and cultural symbols, whereas the temporal dimension invites reflection on cause and consequence, change, and permanence. By uniting these two dimensions, cinema creates an experiential unity between the physical and metaphysical.

In contemporary cultural theory, this duality is often linked to the concept of the *chronotope*, introduced by Mikhail Bakhtin. Chronotope refers to the intrinsic connectedness of temporal and spatial relationships represented in artistic narratives. As Kagan foresaw, cinema is perhaps the most chronotopic of all the arts. Its form inherently fuses time and space into a continuous, expressive fabric. Through camera movement, editing, and sound design, cinema transforms abstract philosophical categories such as temporality, causality, and subjectivity into perceptible experiences. When a camera pans slowly across a deserted landscape, time itself seems to breathe, and when rapid cuts alternate between contrasting realities, the viewer senses the fragmentation of modern existence. These techniques illustrate how cinema does not merely represent time and space but creates them as an aesthetic reality.

Furthermore, the synthesis of spatial and temporal art in cinema allows for a complex representation of social and spiritual life. It can simultaneously portray the rhythm of collective history and the depth of personal introspection. Films such as Tarkovsky's *Stalker* and Kurosawa's *Ikiru* embody this philosophical quality by transforming ordinary human struggles into meditations on meaning, mortality, and transcendence. In such works, the cinematic image becomes a vehicle of metaphysical communication, translating the ineffable dimensions of the human experience into a visible form. Thus,

cinema functions as a form of modern spirituality: a secular yet profound medium through which individuals encounter existential truth.

The educational significance of this dual artistic structure is profound. By engaging both sensory and reflective faculties, cinema encourages holistic understanding. It simultaneously cultivates empathy, critical thinking, and aesthetic appreciation. A scene depicting compassion or sacrifice resonates not only because of its narrative content but also because of the temporal rhythm and spatial composition that embody those moral ideas (Krawczyk & Barthold, 2018). Through such aesthetic embodiment, cinema transmits values in ways that are more visceral and enduring than didactic instruction. Hence, the pedagogical potential of cinema lies in its power to shape moral imagination.

However, this potential also implies responsibility. As a powerful form of mass communication, cinema can manipulate people's perceptions and emotions. The combination of spatial beauty and temporal rhythm can be used to elevate or deceive. When guided by philosophical and ethical awareness, cinema becomes a tool for enlightenment and social cohesion. However, when subordinated to propaganda or commercial exploitation, it risks distorting reality and dulling moral sensibility. Kagan's insight into the dual nature of art—its capacity for both revelation and illusion—remains crucial for evaluating cinema's ethical dimensions. In analyzing modern trends, it is evident that digital technologies have expanded Kagan's triadic classification into new realms. Virtual reality films, interactive media, and immersive installations have pushed the synthesis of spatial and temporal art to unprecedented levels.

Yet, despite technological change, the philosophical essence of cinema remains constant: the aspiration to capture the unity of being through a dynamic interplay of time and space. Digital images, like analog frames, seek to reconcile perception with meaning and representation with reality. From a broader cultural perspective, the spatial-temporal synthesis of cinema mirrors the evolution of human consciousness in the modern era. As societies become increasingly visual and time-oriented, the cinematic mode of thought—seeing, sequencing, editing—permeates other forms of communication, from advertising to social media. This "cinematization" of culture reinforces Kagan's assertion that art, particularly cinema, is not merely a reflection of life but a structuring principle of social experiences. The rhythms of editing and the logic of montage have become metaphors for how individuals process information and construct their identities in contemporary civilization.

Cinema's capacity to weave together the spatial and temporal dimensions of human experience creates a unique space for exploring existence. This allows us to experience both the continuity and rupture of life's flow, creating a dynamic representation of the human condition. The ability to manipulate time through editing, pacing, and narrative structure allows filmmakers to explore complex concepts such as memory, trauma, and nostalgia in ways that are impossible in other art forms. In this sense, cinema functions as a mirror not only to the external world but also to internal processes of thought and emotion. The temporal aspect of film allows for the unfolding of characters' psychological journeys, while the spatial arrangement of the frame anchors these experiences in a material reality.

Moreover, cinema's role as a mediator of collective memory and history is significant. By recording and shaping the representation of social and political events, it functions as a repository of cultural narratives. Films can challenge or reinforce dominant ideologies, making them central to shaping collective consciousness. Thus, cinema participates in the ongoing dialectic between the individual and the collective, offering a visual language for negotiating social change and moral development. The fusion of spatial and temporal dimensions in this process creates a layered and multifaceted representation of the world, inviting viewers to critically engage with the complexities of existence. Thus, the philosophical power of cinema lies not only in its artistic synthesis but also in its ability to shape and reshape our understanding of reality.

Finally, in the spiritual-philosophical dimension, cinema exemplifies the eternal tension between the visible and invisible. Every film is a dialogue between a concrete image and an abstract idea, between a finite frame and the infinite meaning it evokes. This is what makes cinema not only a continuation of earlier arts but also a culmination of them—a synthetic art form that aspires to portray the totality of

existence. Kagan's theory thus remains profoundly relevant: it reminds us that the art of cinema, by uniting spatial and temporal dimensions, is ultimately an art of life itself—a reflection, recreation, and transcendence of human reality through the language of moving images.

3. Research Methodology

The art of cinema arose at the end of the XIX century. In scientific sources, it is customary to indicate December 28, 1895, as the initial point of his historical progress. It was on this day in Paris that the Lumers Brothers staged the first public film session. The demonstration of the train entering the station made such an impression on the audience that some of them fled, leaving their places, thinking that the image was truthful (Trasia, Mustofa, Purwaningsih, & Herlinawati, 2024). However, the rise of cinema was paved by a series of inventions made before it. In particular, in the XIX century, inventions in the fields of photography, optics, and mechanics made it possible to create moving images. The "Cinematograph" apparatus, developed by Auguste and Louis Lumière, laid the foundation for the historical prosperity of cinema.

4. Results and Discussion

The art of cinema emerged as a synthesis of the possibilities of literature, theater, and Fine Arts. The literature provided him with the principle of creating films based on a single scenario (Turdiev Bekhruz Sobirovich, 2024). At the same time, literature has enriched the art of cinema with a way of looking at a person or event from a certain rakur. However, the art of cinema has mastered the methods of creating a stage atmosphere, building decorations, choosing actors, and placing them on a turfa stage. The art of cinema emerged as a kind of synthesis of the possibilities of literature, theater and Fine Arts. The literature provided him with the principle of creating films based on a single scenario. At the same time, literature has enriched the art of cinema with a way of looking at a person or event from a certain rakur. However, the art of cinema has mastered the methods of creating a stage atmosphere, building decorations, choosing actors, and placing them on a turfa stage.

These experiments made it possible to make Motion Picture scenes more authentic and impressive. Visual Arts, on the other hand, enriched cinema with the rules for building frame composition, that is, placing the elements of the image on the basis of a certain aesthetic norm. Thanks to these rules, film footage achieved perfection not only in terms of content but also in terms of aesthetics. From the moment of its inception until today, the art of cinema has consistently evolved in proportion to the social reality, cultural factors, and technical capabilities of the period. The process of its historical development has gone through several stages, each with its own characteristics. Chunonchi found cinema to be a new technical miracle in the first phase (from the 1890s to the 1910s). This stage began with the "Cinematograph" of the Lumers Brothers, which we mentioned above, and continued until the art of cinema acquired specific attributes.

During this period, films were much shorter, limited to reflecting their footage from everyday life, and simple events in marriage. In the second phase (1910s to the 1920s), cinema was elevated to the level of a true art form. At this stage, S of the period. Eisenstein and talented directors such as Griffith developed the art of montage, which strengthened the power of influence of the scenes shown. The duration of the films increased, their plots became more complicated. In the second phase (1910s to 1920s), cinema was elevated to the level of a real art form. At this stage, S of the period. Eisenstein and D.Tar. It was at this stage that melodrama, historical epopeia, films on the topic of war, and the first detectives became popular. Notably, at this stage, the art of cinema has become a powerful tool that can influence public opinion.

The third stage (from the 1930s to the 1960s) was a period of rapid development in sound and color cinema. In 1927, the appearance of the first sound films marked the beginning of a new era in cinema. Shortly thereafter, a color cinematographer was born. The sound and color films made it possible to show the characters' letters, dialogues in an extremely touching and vivid way, with music being coughed up. The third stage (from the 1930s to the 1960s) was a period of rapid development of sound and color cinema. In 1927, the appearance of the first sound films marked the beginning of a new era in cinema.

Shortly thereafter, a color cinematographer was born. The sound and color films made it possible to show the characters' letters and dialogues in an extremely touching and vivid way, with music being coughed up (Andni & Hidayah, 2023; B, Suripatty, & Lewerissa, 2025).

By this time, musicals, romantic comedies, and Westerns had become widespread. The art of cinema, found in such a way, soon became not only an integral part of the national culture but also a tool of ideological influence. The emergence of computer graphics in the 70s of the last century laid the foundation for the fourth stage of cinema. Computer graphics, the 3D technologies that later emerged, digital installation capabilities, and streaming platforms have found the material and technical base of cinema art *bemisl takomil*. Thanks to this, the creators began to pay great attention to intertextuality (a way of referring to other works in one work, reinterpreting them) and visual effects (Gibran, Jaddang, & Ardiansyah, 2021). It was at this stage that the forms of blockbusters, franchises, superhero films, arthouse, and modern documentary cinematography appeared. Thus, the art of cinema has become the center of the global cultural industry.

Today's cinema is characterized not only by its richness of content, ideological diversity, demonstration opportunities, and a solid material and technical base, but also by the fact that it contains films of many types. Types of cinema are understood as the classification of cinema works based on their content, creative style, and technical characteristics. This classification makes it possible to determine the central idea, purpose, function, and form of presentation of works.

- a. Feature films are works staged based on a specific scenario and designed to evoke certain experiences and emotions in the viewer. As noted above, they appeared at the end of the 19th century under the influence of literature and theater, and over the years were discovered by many talented directors. The main place in such films is occupied by high dramaturgy, acting skills, and the use of expression styles (Девликамова, 2019).
- b. Documentaries are designed to convey scientific knowledge and discoveries to the general public in a simple and interesting way. They arose at the beginning of the 20th century as a practice of outlining the results of scientific expeditions and laboratory experiments. This type of film relies on real facts and scientific information and performs important educational functions. The importance of documentary films created from the right scientific position in giving a scientific character to the worldview of people is incomparable (Одегова, 2018).
- c. Animation films are designed to chronicle events by moving visual objects, such as photos and models. They were formed based on the experiences of early studios, which operated in this direction at the beginning of the 20th century. Such films allow you to portray any fantasy in a way that is limited to real reality (Синь, 2022).
- d. TV series-works that are made up of interconnected parts of content and are intended to be shown mainly through teleefir. They appeared owing to the popularity of television in the middle of the twentieth century. In such films, the plot usually lasts a long time, and each part ends with a dramatic event. By the end of the last century, television series had become one of the central elements of the film industry (Неретина, 2008).
- e. Exposition films are works intended to present knowledge, ideas, or historical events on a specific topic in a visual form and are often shown in museums and scientific centers. They began to be created in the second half of the 20th century to explain the exhibits concentrated in museums and exhibitions through audiovisual technologies. Such films are usually short and show information using illustrations and infographics, tables, and diagrams (Дмитриев, 2011).

In films belonging to the above-mentioned types, the main idea of the creator and the development of events are presented in a number of genres, namely, the form and style of expression (Turdiyev Bexruz Sobirovich, 2023; Sugiarto, Susanti, & Samsuni, 2024). In particular, one of the genres that is common in cinema and can exert a strong emotional influence on the viewer is the dramatic genre. In films of this genre, life events, relationships between people, and the spiritual experiences of heroes are deeply analyzed. Films in this genre are characterized by the proximity of events, characters, and situations to real life. Dramatic genres include classic drama (films with a plot rich in emotions), melodrama (films dedicated to love and family relationships), psychological drama (films covering the inner world and mental experiences of the hero), biographical drama (films dedicated to the lives of famous persons),

social drama (films covering issues of injustice, poverty, and inequality in society), and historical drama (films reflecting past events).

5. Conclusion

5.1 Conclusion

Films typical of the adventure genre, on the other hand, are characterized by the active involvement of the viewer's attention in the flow of events. In films of these genres, the plot develops at a rapid pace, and the heroes constantly fall into threatening situations. The films are rich in battle, chase, and escape, risky deeds, and interesting travel scenes. Films of this genre can be classified into several categories. Adventure cinema, one of the most dynamic genres in film history, appeals to humanity's innate desire for exploration, courage, and conquest of the unknown. It reflects the archetypal human journey—both physical and psychological—through depictions of conflict, endurance, and moral challenges. Adventure films include historical epics, exploration and travel narratives, treasure hunts, maritime adventures, jungle expeditions, and modern action-adventure hybrids. Each subcategory has distinct thematic and aesthetic features but shares a common spirit of movement and discovery. For instance, historical adventure films often dramatize heroic figures and national struggles by combining action with patriotic sentiment. In contrast, travel and exploration films highlight the encounter between human curiosity and the mysteries of nature and foreign civilizations.

The tempo and rhythm of adventure cinema are crucial for sustaining audience engagement. Fast-paced editing, dynamic camera movement, and intense musical scores evoke emotional tension and excitement. However, beneath the surface of action lies a philosophical subtext: the hero's journey symbolizes the search for self-realization and moral integrity amid chaos. Through trials, victories, and losses, the protagonist embodies the struggle between fear and courage and selfishness and sacrifice. Thus, while adventure films entertain, they also provide ethical instruction by teaching perseverance, resilience, and faith in human potential. In the broader cultural context, this genre reinforces the collective ideals of heroism and exploration, reminding audiences that life itself is an adventure demanding both action and reflection.

5.2 Sugestion

Based on the conclusions presented, several recommendations can be proposed to strengthen the philosophical and educational understanding of cinema as an art form.

1. Strengthening interdisciplinary studies is also recommended. Research on the art of cinema should adopt an interdisciplinary approach that bridges philosophy, sociology, education, and media technologies. This will ensure that the analysis goes beyond the aesthetic or entertainment aspects and includes cinema's broader social, moral, and spiritual functions.
2. Integrating film education into curricula. Considering cinema's significant influence on moral formation and social awareness, educational institutions should incorporate film literacy into their curricula. Through critical and reflective learning, students can analyze the moral messages, human values, and social representations embedded in films.
3. Enhancing the role of filmmakers and cultural institutions is also necessary. Filmmakers should pay greater attention to the philosophical and spiritual dimensions of their work rather than focusing solely on commercial goals. Cultural institutions and film festivals can also serve as platforms to promote films that nurture character development, social awareness, and human-reflection.
4. Promote the ethical use of digital technology. The rapid development of digital cinematography should be accompanied by moral responsibilities. The use of visual effects and artificial intelligence in film production must aim to enrich meaning, not merely create a visual spectacle or manipulate viewers' emotions.
5. Encouraging thematic research on spirituality in cinema. Further research is needed to explore how films—whether in the adventure, drama, or documentary genres—can serve as a medium for strengthening spiritual and social values. Such studies should focus on how cinema contributes to shaping individual moralities and collective identities.

By implementing these recommendations, cinema can continue to develop as a medium that not only entertains but also enlightens, fosters empathy, and strengthens human spirituality amid the dynamics of contemporary society.

References

- Andni, R., & Hidayah, N. (2023). Penerapan Prinsip Pengelolaan Dana Desa dalam Mewujudkan Good Financial Government of Village. *Jurnal Studi Pemerintahan Dan Akuntabilitas*, 2(2), 93-98. doi:<https://doi.org/10.35912/jastaka.v2i2.1788>
- B, A. F., Suripatty, P. I., & Lewerissa, C. M. (2025). Implementasi Peran Kepala Distrik dalam Penyelenggaraan Pemerintahan Umum. *Jurnal Studi Pemerintahan Dan Akuntabilitas*, 5(1), 55-68. doi:<https://doi.org/10.35912/jastaka.v5i1.5436>
- Bertilsson, J. (2015). The cynicism of consumer morality. *Consumption Markets & Culture*, 18(5), 447-467. doi:<https://doi.org/10.1080/10253866.2015.1038255>
- Blasco, P. G., Moreto, G., & Pessini, L. (2018). Using movie clips to promote reflective practice: a creative approach for teaching ethics. *Asian Bioethics Review*, 10(1), 75-85. doi:<https://doi.org/10.1007/s41649-018-0046-z>
- de San Eugenio Vela, J., Nogu  , J., & Govers, R. (2017). Visual landscape as a key element of place branding. *Journal of place management and development*, 10(1), 23-44. doi:<https://doi.org/10.1108/JPM-D-09-2016-0060>
- Deleuze, G. (2019). Cinema I: The movement-image *Philosophers on film from Bergson to Badiou: A critical reader* (pp. 152-176): Columbia University Press.
- Galvane, Q., Lin, I.-S., Argelaguet, F., Li, T.-Y., & Christie, M. (2019). *Vr as a content creation tool for movie previsualisation*. Paper presented at the 2019 IEEE Conference on Virtual Reality and 3D User Interfaces (VR).
- Gibran, K., Jaddang, S., & Ardiansyah, M. (2021). Akuntabilitas pengelolaan dana desa dalam upaya meningkatkan kesejahteraan masyarakat desa di kecamatan Jangka. *Jurnal Studi Pemerintahan Dan Akuntabilitas*, 1(1), 69-82. doi:<https://doi.org/10.35912/jastaka.v1i1.291>
- God  y, R. I. (2022). Thinking rhythm objects. *Frontiers in psychology*, 13, 906479. doi:<https://doi.org/10.3389/fpsyg.2022.906479>
- Gonzalez, W. J. (2025). The Bidirectional Relationship Between Science and Cinema from the Philosophical Perspective of Complexity *Philosophy, Science and Cinema: Bidirectional Relationships* (pp. 3-39): Springer.
- Harshman, J. (2018). Developing global citizenship through critical media literacy in the social studies. *The Journal of Social Studies Research*, 42(2), 107-117. doi:<https://doi.org/10.1016/j.jssr.2017.05.001>
- Knauss, S. (2020). Religion and film: Representation, experience, meaning. *Brill Research Perspectives in Theology*, 4(1), 1-103. doi:<https://doi.org/10.1163/24683493-12340009>
- Krawczyk, V. J., & Barthold, C. (2018). The affordance of compassion for animals: a filmic exploration of industrial linear rhythms. *Culture and organization*, 24(4), 268-284. doi:<https://doi.org/10.1080/14759551.2018.1488851>
- Laugier, S. (2021). Film as moral education. *Journal of Philosophy of Education*, 55(1), 263-281. doi:<https://doi.org/10.1111/1467-9752.12551>
- Linze, L., & desa, A. (2024). Exploring the Intersection of Religion and Cinema: Trends and Reflections in Contemporary Film Culture. *Journal of Ecohumanism*, 3, 225-235. doi:<https://doi.org/10.62754/joe.v3i4.3500>
- Manakbayeva, A. B. (2023). Formation of personal moral values in complex social systems *Complex Social Systems in Dynamic Environments: Advanced Theories, Innovative Methods, and Interdisciplinary Research Results* (pp. 887-899): Springer.
- Najafov, R. (2025). Socio-Psychological Determinants of Moral and Value Formation in Educational Contexts: A Meta-Analytical Study of Youth Behavior, Ethical Consciousness, and the Interplay between Education and Society. *Ethical Consciousness, and the Interplay between Education and Society (August 01, 2025)*. doi:<https://dx.doi.org/10.2139/ssrn.5453775>
- Nurfaizah, F. Z. (2021). Miastenia Gravis Okular Juvenil: Laporan Kasus. *Jurnal Ilmu Medis Indonesia*, 1(1), 39-52. doi:<https://doi.org/10.35912/jimi.v1i1.592>

- Pirnazarov, N. (2024). The Scientific Concept of Spiritual Security: Philosophical Analysis. doi:<https://doi.org/10.20944/preprints202401.1985.v1>
- Reisz, A. (2024). Bridging film education and philosophical practice: enhancing critical thinking and ethical reflection in young audiences: by Andrea Reisz. *Interdisciplinary Research in Counseling, Ethics and Philosophy-IRCEP*, 4(11), 90-103. doi:<https://doi.org/10.59209/ircep.v4i11.87>
- Sharma, A., & Biloria, D. (2025). Understanding Social Influences in Cinema Managing Culture, Society, and Peer Influence *Audience Sociology and Consumer Behavior in the Film Industry* (pp. 213-232): IGI Global Scientific Publishing.
- Sobirovich, T. B. (2023). Basic Criteria for Building the Third Renaissance in Uzbekistan. *Asian Journal of Applied Science and Technology (AJAST)*, 7(1), 149-157. doi:<https://doi.org/10.38177/ajast.2023.7114>
- Sobirovich, T. B. (2024). The national idea as a driving force behind ideospheric transformation in Uzbekistan: Exploring its implications and impact. *Asian Journal of Applied Science and Technology (AJAST)*, 8(3), 170-176. doi:<https://doi.org/10.38177/ajast.2024.8316>
- Sugiarto, R., Susanti, F., & Samsuni, S. (2024). Penerapan Terapi Non Farmakologi Senam Hipertensi untuk Menurunkan Tekanan Darah Tinggi pada Pasien Hipertensi di Ruang Flamboyan. *Jurnal Ilmu Medis Indonesia*, 3(2), 59-64. doi:<https://doi.org/10.35912/jimi.v3i2.2826>
- Tan, E. S. (2018). A psychology of the film. *Palgrave Communications*, 4(1). doi:<https://doi.org/10.1057/s41599-018-0111-y>
- Trasia, R. F., Mustofa, S., Purwaningsih, E., & Herlinawati, S. W. (2024). Peran Sekuens Genom Mitokondria dan Susunan Gen Sarcptes Scabiei terhadap Karakterisasi Genetik Pasien Terinfestasi Skabies. *Jurnal Ilmu Medis Indonesia*, 3(2), 81-91. doi:<https://doi.org/10.35912/jimi.v3i2.3110>
- Wlodarczyk, A., Zumeta, L., Pizarro, J. J., Bouchat, P., Hatibovic, F., Basabe, N., & Rimé, B. (2020). Perceived emotional synchrony in collective gatherings: validation of a short scale and proposition of an integrative measure. *Frontiers in psychology*, 11, 1721. doi:<https://doi.org/10.3389/fpsyg.2020.01721>
- Zhang, Y., & Weber, I. (2023). Adapting, modifying and applying cinematography and editing concepts and techniques to cinematic virtual reality film production. *Media International Australia*, 186(1), 115-135. doi:<https://doi.org/10.1177/1329878X211018476>
- Zhumatayeva, Z., Dosanova, A., & Zhumatayeva, S. (2023). Cultivating intercultural communicative literacy through films in language courses. *Вестник КазНУ. Серия филологическая*, 192(4), 176-185. doi:<https://doi.org/10.26577/EJPh.2023.v192.i4.ph16>
- Бектурсунов, Т. (2019). Появление и тенденции развития кинематографа. *Вестник Казахского национального женского педагогического университета*(2), 337-341.
- Девликамова, Э. А. (2019). Документальный фильм: концепция жанра. *Культурная жизнь юга России*(2 (73)), 102-104.
- Дмитриев, В. Ф. (2011). Эволюция Жанров Кинодраматургии: От " Эмоционального Сценария" Аг Ржешевского До " Поэтического Сценария" Аи Снежина. *Вестник Санкт-Петербургского государственного университета технологии и дизайна. Серия 2: Искусствоведение. Филологические науки*(4), 39-40.
- Каган, М. С. (1997). *Эстетика как философская наука: университетский курс лекций*: Петрополис.
- Монастырский, В. (2001). Кино как вид искусства. *Вестник Тамбовского университета. Серия: гуманитарные науки*, 23(2), 79-82.
- Неретина, А. (2008). Кино в пространстве музея. *Известия Российского государственного педагогического университета им. АИ Герцена*(69), 222-227.
- Одегова, К. И. (2018). Анимационный кинематограф как объект комплексного гуманитарного исследования: философский аспект. *Гуманитарные ведомости ТГПУ им. ЛН Толстого*(2 (26)), 65-74.
- Синь, Л. (2022). Телесериал как ценностный барометр имиджевой медиаобразности. *Litera*(11), 83-94. doi:<https://doi.org/10.25136/2409-8698.2022.11.39077>