



SIMULACRUM AS REALITY IN SCANDINAVIAN AUTHOR'S CINEMA: A COMPARATIVE STUDY

SIMULACRO COMO REALIDADE NO CINEMA DE AUTOR ESCANDINAVO: UM ESTUDO COMPARATIVO

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ABSTRACT

Objective. The article reveals an actual problem of simulacrum as the expressiveness of a specific means in cinema. The article presents the results of an empirical comparative study on the example of the author's Scandinavian cinema. The purpose of the study was to identify the specifics and essence of the concept of «simulacrum» in relation to the modern author's Scandinavian cinema, which is an original object of research.

Methodology. The research methodology is based on a systematic approach and includes the methods of the general scientific group (analysis, synthesis, generalization, systematization), as well as a number of special methods: historiographical analysis of scientific literature on the topic of research; cinematographic critical analysis; methods of statistical analysis.

Results. Other researchers' work supports the expert survey result: most modern Norwegian directors create a simulacrum of reality using structure, arrangement, and environment. Despite extensive discussions on the simulacrum's essence and functions, its specific use in Scandinavian cinema remains underexplored, presenting opportunities for further study.

Conclusions. The simulacrum as a reality is becoming a new means of cinematic expression and is especially strongly integrated in the auteur cinema of the direction of socio-psychological realism in Denmark and Sweden, while in Norway the simulacrum as a reality is used mainly in the cinematography of the author's psychological noir.

Keywords: Scandinavian countries; Cinema; Auteur cinema; Simulacrum; Expressive means.

RESUMO

O artigo revela um problema atual do simulacro como expressividade de um meio específico no cinema. O artigo apresenta os resultados de um estudo empírico comparativo sobre o exemplo do cinema escandinavo do autor.

Objetivo. O objetivo do estudo foi identificar as especificidades e a essência do conceito de "simulacro" em relação ao cinema escandinavo de autor moderno, que constitui um objeto de investigação original.





Metodologia. A metodologia de investigação baseia-se numa abordagem sistemática e inclui os métodos do grupo científico geral (análise, síntese, generalização, sistematização), bem como alguns métodos especiais: análise historiográfica da literatura científica sobre o tema da investigação; análise crítica cinematográfica; métodos de análise estatística.

Resultados. O trabalho de outros investigadores corrobora o resultado do inquérito de peritos: a maioria dos realizadores noruegueses modernos cria um simulacro da realidade utilizando a estrutura, a disposição e o ambiente. Apesar das extensas discussões sobre a essência e as funções do simulacro, a sua utilização específica no cinema escandinavo continua a ser pouco explorada, apresentando oportunidades para um estudo mais aprofundado.

Conclusões. O simulacro como realidade está a tornar-se um novo meio de expressão cinematográfica e está especialmente integrado no cinema de autor da direção do realismo sócio-psicológico na Dinamarca e na Suécia, enquanto na Noruega o simulacro como realidade é utilizado principalmente na cinematografia do noir psicológico de autor.

Palavras-chave: Países escandinavos; Cinema; Cinema de autor; Simulacro; Meios expressivos.

1 INTRODUCTION

The research relevance is due to the fact that in the modern conditions of globalization (Degtev et al., 2022), technological innovations (Akhmetshin et al., 2023) and the implemented concept of the "consumer society", the line between reality and virtuality is rapidly being erased (Muller et al., 2023; Boykova, 2022). In this situation, cinema, as the mouthpiece of all global social changes (Bekbenbetova et al., 2022; Alekseev et al., 2022), becomes a reflection and a field for critical comprehension of social processes associated with the substitution of reality, with the construction of reality (Kashina et al., 2022), as well as in the consequences that the virtualization of all spheres of human life leads to (Wu & Chelyapina, 2023).

Recently, many film directors have turned to the ideas of the outstanding French thinker J. Baudrillard (1929–2007). His merit to world philosophy lies in the fact that he formulated a theory of hyperreality based on simulation.

The unit of hyperreality according to J. Baudrillard (2000), is a *simulacrum*, which he defined as «a copy, the original of which is irretrievably lost». The modern era, according to J. Baudrillard, can be described as the era of hyperreality. The philosopher uses a Marxist approach to the concept of hyperreality and calls it a superstructure. The superstructure, according to Baudrillard, now completely





determines the base, thereby reality loses the features of the real. According to J. Baudrillard, the art of the «era of simulacrum should have two most important functions: critical and therapeutic, the essence of which is the return of reality» (Hjort & Lindqvist, 2020, p. 36]. Therefore, many modern film critics and experts are trying to give an overview of popular products of the film industry that are based on the idea of hyperreality, and provide an analysis of them from the standpoint of the philosophy by J. Baudrillard. The most striking example is the auteur cinema of the Scandinavian countries: Denmark, Norway and Sweden. The cinema of this region is generally recognized as auteur cinema, which is associated with such impressive names as Carl Dreyer, Ingmar Bergman, Lars von Trier, etc.

The Scandinavian countries adhere to the socio-economic model of the welfare state. This model implies ensuring equal opportunities for all groups of the population. This applies not only to social, medical, educational services, but also to the cultural sector. Governments understand that national cinema cannot survive in a small local market without state support, because it is an expensive art form.

With such a balance, only the most popular films could exist. So, the activities of specially created organizations are aimed at maintaining a variety of genres and types of cinemas in Denmark, Norway and Sweden. For example, in 1917, a municipal system of financing and supporting public cinema was created in Norway. The main support associations were created with the formation of the institutional framework of cinema: in 1963 in Sweden, in 1972 in Denmark and in 1988 in Norway. In 1990, the states established a common Scandinavian "Film and Television Fund".

Researchers also note the global importance of Scandinavian cinema. The Scandinavian countries made a great contribution to the development of cinema in the era of silent films. Nordisk Film is the world's oldest operating film studio. The Danish films "The White Slave Trade", "The Abyss", "Flying Devils" were successful all over the world and promoted the genres of social and erotic melodrama. With the advent of sound cinema and its development, the position of the Scandinavians in world cinema changed, since American Hollywood became the main player in the market. Danish cinema managed to make an international breakthrough in 1988, paving the way for other Scandinavian directors, who began to pay attention. Examples of Danish cinema are the works by director Gabrielle Axel (Babette's Feast – Oscar (1988), BAFTA Award for Best Foreign Film (1989); the works by director Bille August (Pelle the Conqueror – Palme d'Or at the Cannes Film Festival (1988), the Oscar (1989).





Another feature of Scandinavian cinema is its experimentation. An example is the famous manifesto "Dogme 95" by Lars von Trier and Thomas Vinterberg, in which they opposed the trends of modern cinema. The manifesto advocated the need to abandon technological advances in the name of truthfulness of the image. However, Lars von Trier himself made only one film in this format, the film is called "The Idiots": the first film in the famous trilogy of "kind heart" ("The Idiots", "Breaking the Waves" and "Dancer in the Dark"). The audience should not be deceived either with artificial light, or with the help of separately recorded sound or installed scenery. This is the main advantage of famous Scandinavian directors: they are not afraid to experiment. It is auteur cinema with its eternal search for unusual forms and contents that creates an alternative to mass cinema, invents new methods of expression and promotes cultural heritage as a whole.

2 LITERATURE REVIEW

The historiography of the research topic is quite extensive and includes the works of both Russian and foreign researchers (Bakhov et al., 2022). In particular, the theoretical aspects of simulative reality as a philosophical concept implemented in art are considered in the works of such authors as V.A. Emelin (2016), U. Hameed (2024), M. Hjort, U. Lindqvist (2020), et al. Theoretical aspects of the topic under study are considered in the works of such authors as A.V. Emelyanov (2021), J. Frykholm, A.E. Mrozewicz (2023), K. Haaub (2023), V.A. Abramova (2017), A. Bachmann (2024), J. Baudrillard (2000, 2001), M. Danesi (2024), et al. Simulacrum as a means of artistic expression in modern cinema in the works of such authors as C. Thomson (2020), Larsen (2023), M. Lolo (2013), N.Yu. Sputnitskay (2019), A. Westerstah, S. Lunde (2023), et al.

The analysis of the stylistics and genre of Scandinavian auteur cinema is considered in the works of such authors as G.G. Kirilenko (2018), O.V. Kohanevich (2015), G. Konstantinidis (2024), J. Frykholm, A. Mrozewicz (2023), K. Haaub (2023), et al.

At the same time, these authors develop the idea that the simulation of reality in modern auteur Scandinavian cinema can have a multi-layered character, as an imitation of American models, for example, "Mulhollange Drive", "Lost Highway" by David Lynch. We can agree with these statements only partially, since Scandinavian





cinema has its own specific characteristics, fundamentally different from American genre cinema. The author of the article believes that for a more complete understanding of the features of Scandinavian auteur cinema, it is still necessary to divide it on a country-specific basis into Denmark, Sweden and Norway, which allows for a comparative analysis within the Scandinavian region. The author of the article also adheres to the point of view that in order to fully disclose the problems under study, it is necessary to identify clear criteria for such a comparative analysis. Nevertheless, the problem of using the simulacrum as a means of artistic expression in the author's Scandinavian cinema has not yet been fully investigated.

The research goal is to identify the features of the application of the concept of simulacrum of reality in Scandinavian auteur cinema.

The research objectives are to analyze the scientific literature on the topic; to conduct a survey of experts on the problem of applying the concept of simulacrum of reality in Scandinavian auteur cinema; to analyze the results obtained based on the results of expert assessments.

The scientific novelty of the empirical study, presented in the article, is determined by the fact that it applies a comparative analysis of the cinema of Denmark, Norway and Sweden.

The theoretical significance of the study lies in the fact that the author generalizes approaches to the interpretation of the concept of "simulacrum" in relation to cinema on the example of Scandinavian auteur cinema.

The practical importance of the research lies in the fact that the theoretical generalizations obtained can be used in lectures at the faculties of cinematography, and the empirical results can be used for further longitudinal studies of the trend in the development of Scandinavian cinema.

3 MATERIALS AND METHODS

The research materials were questionnaires with answers from experts (teachers, professors and rectors) from four leading cinematography institutes: Moscow State Institute of Culture; St. Petersburg Humanitarian University of Trade Unions; Gerasimov All-Russian State University of Cinematography (VGIK); Institute of Cinema of the Higher School of Economics of the National Research University Higher School of Economics (Table 1). Respondents were selected by the method of





mechanical sampling; a representative sample of 50 people was selected from 500 people.

Table 1. Distribution of respondents by groups and number.

University	Respondents' number
Moscow State Institute of Culture	10
St. Petersburg Humanitarian University of Trade Unions	15
All-Russian State University of Cinematography named after S.A. Gerasimova (VGIK)	15
Film Institute Higher School of Economics National Research University Higher School of Economics	10

In total, 50 experts (teachers, professors and university rectors) took part in the empirical study, who were divided into three groups for the convenience of processing the survey data: the first group evaluated the cinema of Denmark, the second group evaluated the cinema of Norway, and the third group evaluated the cinema of Sweden. The teachers assessed the frequency of using the simulacrum of reality as a means of artistic expression within the framework of the auteur cinema specifics in Denmark, Norway and Sweden.

Based on the expert assessments obtained, it was possible to identify general trends in the answers and transform them into three criteria:

1) Images of the real in the film form the structures of hyperreality. Only at the end of the film does the hero finally understand that everything that previously existed for him was inauthentic.

2) Constellation and environment Structure. Doubts about the reality of what is happening arise through the so-called constellation and environment structures. The structures of the arrangement in the film include the city, place of work, house, etc. In Scandinavian films, the weather plays an almost animate role, which is probably due to the scarcity of natural light, constant cloudy weather due to the proximity of the sea.

3) Plot absurdization, which, as a rule, is associated with the exposure of the problems of the consumer society. At the same time, contrary to the opinion of the majority of theorists of social science, the thinker believes that the mass media do not





perform the function of socialization, but direct individuals to the only acceptable path of consumption of everything and everything for modern society. to be absurd, pushing into the background the real desires of individuals. The constant transmission of cultural patterns gives rise to social patterns.

All three criteria were identified on the basis of the opinions of experts from leading cinematographic universities in Russia. Then another survey was conducted, during which experts evaluated each of the criteria on a 10-point scale, which made it possible to translate qualitative data into quantitative data for further statistical analysis. Experts evaluated the films of the following directors (Table 2).

Table 2. Films by Scandinavian directors for expert evaluation.

Country	Director and movie
Denmark	Thomas Jensen «Green Butchers» Thomas Vinterberg «One More» Susanne Bier «After the Wedding» Lars von Trier «Melancholia»
Norway	Torun Lian «Tunnel» Petter Ness «In the power of a woman» Espen Sandberg «Max Manus»
Sweden	Roy Andersson «Songs from the Second Floor» Boo Widerberg «Raven's End» Jan Truel «This is your life»

The research methodology is based on a systematic approach and includes a group of general scientific methods (analysis, synthesis, deduction, induction), as well as a number of special methods: content analysis of scientific literature; the method of sociological research in the format of expert assessments; statistical analysis of the results obtained.

Table 3. Research methods by groups and objectives of the study.

Method group	Research objectives
General scientific methods	Scientific synthesis of the information received





	Research of scientific literature on the research topic
Special methods	Sociological research (expert's opinion), Statistical analysis survey results

To process 50 questionnaires with expert assessment data, we used a special program Neural Designer, a tool for advanced, predictive and prescriptive analytics. All qualitative data (respondents' answers) were converted into a quantitative format and presented graphically using the Neural Designer program.

Table 4. Research criteria in relation to the three areas of analysis.

Criterion	Areas of Analysis
Images of the real as hyperreality	Figurative row
Constellation and environment structures	Plot development
Absurdization of the plot	Visual Expression

The criteria were evaluated by experts for the three categories studied: figurative row, plot development and visual expression (Table 5).

Table 5. Methodology for evaluating criteria on a 10-point scale.

Criterion	Rating scale
Images of the real as hyperreality	1-3 low level
Constellation and environment structures	4-6 average level
Absurdization of the plot	7-10 high level

All three criteria were evaluated by experts on a 10-point scale, in ascending order of frequency of introduction into the film: 1-3 points – low level, 4-6 points – medium level, 7-10 points – high level. All qualitative data (respondents' answers) were converted into a quantitative format and presented graphically using the Neural Designer program.



4 RESULTS

As a result of the study, a group of experts who participated in the study of the cinema of the Scandinavian countries received answers to interview questions. The following results were obtained for the group of respondents assessing the use of the simulacrum concept in the auteur cinema of Denmark (Figure 1).

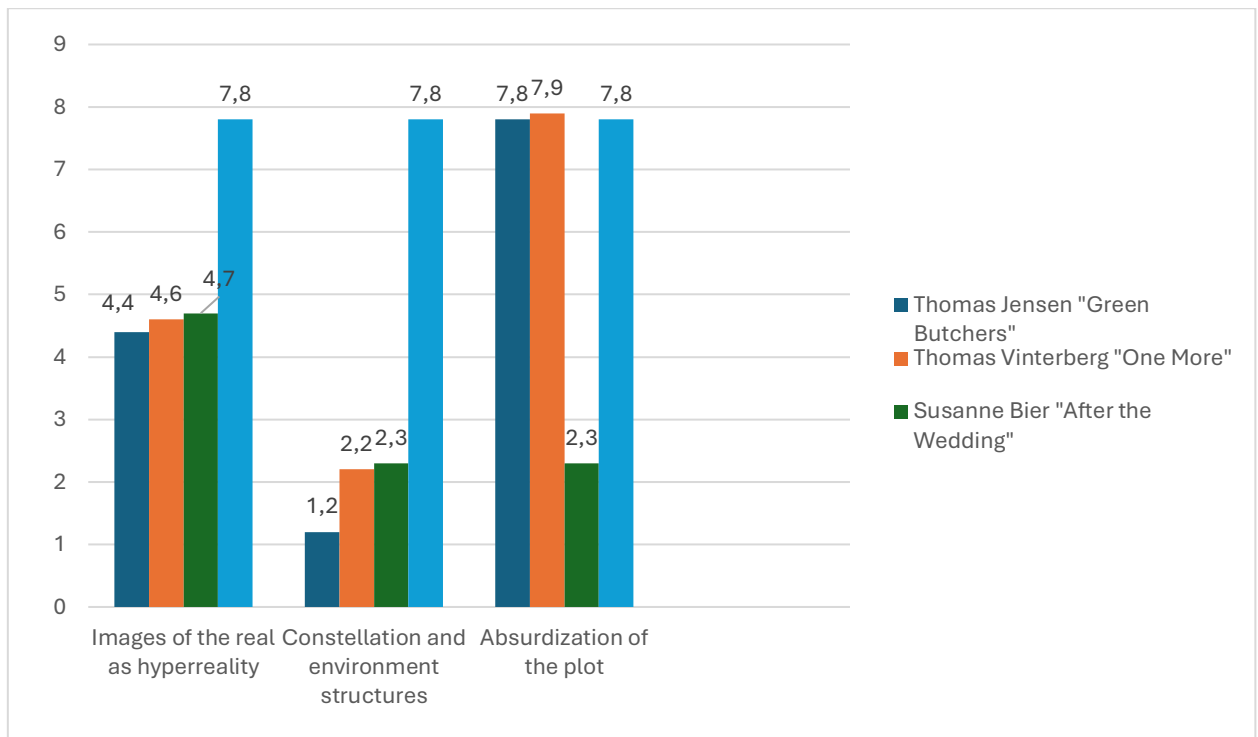


Figure 1. Distribution of the evaluation of criteria in the first group of respondents (Danish cinema)

As far as can be judged from the data given in Figure 1, the greatest emphasis on the use of the simulacrum as a reality was noted by experts in the works of Lars von Trier. At the same time, all three main criteria for the construction of simulative reality are used by the director as pictorial techniques.

Moreover, this effect is created precisely in violation of the very famous «Dogme '95», which the director himself promoted at the beginning of his creative career. In the works of Thomas Jensen, the emphasis is on the absurdity of the plot, which is especially noticeable in the film «The Green Butchers», when the very title of the film already contains two incompatible concepts.



Anders Thomas Jensen is a master of genre, spectator cinema. Unlike most Danish directors, he did not study at the National Film School, but is self-taught. As he himself said in an interview, his interest in cinema was born in his youth from watching a variety of films on a video player. Therefore, his films consist of personal tastes as a moviegoer, mixing action and humor. Creating entertaining films, Jensen has a great love of the Danish audience, unlike Vinterberg and especially Trier. His films always become blockbusters in the national theatrical distribution, and his name is an indicator of quality, which must be indicated in bold on advertising posters. In the works by Susanne Bier, all criteria are applied at an average level and do not go beyond the framework of traditional Danish genre cinema. Thomas Vinterberg agrees with Lars von Trier in the active use of the absurdity of the plot, but less uses the technique of hyperreality and the arrangement of the environment.

During the survey, experts noted that one of Lars von Trier's favorite themes is the study of the dark nature of man. It can manifest itself through people's relationships. This happens in the films «Dogville» and «Manderlay».

Also, many of Trier's characters release their inner demons through self-destruction, for example, in *Melancholia* and *Nymphomaniac*. Finally, the exploration of one's hidden self can take place through intense pain and suffering, as in the films «*Breaking the Waves*» and «*Dancer in the Dark*». Here it is important to pay attention to the fact that the bearer of evil in the director's work, as a rule, is a woman who turns out to be associated with the destructive forces of nature. In many works, it is felt that the female essence frightens the director and seems to him very gloomy. The director masterfully sets traps related to the theme of morality and ethics. For example, in his latest film «*The House That Jack Built*», he deliberately makes all the victims of the maniac disgusting. Or in the film «*Dogville*»: when Grace deals with all her offenders who have caused her so much harm, we take her side and inwardly rejoice that everything is happening this way.

The second group of respondents, who evaluated the cinema of Norway, showed the following results after the program processing of expert assessments (Figure 2).



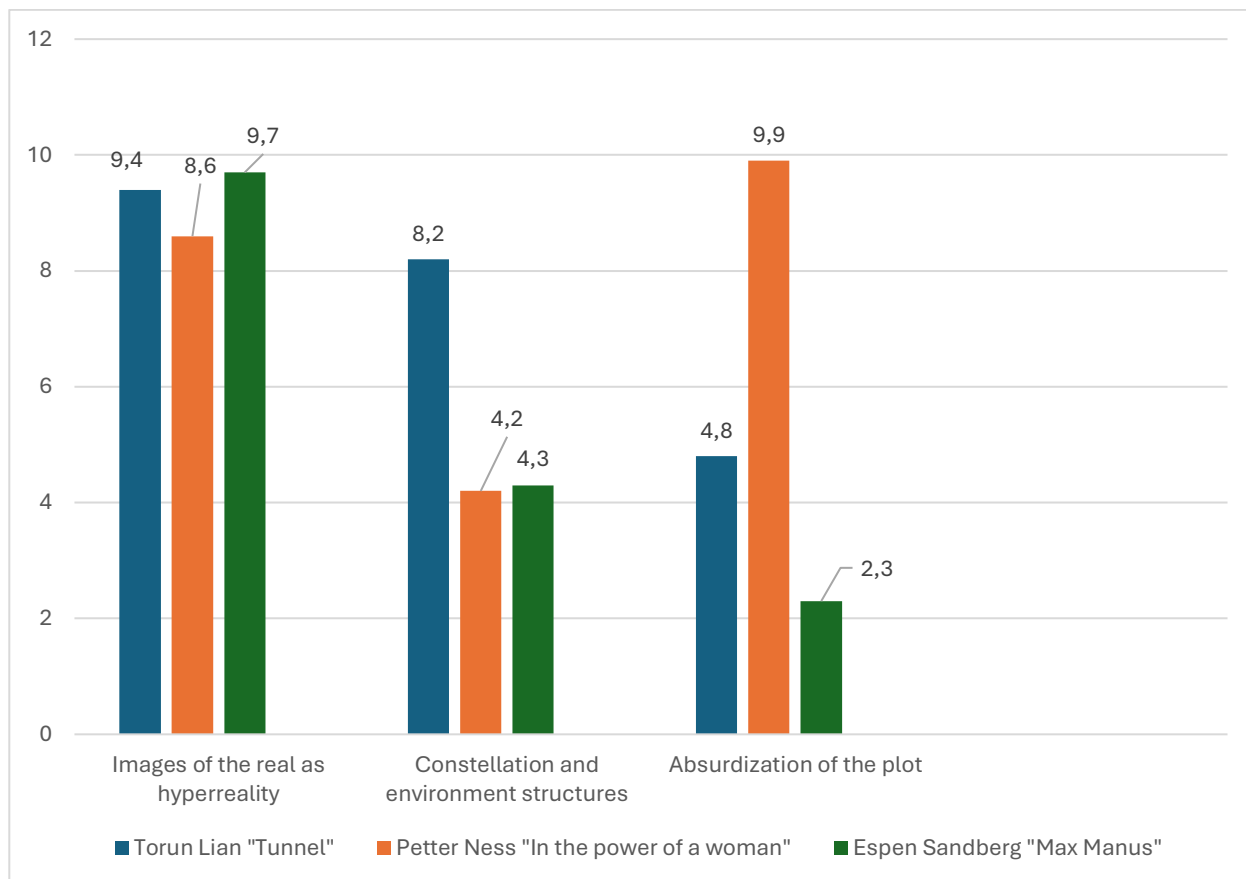


Figure 2. Distribution of the evaluation of criteria in the second group of respondents (cinema in Norway)

As far as can be judged from the data presented in Figure 2, in Norwegian cinema the criteria of simulacrum as a visual medium are used very actively, allowing directors to create completely unrealistic, but at the same time very socio-psychological films.

Torun Lian is primarily known as a playwright, theater director and children's author: her book «Only Clouds Cover the Stars» became a hit in her homeland and is considered a classic work for teenagers, something like Mark Twain and his Tom Sawyer books, only more serious. The film adaptation of the book of the same name received The Crystal Bear at the Berlin Film Festival in 1998. Lian is best known for the melodrama *Victoria: A Love Story*, as well as the script for the comedy drama *Falling Sky*, which won many awards.

Petter Ness is a popular director and actor in his homeland, who also started in the theater - he worked as a prop master, director and actor. He came to the cinema in 1999 with the alcoholic comedy *Severe Hangover*, and in 2001 he hit the jackpot by





shooting the film *Boathouse* about two brothers who had recently been released from a mental hospital, which was nominated for an Oscar. The success of the film allowed Ness to try his luck in Hollywood with the film *Mad About Love*, about a mathematician who tries to clothe love in a formula. The commercial failure of the film forced him to return - in his homeland, he shot the national box office hit «*In the Power of a Woman*» and the war drama «*In White Captivity*».

Espen Sandberg is a commercial director who created one of the most successful advertising content production companies in his homeland, Motion Blur. Success in this field led him to Hollywood, where he shot the comedy *Bandits* with Salma Hayek and Penelope Cruz. The film's failure (bad luck for Norwegians abroad!) brought Sandberg back to his homeland, where he directed *Max Manus*, a multi-award-winning drama about an anti-fascist resistance fighter in Oslo. The main success of the Norwegian, the historical film *Kon-Tiki*, remains the highest-grossing Norwegian film in history to this day.

According to expert estimates, in the works by Torun Lian «*Tunnel*» and Petter Ness «*In the power of a woman*» two components of the simulacrum of reality are equally highly used: hyperreality and plot absurdization. There is a special moment in Petter Ness's work: the hero makes an inhuman effort and throws the insufferable chest of drawers of the hated woman out of the window, as a symbol of free will and the rejection of the passive position of the observer in his own life. At the same time, it is almost on the verge of noir and art-house, the experience of such a director as Espen Sandberg «*Max Manus*», made in the historical military genre, is very interesting, but with the help of a simulacrum, a kind of alternative perception of the hero of all the events taking place around him is created.

The third group of respondents, who evaluated the cinema of Sweden, showed the following results after the program processing of expert assessments regarding the application of the concept of simulacrum of reality (Figure 3).



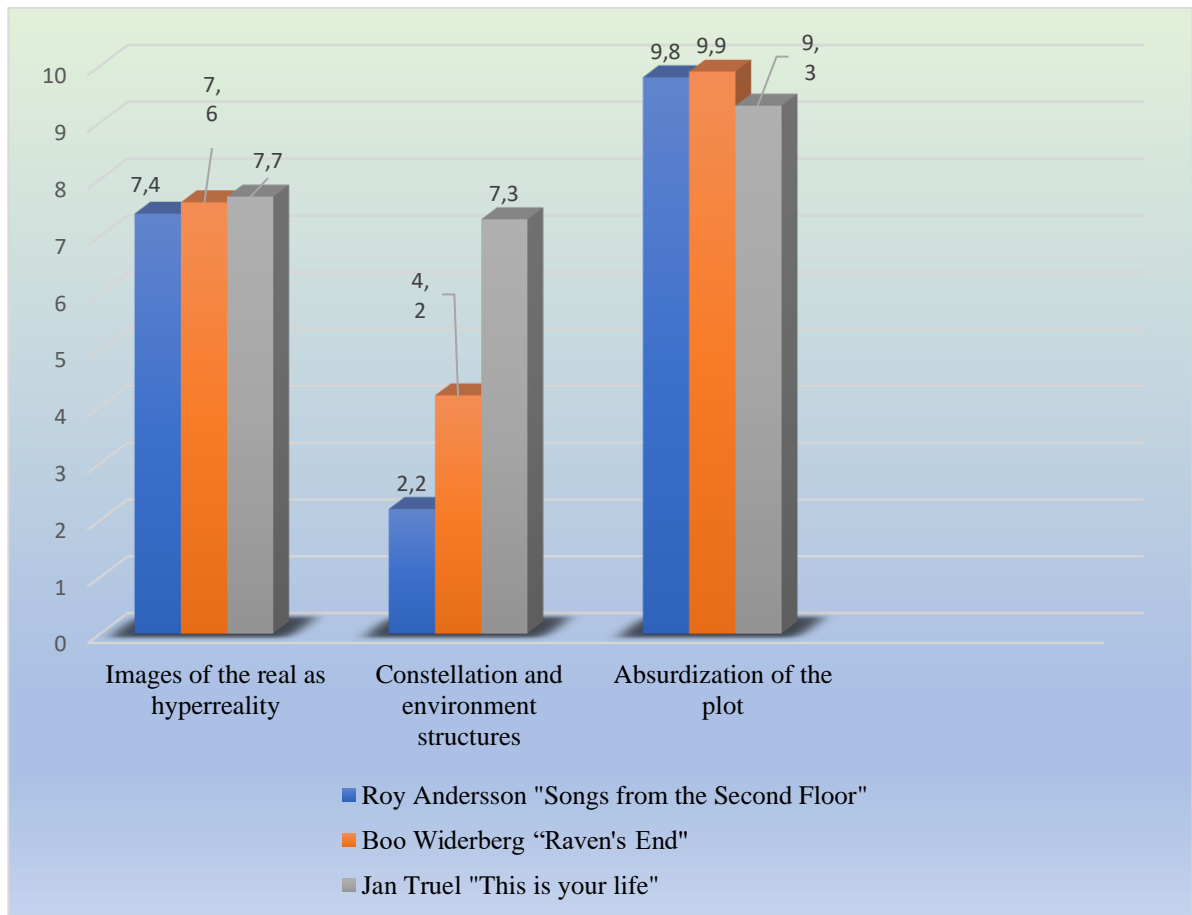


Figure 3. Distribution of the evaluation of the criteria in the second group of respondents (Swedish cinema)

According to the data obtained in Figure 3, it can be stated that two components of the simulacrum of reality prevail in Swedish cinema: hyperreality and absurdization of the plot. At the same time, these two components are clearly expressed in the works of all the directors analyzed within the framework of empirical research.

Roy Andersson makes his films in full application of the simulacrum of reality. The director's surrealist films are episodes of the life of ordinary people devoid of characters. In his work, the director explores the existential question of what it means to be human («Songs from the Second Floor», «You, the Living» and «The Dove Sat on a Branch, Reflecting on Existence», etc.).

Bo Widerberg is one of the leaders of the "new Swedish cinema", a movement that appeared in Sweden in the 60s. Widerberg made reportage films, including documentaries. At the same time, the director's most popular films are surprisingly reminiscent of Bergman's late films («The Raven's end», "Elvira Madigan", «It's Time to Blossom», etc.).





Jan Truel worked for a long time as a cameraman for Widerberg, and in 1966 he made his debut as a director. Truel's first film «This Is Your Life» brought him fame in his homeland, the world recognized the director a little later, immediately after the release of the film «Emigrants», where the main roles were played by the famous Bergman actors Liv Ullmann and Max von Sydow. Truel is a director, a cameraman, a screenwriter, and an editor at the same time, he spends hours setting up the camera and setting the light, his films are considered national classics in Sweden. Thus, we can conclude that Scandinavian cinema is characterized by two main components of the simulacrum of reality: the creation of hyperreality and the absurdization of the plot. The arrangement of the environment is used to a lesser extent and is mainly used in the films of Danish directors, for example, by Lars von Trier. In the films of Norwegian directors, the absurdity of the plot dominates, which is brought to surrealism, including in art-house and noir cinema.

Summarizing all the above expert assessments, we can distinguish the following types of simulacra in Scandinavian cinema:

1. Swedish cinema is characterized by such type of simulacrum as *distorting copy of reality*. An image that masks reality, changing it. At the same time, the image still remains a reflection of reality. For example, a portrait of a poor man dressed in gold creates the idea that this person is rich, although this portrait continues to reflect reality.

2. Norwegian cinema is characterized by such type of simulacrum as *masking the absence of reality*. An image that looks like a copy of reality, but there is nothing real at its core. For example, a portrait of a person, on which the person's name and the years of his life are signed. However, such a person never existed; his years of life and name are fictitious, just like his face, invented by the artist. That is, such an image tells us that such a person once lived and existed, although in reality this did not happen.

3. Danish cinema is characterized such type of simulacrum as a *complete absence of reality*. This image no longer even pretends to be taken from the real. This image refers to emptiness or to other images, which in turn refer to emptiness. An example of a fourth-order simulacrum is often the inscriptions of graffiti artists or tattoos, which do not reflect either a name or affiliation with any subculture.

5 DISCUSSION





From a methodological point, the proposed method for analyzing the simulacrum of reality as a means of cinematic artistic expression somewhat echoes the works by such authors as V.A. Emelin (2016), A.V. Emelyanov (2021), J. Frykholm, A.E. Mrozewicz (2023), K. Haaub (2023), U. Hameed (2024), M. Hjort, U. Lindqvist (2020), G.G. Kirilenko (2018), O.V. Kohanevich (2015), G. Konstantinidis (2024), M. Larsen (2023), M. Lolo (2013), et al.

Theoretical aspects of the topic under study are considered in the works by such authors as V.A. Abramova (2017), A. Bachmann (2024), J. Baudrillard (2000, 2001), M. Danesi (2024), et al.

The results of our research regarding the use of the very idea of the simulacrum as a means of artistic expression in modern auteur Scandinavian cinema are confirmed in the works by such authors as N.Yu. Sputnitskay (2019), C. Thomson (2020), A. Westerstah, S. Lunde (2023), A. Wiśnicka (2024) et al. Researchers also note that Danish cinema, for example, the films of Lars von Trier, are characterized by an emphasis on the absurdization of the plot (Frykholm & Mrozewicz, 2023, p. 216], et al.

As noted in the works by S.M. Schröder (2020), V.A. Serkova (2017), T.N. Shemetova (2011), M. Shriver-Rice (2023), S.N. Sorokin (2022), in the works of Swedish film directors, the greatest emphasis is placed on the structures of hyperreality. This opinion is confirmed by our result that in Swedish auteur cinema the technique of creating hyperreality within the framework of the concept of simulacrum is most often used.

The results obtained in the study about the specifics of Norwegian auteur cinema as noir art-house cinema are also confirmed in the works by such authors as A. Lysne (2024), S.M. Maltseva (2011), C. Moore (2015), I.Ya. Novitskaya (2019), P.V. Paulus (2017), G. Rabs (2024) et al.

Thus, the works of other researchers confirm the result obtained in the course of an expert survey: the majority of modern Norwegian directors develop a simulacrum of reality using the technique of structure, arrangement and environment. Nevertheless, despite a fairly extensive scientific discussion about the essence, structure and functions of the simulacrum as an expressive means, the specifics of its application in the cinematography of the Scandinavian countries have still been fully investigated, which leaves a wide field for the subsequent study of the features of Scandinavian cinema.





6 CONCLUSION

The study allows us to formulate the following conclusions:

1. A distinctive characteristic of Scandinavian cinema is that it developed most strongly in the direction of socio-psychological realism. More often than not, it brings to the fore existential questions. The visual component of the frame, from its composition to the color scheme, conveys the features of the Scandinavian interior. These are minimalism, clear lines, simple geometric shapes, textures of natural materials, such as stone or wood. The abundance of cold shades becomes a reminder of a characteristically long winter. Despite the recognition of films about national history by international festivals, modern directors are not limited to this topic. They are quite cosmopolitan and open to cooperation with Hollywood cuisine. The most famous directors of Denmark today, Lars von Trier and Susanne Bier, are proof of this. It is such personalities who bring their country's filmmaking to an international level, reinforcing the established opinion about the author's strong vision of Scandinavia.

2. Simulacrum as a philosophical concept is applicable not only to social processes, but also to creative activity. In particular, in cinema, the concept of simulacrum allows you to implement several methods of influencing the viewer's consciousness at once: the creation of hyperreality, the arrangement of the environment (houses, streets, cars, the state of nature and even the weather), as well as the absurdization of the plot. Each of the components can serve as a criterion for qualitative and quantitative analysis, which constituted the scientific novelty of the empirical study.

3. The greatest frequency in Scandinavian cinema is made up of such simulacrum techniques as the creation of hyperreality and the absurdization of the plot, which is especially noticeable in the works of Norwegian directors in the genres of art-house and noir. By the method of expert assessments, it was possible to establish that Danish and Swedish cinema is not characterized by the method of arranging the environment, with the exception of the works of the Danish director Lars von Trier. At the same time, as part of the evaluation of the components of the simulacrum in the framework made by Norwegian directors, it was revealed that they strive to maximize each component of simulative reality to achieve a knockout effect on the viewer.





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