

Surrealist Cinema as a Visual Discourse Rebelling Against Reason and Reality

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Abstract

This article aims to study surrealist cinema as a form of artistic protest by revealing its aesthetic peculiarities and ways of penetrating the narrative and representational patterns recognized in traditional cinema, and then asking about the possibilities of reviving it in the contemporary context. The study adopted an analytical-hermeneutics approach, in which some of the narrative and visual characteristics of cinematic surrealism were analyzed, by returning to the experiences of the pioneers of this trend, such as Luis Buñuel and Salvador Dali, with the help of the philosophical concepts that established this rebellion against rationalism, as developed by Andre Breton in the first Surrealist manifesto. As for reviving surreal cinema today, the matter is not related to simply reproducing its visual methods, but rather to our ability to restore its radical logic in breaking boundaries, questioning reality, and renewing the cinematic language from within. The results showed that surrealist cinema is not defined only through the use of dreams or the subconscious, but rather through its protest stance towards the realistic narrative system and traditional representation, and its endeavor to break the familiar relationship between meaning and image.

Keywords

Cinema, surrealism, censorship, audacity, freedom, rebellion, transgression, freedom of expression.

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Introduction:

No one denies that creative anxiety is a real thing, and it is very common among the creative industries. It describes the feeling of creative blocking, feeling, anxiety, or depression, of the weight of work in an industry that requires near-perfection and internal self-exposure to criticism. It is similar to feeling overwhelmed; it is important to note that not every artist will suffer from anxiety or depression. But it is very common for artists to experience this feeling at least once in their careers. Today, cinema in general, whether Arab or foreign, is a state of concern, especially in the provision of content.

Contemporary cinema lives under the concept of so-called censorship, spectator control on the one hand, and oversight of watchdogs on the other. This restricts freedom of expression and restricts it under the pretext of intersectionality with moral, political, even personal, etc., is a prohibition against expressing opinions and ideas of all kinds. Although today we live in a prolific age and all the cutting-edge technologies are available, the content of the image is limited; we do not find in today's cinematography an idea that looks at the forbidden (as some call it) and at what is going on inside us.

This is what makes us go back to the history of art and look at what art was like at some point. Throughout history, the evolution of the arts has been influenced by cultural, political, and ideological factors that necessarily reflect society's conditions. During the first half of the twentieth century, because of Europe's wars and conflicts, revolutionary art dominated the field. Many unique and distinct artistic movements have emerged from modern expressions in Europe, such as surrealism, founded by the poet André Breton", who has brought together many artists and created alliances to support the movement in all its artistic forms.

In line with what has been said, Surrealism was the first literary and artistic movement closely associated with the film, although it was also a movement largely ignored by film critics and historians. In short, they are known for their dream-like qualities, their juxtaposition between people and everyday objects in irrational forms, and their stripping of real life, places and objects. Surrealism was heavily influenced by Freudian psychology and tried to introduce the unconscious into visual life. By balancing symbolism and realism, surreal films comment on the themes of life, death, modernity, politics, religion, and art itself.

Surreal cinema has benefited from experiences in surreal literature, painting, and sculpture. France is the birthplace of surreal cinema, thanks to easy access to and funding for film equipment, and the presence of a large number of artists and interested audiences. Thus, in cinema, Surrealists saw an intermediary that erased the limits of reality. Cinema, of course, is the distinctive tool to expose the world's corruption, given the availability of technical resources, along with the magic of the image that cinema possesses, the toolkit, and the potential to transform and criticize reality.

In the first half of the twentieth century, the human tragedies caused by the war spread throughout Europe. This affected art and created artistic movements in new forms of expression that rejected and protested against violence. During the 1920s, the surreal art form was established as a psychological art movement expressing its ideas in an irrational, automatic and unconscious manner.

Freedom to express and communicate ideas is one of the most valuable demands and gains that cinema enjoys, and for some time it has remained a privileged location. Today, cinema is in a state of anxiety that we can call space, lacking some kind of special creativity. (Daring to propose, exceeding limits, contravening custom), because cinema falls under the so-called art, the latter must not fall under legal frameworks and societal provisions, because its fundamental characteristic is "freedom". Therefore, in this article we tried to go back in time when cinema was in keeping with the times, and has a great deal of freedom, and despite the "censorship", which it was able to overtake and broke all boundaries, it is surreal cinema that invented alternative places of thought for itself.

So, what are the characteristics of surreal cinema?

And how did you penetrate the customary surreal cinema?

How to revive surreal cinema?

Founded in 1924, Surrealism was greatly influenced by the ideas of the psychologist Sigmund Freud, as this artistic movement attempted to rebel against the constraints of rational thought, so its pioneers considered social norms oppressive. Freud and other psychoanalysts have used a variety of techniques to uncover patients' subconscious ideas. It is in this spirit that Surrealists have borrowed many of the same methods to inspire their writings and arts, believing that creativity from the depths of an individual's subconscious mind can be more powerful and authentic than any product of a conscious mind, and the origin of Surrealism, Dadaism. The Dada movement paved the way for the emergence of the surrealist trend, and the unconventional state that Dadaism sought to achieve was accompanied by a great deal of interest in trivial matters and illogical elements, which ultimately created a state of imbalance and disorder with regard to known aesthetics. Consequently, surrealism overturned all the concepts of known aesthetics, and even mocked the original aesthetic values that were prevalent. In this context **“André Breton once wrote that criticism can exist only as a from of love though Breton is ultimately right, it is nevertheless true that many studies of surrealism have been hindered by an overabundance of such love. Even today, surrealism retains the polemical qualities of a political. Aesthetic attitude that one is either committed to or excluded from”** (Williamsuniversity, 1992, p. 09) .

Moreover, surrealism is deeply rooted in knowledge theory, or rather, how we understand the world, in knowledge theory, so there are two main perspectives: rationality and empiricism. Rationality says that the world is what it is, and it exists, and reality is real. Experimentalists say it's impossible to know whether the world is real, so we must rely on our senses to build reality. But what happens when this reality is completely distorted and cynical?

For sure, we can say that reality has become surreal. In many ways, surrealism was born out of the ashes of World War I. The magnitude and ferocity of the war have changed Europe and its inhabitants forever. There is no return to normality, where the world lights up in its true colors. Our community hides the truth behind the veil. The only real way to free ourselves from the constraints that bind us to reason is to free the unconscious. How to release the unconscious? Through the arts: painting, poetry, literature, and, of course, cinema, the mid-20s in Paris represented a fundamental shift in the way artists deal with their work.

In line with what has been said, surreal cinema is a modernist approach to the theory of film, criticism, and production. The movement used Freudian dreams of images, horrific symbolism, and irrational or absurd elements to challenge the traditional function of art in representing reality. **"Freud's analysis of the symptoms associated paranoia with homosexuality, this analysis again accords language a role in unconscious processes"** (Elder, 2015, p. 381). Surreal cinema is characterized by contiguity, rejection of dramatic psychology, and frequent use of horrific images.

Given the extent to which surrealists have been affected by Freud's psychoanalysis, in their work there is a quest for the irrational aspects of dreaming and subconscious, a cinematic translation of the individual and highly excessive elements of this artistic movement, with unconscious design elements. Surrealism is an artistic movement initiated by André Breton and expressed in his book "The Surreal Manifesto." Over the years, surrealism has been recognized as an art movement. It relies, as a method, on the juxtaposition of symbols, images, or actions to create a world beyond reality, which is supernatural.

Surreal filmmakers try to redefine human perception of reality by showing what is real, nothing more than what is perceived as real, a fact free of any limitations beyond what humans impose on it. In this context, Breton once compared the experience of surreal literature to the moment when vigilance meets sleep. This helps to explain the advantages of films over books by promoting the kind of emancipation that Surrealists have sought amid the pressures of everyday life. It might be useful to emphasize the novelty of the film is also curious. A more thorough inquiry into consciousness' broad standing as a surrealist model is: what does the unconscious mean about human nature in general? The idea of unconsciousness assumes that there is an esoteric "other" that rule over man. The Surrealists romanticized this idea to some extent by depicting it as a

subjective and sometimes contradictory interior. « **The surrealists used films as material, as sparks for their oneiric activities**” (Kuenzli, 1996, p. 08) .

As per the romantic narrative, Bretton was the collector of mentally afflicted artists' works and the founder of the Surrealist group of crazy. Bretton saw the revolution primarily as an intellectual stance. Thus, surreal films cannot be defined in style or form, but as results of the practice of surrealism. The closest definition of surrealism can be this way: it is a moving point of magnetism around which the collective activity of surrealists revolves.

Surrealism has been misunderstood in different ways, some at odds with others, but all these misconceptions are based on the fact that they tried to reduce surrealism to a style or something. Many critics are unaware of the specificity posed by the surreal situation: they are looking for something, any particular type of image, certain concepts, since they can identify it as "surreal" in that order. The problem with presenting a standard by which a film or artwork can be appreciated is that it runs counter to the very essence of surrealism, which is always rejected here and elsewhere: it is simply the relationship of things to surrealists.

Surrealists are not interested in imagining a magical world that can be defined as "surreal." There is even a focus on the points of contact between the various existing areas. Surrealism is always about leaving rather than arriving, rather than static aesthetics. Furthermore, "if we examine surreal cinema from the perspectives of both the expert and the follower, we quickly come to understand how enormous it is, the extent of its influence as a genuine component, and an inherent that cannot be separated from the public film entity; for, in doing so, the entire cinematic environment is upended, much of its grandeur is lost, and its influence on the artistic and human path is diminished. The surreal film creates the art content within a predetermined framework established by the director by fusing logic, irrationality, and a blend of reality and imagination. **“Furthermore, surrealism has entered the public domain. This means that today any director can make use of what are considered to be ‘surrealist’ effects as part of his or her narrative armoury; many films today can be seen as ‘surrealist’ not, as Kyrrou saw it, through the experience of cinema but because they contain elements derived from surrealism that have consciously been crafted into the film”** (Richardson, 2006, p. 72).

Surrealist artists were interested in the film as a means of expression. As cinema continued to develop in the 1920s, many Surrealists saw it as an opportunity to present satire as rational. Surrealist artists realized that cameras could capture the real world in great ways that pens and brushes could not draw, such as compositions, excessive exposure, fast motion, slow motion, reverse motion, lens flares, and large field depth.

For Surrealists, cinema gave them the ability to challenge reality, especially in terms of space and time... Like the dreams they wanted to generate, cinema has no limits or rules in their eyes, and

Surrealists preference for expressing themselves through cinema indicates their belief in cinema's ability to adapt to the goals and requirements of surrealism. They were the first to take seriously the similarities between cinematic fantasy images, dream images, and unconscious images. In speaking of surrealism, Surrealism gives us the ability to share our ideas as raw and unrestricted as possible. **“as an idea, surrealism is dynamic or it is nothing; to study it, therefore, a degree of scholars who think they can understand surrealism from outside the eddies of its day-to-day activity”** (Richardson, 2006, p. 14).

Here, surrealist cinema retains many great motivations, such as creativity that goes beyond all aesthetic and moral principles, dream-like imagination, wild and cruel humor, lyrical excitement, and deliberate confusion of time and place. Its creators used it to discredit and destroy the inferior and small bourgeois community. It is an artistic movement that gives intrinsic value to the image, using fading, accelerating, slow motion, and combining footage with cinematic sequences.

Surrealism has undoubtedly turned all rules, expectations, and realism upside down, without the need to apply logic and reason. For nearly a century, filmmakers have embraced this freedom and creative expression, producing some of the most exciting works in the process. And maybe that's what cinema lacks today, and what makes us worried today about what cinema has come to. **“An interest in popular culture was apparent in surrealism from the beginnings of the movement. Partly this was a provocation against bourgeois notions of excellence, an aspect of the surrealist's revolt against what they perceived as a decadent culture”** (Richardson, 2006, p. 59).

Critics have questioned whether surreal cinema is a distinctive kind of genre identification and the ability to cite many works that share common themes, forms, and stylistic features. The designation of surrealism as a genre implies that there is a repetition of elements and a universal and identifiable formula describing their composition. Many critics believe that because surrealism uses the nonsensical style, it is impossible for surreal films to make up this singularity. Which makes surreal cinema unique, perhaps the foundations and principles on which it is based:

- The concept of revolution: surreal cinema was inspired by the primitivism, the same walking in the fight against war and tradition, and the goal was clear: the total liberation of the mind.
- Wonder and beyond, surreal cinema in search of wonderful images, perhaps this is what makes it in search of automatic, confronting serendipity, tracking dream images, and creating new images, where the latter creates something new in us for our polite senses.
- Automatic: a new artistic state in which surrealists achieved their goals and dreams, and even unreasonable is acceptable to them, maybe that's what strengthens automatic opportunities in their business, and what makes them in a new state of mind.

- The concept of life is linked to vigilance and continuity: it was the aim of surrealists, excitement, especially raising awareness of the images they produce from the subconscious.
- achieving the goal of surrealism: not a commercial cinema but a cinema that exceeds all expectations and realism, and one of its objectives is rebellion, and it is this rebellion that has made us realize the value of surreal cinema.
- Absurdity, absurdity and absurdity: To refer to man's cynical challenges, Surrealists used humour and fun in their cinematic work, miraculous metaphors faced by man in his emotional confrontation with many mysteries, and even there are some inexplicable cinematic footage, which is intended by Surrealists.
- Rejection of normal time relationships: Surrealists were interested in achieving an ostensible automatic flow of images in a way that could ignore any idea of objective or continuous time series. Their sense of time is like a dream flow, free from the weight of traditional relationships, cause and effect. Freedom and spontaneity are therefore particularly relevant to the film as a mediator because of its aesthetic use of time relations.

A certain style of cinema that was produced was classified as surreal, it is a style that is bold and breaks all frames and laws, like what we find clear in the film "An Andalusian Dog", **"is organized as a dream or delusion in its spatio-temporal leaps, symbols and metaphors, while also dealing with anxieties and uncontrolled sexual desires (...) is a very dynamic, troubling film"** (Ben-Shaul, 2007, p. 59).



Shot taken from a film "An Andalusian Dog/1929"

Director: Louis Brunel Screenplay / Louis Brunel, Salvador Dali

In "An Andalusian Dog, there is a strange relationship between a man and a woman who seem to have a lot of affection for each other, but without a clear explanation or motive. At the beginning of the film, the woman appears waiting for him and imagines herself accepting him. Later, the man

appeared in her room with a keen desire to seduce, touched her body, and imagined taking off her clothes. He described this scene as one of desire. It reflects the relationship between surrealism and the female personality and its aesthetic expression. After the tempting scene, the film turns into an eccentric scene. Unexpectedly, the man picked up two ropes and pulled out the pianos, which were hanging from two rotting donkeys and two chained priests. The scene captures the mental images that carry the elements of life. In full symbolism, they include religion (priest), culture or bourgeois (piano), and fear of death (donkey), and combine many elements of surrealism.

The film is a series of scenes unrelated to them, and the only logical connection is some of the Parisian characters and interiors that hold most of the story. In general, the film describes a violent and difficult relationship between a man and a woman in the apartment. The common denominator is men's attempts driven by desire towards women, where women often defend themselves. Unexpected objects and characters appear and disappear, leaving the viewer free to give her some reality, imagination or memory, all of which are in the film: ants, handguns, a piano full of dead donkeys; An androgynous character killed by a car, she was basically in dreams first of all. **"They collaborated on An Andalusian Dog, which was inspired by Bunuel's dream of clouds slicing the moon like a knife slicing an eye, and Dali's of a hand covered with a mass of ants. It was a comparative success for an art film"** (Smith, 2022, p. 44).

In this surreal film, a general sense of strangeness is deliberately similar to a dream by the director and the Cinariste, and we must not forget the great role of Salvador Dali, in accordance with the surreal principles set out by André Breton in his surrealist statement. Several principles of surrealism are clear, and we seek this in particular in the film "Andalusian Dog." The dream and reality are two complementary situations; that is what we have observed and concluded from this film: the dream, the truth, and the transgression of realism.

The art of "Daly" is essentially about itself. **"Dali's engagement with surrealist ideas had grown apace as he kept in touch with the latest developments in Paris through reading the journal of the French surrealist. La révolution surréaliste, and other similar literature. In surrealism, he sensed a form of thinking that would finally liberate his true self"** (Shanes, 2015, p. 85). If that's why, in this short film, we find the symbols of a surreal master legend. That's what made this film so surreal. One of the elements found in the Dali paintings is: ants, for example, are repeated in Dali's work as a symbol of corruption. Living without asking life's questions and acting without thinking about why they fall into routine inevitably leads to rot. In the film, the man looks at his hands, perhaps obsessed with loneliness, aware of this rot, and aware of his need for life.

Also, the piano full of dead donkeys reminds us of the Dali painting with exactly the same theme. Several other panels include the piano, one of the most famous works is Lenin's Six Piano Pieces,

responding to two surrealists who accused Daly of having no political conscience. So. It represents the bourgeois piano, a topic that was also ubiquitous for surrealists. The piano draws evoke all the bourgeois values imposed on the film's protagonist, and forced to seduce. The addition of religious school students to this piano places more emphasis on the character's cultural heritage.

Suicides and above all deaths, images of flowing eggs, memories of paradise lost in the womb, end violently, forcing eyes to see the world, and once again the very rich world of famous hints of Daly.



Shot taken from a film, *An Andalusian Dog*/1929

Director: Louis Brunel / Script: Louis Brunel, Salvador Dali

This film requires analytical skills to interpret because it does not provide a direct story or clear characters. Instead, they treat the film as an expression, aesthetic, philosophical, and political. It must be recognized that if there is no surreal art of formation, there can be no surreal film in the quality and richness of the film "Andalusia Dog." The film constantly presents powerful and memorable surreal images. For example, it starts with a shot of the moon in the first film, followed by a man opening a woman's eye with a razor. In addition, along with the film, the man's hand is frequently shot in many ways, whether it is injured or ants crawling on it.

Cinematic surrealism may be associated with eccentricity and the inclusion of the oddball aspect in the film plot. In addition, the images in the surreal film are not related to a traditional narrative structure. The narrative is not coherent; it is a collection of creative dreams, it does not follow a written sequence, there is a lot of contradiction, surprises, it breaks all spatial and temporal boundaries. Salvador Dali learned about dreaming from the school of psychology founded by Freud, as well as the movement of life and the stillness of death. Death is in his paintings alongside life, and he sought to strip it of the two times and places. He sees death in the dream, that is why surrealism has been a constant influence on the artist and his colleagues for a long time. So, there

are two approaches. **“The first is to explore the cinema’s role as a model for those movements and to demonstrate that the film medium had a privileged status for Dadaists and surrealists, who wanted to reformulate poetry, theatre, music, and painting so that those forms might take on some of the cinema’s virtues. The second is to study how the advanced ideas about art and artmaking proposed by the Dada and Surrealist circles, and the advanced artistic practices to which those ideas gave rise, reciprocally influenced the cinema”** (Elder, Surrealism and the Cinematic Effect, 2015, p. 8).

It is worth mentioning here that during the writing of the screenplay, surrealists were writing in a very different way from ordinary scenarios, their most prominent feature being spontaneous writing, which is characterized by the flow of ideas without organizing or stopping. This method of expression is more realistic and spontaneous.

Surrealist cinema does not abide by so-called censorship, in the sense that it does not adhere to social boundaries and norms, whether religious, political, or social, or rather does not know the meaning of the boundaries, it does not abide by the boundaries but transcends them. No matter how limited their freedom of expression may be, every creator in the world will still encounter censorship. The existence of censorship will continue as long as this or the survival of a state, and the battle between creators and censorship will remain with the remaining creativity and the survival of the state. It is important that creators determine the purpose of their struggle against censorship. The objective is not to eliminate censorship, but to ensure freedom of expression even in the presence of it. **“Some movie distributors were so concerned about censorship interference with their business freedom that they brought legal challenges”** (D. Biltereyst, 2013, p. 23) when censorship becomes dangerous to cinema.

Freedom of expression in art is freedom of creation, and the process of creation is derived from the power of art to communicate, open up perspectives, and create new ideas that make the artist in a varied artistic movement with limitations and in a free space of expression. Thus, freedom of artistic expression is generally part of freedom of expression and even the law guarantees and stipulates it. Nevertheless, today’s art lives under so-called censorship, and cinema is one of the most well-known in colliding with censorship. " Just unlike surreal cinema, which has exceeded all limits to the point of not being censored above surrealism, it is a cinema that operates outside of our accepted ideas, and seeks to conceive of the unacceptable and unreasonable, transcending the unexpected, and scenes that have nothing to do with the story. Among the films that have sparked great controversy is the film «The Age of Gold».



Shot taken from a film The Age of Gold 1930

Screenplay: Luis Buñuel and Salvador Dalí/ Director: Luis Buñuel

The production of a surreal film such as *The Age of Gold* is somewhat intentional. It is difficult to analyse a surreal film, as with all surreal films, that concepts are distorted, exchanged, added or removed from the narrative. Describing the plot and story in a film like this is a daunting task for obvious reasons. **“Buñuel’s cinema cannot be reduced to a Lacanian psychoanalytic emphasis on lack and castration and the privileging of the phallic signifier. If Deleuze has become a major influence in current film theory, it is worth underlining here the way in which Deleuze, together with Guattari, undid lacanian psychoanalysis for remaining within the family framework. Although they do not totally break with the psychoanalytic paradigm (...) Deleuze and Guattari propose a theory of desire that moves beyond the “privatized” individual psyche located within the Freudian Oedipal family”** (Julián Daniel, 2013, p. 23).

The film begins with a scene in which Scorpion appears, indicating that the film is divided into six parts such like Scorpion's tail. And the last sixth part of it has a bite. It is also important to bear in mind that if caught, a scorpion can shake certain parts of its tail. The main theme of this film is sex, sex versus societal norms.

We also see a couple bobbing in the mud trying to have sex, but the surrounding community rejects this behaviour and attacks them, and the man is beaten and arrested. The two men then drag him into the landscape. After spending time in prison, he was released to look for the woman's family. She's from a high society, surrounded by dysfunctional people who protect her sexuality. After several attempts and slapping her mother, he can finally have sex with her in the park.

But he discovers that she may have been abused by her religious family, and the man disappears from the story. Abuse is manifested through their work in religious statues. The last sting in Part VI refers to the abuse of young girls within Christian society by "Marquise de Sade", represented

by the icon of Jesus. Initially controlled by hypocrites, young girls were sexually raped through abusive religious indoctrination, punishment and sexual assault. This film was a reaction to religious practices and to the concept of censorship and all that limits freedom. These are the ideas of "Salvador Dalí" and "Buñuel", in transcending borders and prohibited and expressing art. Buñuel was enrolled early in the surreal movement that emerged in art as an angry reaction to reality in the early 1920s, after the First World War and its sense of the fall of ancient values and social concepts that were thought to be enduring, about love, family, the institution of marriage and man's relationship with the State. **"The cinema of Buñuel seems to invite us to reflect on the transformative ethical potential of subjectivity, thereby pushing us beyond ourselves, closer to other worlds and to others while maintaining their irreducible forms of being in the world. Hence, instead of considering Buñuel's films as a kind of political tract, we can think of his ever present and ever future cinema as inviting us to make, perhaps, political choices"** (Julián Daniel, 2013, p. 15).

Surrealist cinema was thus the only outlet to crystallise new ideas, and its purpose was to change forever, as surrealist filmmakers used different techniques to break the rules of filmmaking, including unexpected juxtapositions, dreams and nightmares, human but inhumane, escapism, scenes that had no logical connection to the story, dream sequences, and non-linear planning. Surrealists have also used the technique of "paranoia", which is the strange camera angles and editing effects, to this sense of unreality. These films are quite different from what audiences have seen before; they are full of experimental techniques, such as slow motion, stop motion, frame shots in very close-ups or very long shots, and so on. That's what cinema lacks today. Cinema must therefore, in our time, rethink what it offers, the way and the way it goes.

Surreal cinema is one of those artistic trends that defies cinematic traditions and expresses reality in non-traditional and fun ways. **"the surrealists valued tales of 'terror'- with a particular admiration for English Gothic fiction (Buñuel wanted to make a film of M.G. Lewis's The Monk) – because they were capable of evoking the marvellous and depicted the presence of unsuspected and irrational forces, including sexual desire, which lay beneath appearances and that threatened to overwhelm reason and social order"** (Graeme Harper, 2007, p. 103).

Surrealist cinema thinks differently, and its explicit aim was to rebel against all restrictions on free artistic creativity. The methods and concepts it could use include:

- Breaking the rules: surreal films try to break the rules of traditional cinematography and arranging events. Timing and landscape formation are treated in unexpected and unconventional ways, and used to create an atmosphere of uncertainty and unexpected.

- Personal expression: surreal cinema is a means of personal expression, the incarnation of a director's or creative's vision. Art and film elements are used to communicate individual visions, feelings and ideas in unique and innovative ways.
- Meditation and Wonder: Surreal films urge viewers to think about hidden meanings and conflicting ideas. Events and scenes are presented in an unclear manner and the viewer is left with questions and challenges to explore meaning and interpretation.

Surreal films also feature unprecedented freedom of expression, as surreal filmmakers can explore their ideas and insights in non-traditional ways, where a large part of surreal activity focuses on exciting sexual emancipation against the bourgeoisie, we stand at several factors in the formation of surreal films and with these factors we can revive the concept of surrealism in movies.

- Editing fiction: Surreal cinema relies on editing fiction and exploring the subconscious. Codes as well as visual and audio effects, are used to create strange and interesting experiences that allow viewers to discover the depths of consciousness and think of new and unusual ideas.
- Manipulation of time and space: Manipulation of time and space is used to create imaginary and unreal worlds. The sequence of events, as well as space and time, is changed, enhancing the surreal character and allowing space for multiple and different interpretations.
- Creative use of symbols and symbols: surreal films use symbols and symbolic scenes to express certain ideas or personal visions. Symbols give viewers the freedom to interpret scenes and symbols differently based on their personal experiences.

Surreal films transcend boundaries and defy expectations. A surreal artist may reverse this situation by stripping the perceptible image of its prominent characteristics and taking off a certain psychological character and a mysterious symbolic composition in innovative and unconventional ways. Surreal cinema has been able to:

- Ethical and philosophical exploration: surreal films can explore complex ethical and philosophical questions in new and interesting ways. Through the representations of dreams, imagination and unconsciousness, the expression can also be extended to include deep and complex concepts.
- Aesthetic challenge: Surrealist cinematographers use innovative visual and audio techniques to create new exciting art experiences. Exceed the traditional limits of photography and montage to produce films with a unique aesthetic.
- Social and political criticism: Surrealist cinema was a way of expressing social and political criticism. Surreal films can use the worlds of fiction to express injustice, oppression, and social and political challenges in powerful and influential ways.

The rebirth of surrealist cinema could be a fascinating exploration of the ways in which contemporary cinema reinvents the principles of the surrealist movement, which aimed at challenging rational conventions, to explore the unconscious and break with conventional narrative structures. Current filmmakers seem to draw on this legacy to propose works that question the perception of reality, playing with the boundaries between dream and reality, as well as using striking and often disturbing images. **"His more fantastical or absurdist moments inevitably induce some viewers to think, if only briefly, in terms of surrealism. Many filmmakers in recent times have inserted "surreal" images or allusions to surrealist art in their works** (Aspley, 2010, p. 125).

It should be noted that with the rise of increasingly sophisticated technologies, such as digital effects and virtual reality, this renaissance allows for even bolder experiments. It seems that modern surrealist cinema, by cultivating strange aesthetics and non-linear narratives, wants not only to amaze but also to provoke profound reflections on perception and the unconscious.

Conclusion:

Given the importance of art and its impact on society, we are in constant search of what art offers, the way it issues, and the extent to which the concept of freedom can be used in its work. We are naturally attracted to art as a form of expression. Because what you characterize as thinking, and in this context, is invited to think about new and contemporary issues, in art, we always find a solution and a refuge. The most notable example of this is that we find surreal cinema, which was very special, even in the cinema career as a whole and just over 100 years ago, and there is a total consensus on the great value of surreal cinema in what it has provided, whether it was in the way of directing, scriptwriting, montage, filming, even the way of applying sound and music. In addition, surreal cinema came with content and a very strong reaction to the conditions of the time, and here we can observe the cinema's contemporary times.

Surreal cinema, a term used to describe the films "Buñuel and Daly." They and others believed that cinema could be an effective means of communicating their artistic philosophy, as "Buñuel and Daly" were heavily influenced by Freudian psychoanalysis and rudimentarism. The ideas behind surreal films have affected the lives of many people around the world, and although this genre may not be suitable for everyone, it deserves our attention, and certainly. Surreal cinema is undoubtedly one of the most interesting movements. Because it revolutionized the history of cinema. It was a pioneering movement that had a major impact on the cinema world.

Through which directors wanted to create films that expressed their views on the irrational nature of reality. To do this, they used the symbolism of Freud's dreams in the film. At the technical level of photography, they used a technique called "paranoia." Thus, the content of surreal cinema must be revisited, not for reproduction, but for reflecting on contemporary issues and translating them

into a cinematography without attention to censorship, because art must not be censored as a free expression that cuts with everything that limits its inception.

We acknowledge that surrealism is more than just an artistic movement; it is a form of rebellion against the rationalism that has dominated Western thought, and a rejection of prevailing systems of logic and interpretation.

Surrealist cinema revealed unique characteristics that set it apart from traditional trends, most notably its reliance on dreams, its deconstruction of narrative logic, and its use of surprising images that transcend reality and embrace the profound and symbolic. This cinema broke through convention by rejecting classical conventions of storytelling and dramatic construction, and sought to liberate the image from the authority of reason, making it a revolutionary philosophical tool par excellence.

Today, the revival of surrealist cinema is not simply a reiteration of its visual styles, but rather a revival of its spirit: the spirit of rebellion and the search for meaning in the irrational, openness to experimentation and the unconscious, and the transformation of cinema once again into a horizon for free thought, not merely a means of entertainment or consumption.

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