

ART IN THE FOCUS OF THEORETICAL
STUDIES: EASTERN-UKRAINE

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The monograph is devoted to theoretical studies of the problems of art, characteristic of both the East and Ukraine. Visual
and audiovisual arts became the object of research. The monograph introduces the identification of cultural codes, stylistic
features, themes, the system of imagery of cross-artistic intersections of Eastern and Ukrainian art practices.
For specialists in the field of art history, fine arts, audiovisual art, visual practices.

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Горбачова В.
Становлення національного індійського мистецтва в добу колонізації
АНОТАЦІЯ

У ході дослідження розглянуто мистецькі процеси, що лягли в основу індійського національного мистецтва. Новизна публікації полягає в тому, що в науковий обіг української мистецтвознавчої школи введений матеріал, присвячений процесам формування національної школи Індії в умовах колоніальної політики на початку ХХ століття. У публікації використано історико-культурологічний, мистецтвознавчий і порівняльний методи. Виявлено процеси, зумовлені колоніальною політикою Британського Раджу, які призвели до занепаду традиційного мистецтва Індії наприкінці ХІХ століття.

Охарактеризовано процеси національного руху свадеші в мистецтві Індії, серед яких — реформування освіти мистецьких осередків та формування індологічної школи арткритики. Окреслено діяльність діячів Індії та Європи: Е. Гавела, Сестри Ніведіти, А. Кумарасвами та сім’ї Тагорів. Вони підтримували необхідність реформ і нестандартизованих процесів у сфері мистецької освіти Індії, а також докладали зусиль для формування перших незалежних від офіційної влади освітніх художніх закладів з оригінальною програмою навчання.

Наведено приклади ілюстрованих видань, що спеціалізувались на карикатурі. Завдяки мистецтвознавчому порівняльному аналізу виявлено, що тематично-сюжетні особливості індійської карикатури даної доби зумовлені соціальними заворушеннями, пов’язаними з утисками індусів колоніальною владою, їхньою боротьбою за політичні свободи та розвиток національної художньої культури.

Образно-стилістичний і мистецтвознавчий порівняльний аналізи творів Г. Тагора підтверджують незалежність мистецьких пошуків індійських митців, що були раніше звинувачені в наслідуванні та копіюванні європейських зразків. Таким чином, було розвіяно стереотипи щодо несамостійності та вторинності мистецтва Індії. Семіотика його спадщини демонструє, що індійський потяг до кубізму не полишає індійського символічного підґрунтя та використання форм і засобів, характерних від початку для мистецтва Індії.

Ключові слова: сучасне індійське мистецтво, національне мистецтво Індії, індійська карикатура, Бенгальське Відродження.

“EAST–WEST”
OF STORYTELLING:
the construction of story
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practices of Eastern artists
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and artists of the American
screenwriting school

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REVIEW ARTICLE

STORY is an ancient tool for conveying a story in dramatic art and the art of communication between people in society. Depending on the country, region, cultural factors of the development of society, national traditions and philosophy of being, the structure of the story-short novel has a different construction.

From the West to the East, stories are embodied in the artistic practices of screenwriters. At the same time, each artist uses a certain storytelling instrumentarium, which makes the story original and unique in the film itself. In this section, we conduct a scientific investigation of the specific features of the construction of the stories of Eastern artists, as well as artists-screenwriters of Hollywood screenwriting

— “screenwriting schools”, which occupy one of the leading positions in the world in terms of the number of dramaturgical pieces for cinema.

American theoretician of screenwriting R. McKee calls the story “the main information technology, the dynamic development of conflict events that significantly change the lives of the characters.” The importance of story and its impact on audiences as “information technology” cannot be underestimated. Especially today, when the world is reeling from hybrid wars based on the propaganda and manipulation of political storytellers who use stories as information weapons. The instrumentarium used by the screenwriter-storyteller to convey information is significant. This fact proves the importance of studying the “nature” of the impact that stories (based on real events or fiction) have on the audience. For example, thanks to the dramaturgical instrumentarium, fictional stories impress people almost the same as the real ones (such as “fakes”). That is why the study of the laws of construction of modern stories in modern art is extremely important.

The greatest changes in stories can be identified in their constructions. “Construction” (or – “construct of story”). Whereas, the basis of the construction of a modern drama screenplay is “plot” and “fable”. The fable determines the movement of the plot and its events. Thus, analyzing the fable of various dramaturgical constructions of stories, in our opinion, it is possible to investigate trends, movement and certain changes that occur at the level of artistic practices of creating stories.

Key words: modern film dramaturgy, artistic screenwriting practices, screenwriting, story.

INTRODUCTION

“A story is a dynamic development of conflicting events that significantly change the lives of the characters” [218] and also is a metaphor for life. It goes beyond the factual and approaches the essence. A story is a sequence of structural units of screenplay — acts that lead to a climax that brings about a complete and radical change. Building a plot means moving in the space of the story and choosing the right direction from dozens of possible ones. At the same time, the story must obey its own internal laws of probability. Accordingly, the choice of events carried out by the screenwriter

218 McKee, R. & Geras, T. (2019). Storinomika. Marketynh u postreklamnu epokhu [Storynomics Marketing in the Post-Advertising Era]. (Ye. Holoborodko, Trans.) (pp. 16.). Kharkiv: Vivat. [In Ukrainian].

has certain boundaries of possibilities that exist within the limits of the world he creates [219].

In this section, based on the review and analysis of a selection of films of the Eastern and Hollywood screenwriting schools, we will reveal the specific features of telling stories that reveal the essence of the screenwriter's profession; let's trace the process of constructing a story, which is demonstrated in selected films by screenwriters J. and E. Coen ("Barton Fink", 1991), A. Brooks, M. Johnson ("The Muse", 1999), J. McNamara ("Trumbo", 2015), D. Fincher ("Mank", 2020), I. Brennan, R. Murphy, H. Banzuelo ("Hollywood", 2020), Ch. Kaufman ("Adaptation", 2002). At the same time, all the films used in our analysis tell about real and fictional screenwriters, their lives and surroundings, creative endeavors, and most importantly — about the techniques of working on the story when creating the screenplay. So, based on the analysis of films about screenwriters, we will follow the view of practicing artists on the profession of storyteller, we will find out the storytelling techniques they use.

We will also conduct a study of modern software for creating screenplays (which indicates the evolution of story construction) — Final Draft (12), Celtx (10) and Fade In Professional Screenwriting Software (Fade In) (11) — and follow the algorithm of modern storytelling.

It should be noted that the research of the source based on the outlined issue demonstrates the great interest of the authors and the audience in the issues of storytelling. The field of use of stories is really wide enough. Among the world's modern authors, these are, in particular, the works of R. McKee, T. Geras "Storynomics: Story-Driven Marketing in the Post-Advertising World" [220], K. Hall "Storytelling that will not leave you indifferent" [221], W. Storr "The Science of Storytelling: Why Stories Make Us Human and How to Tell Them Better", F. Beales "The Photography Storytelling Workshop" [222], W. Storr "The Science of Storytelling by Will Storr" [223], D. Miller "Build-

ing a StoryBrand: Clarify Your Message So Customers Will Listen" and so on.

Thus, we consider the study of issues of the construction of story to be relevant and in demand. After all, it will reveal the development of society, and, in particular, in the field of communication art, as well as film art at a separate stage of its development.

1 Artistic practices of Eastern screenwriters (China, Japan, South Korea)

One of the earliest uses of "fable" in Chinese prose is the Jin Teng chapters of Shanshu (2357 to 627 BC), where the oldest retellings of myths and historical events representing different eras and cultures are preserved. The appearance of "electric shadows" 电影 (Chinese cinema at the time of its emergence) marked the art of cinema with the desire for stories to be embodied on the screen. The origins of such stories can be found in theatrical art. In fact, stories in cinematography emerged from theatrical art. In particular, the story of the battle on Dingjun Mountain (Conquering Jun Mountain, director — Zh. Jingfen, screenplay by L. Guanzhong) and "Beijing Opera".

Among the most famous screenwriters of China, we can see the personalities of many names. Among them Ch. Chloe (Oscar, Golden Globe and Golden Lion winner for the film "Land of Nomads"). Ch. Chloe is an American screenwriter of Chinese origin. And also — Jiang Wen (author of the screenplay "Sunny Days", "Evil Will Never Defeat Good", etc.); Hu Bo (author of the screenplay "The Distant Father", "The Elephant Sits Calmly", etc.), Chen Qiufan (author of the screenplay, novels and short stories — The Waste Tide, Vision of the Abyss, A Man Out of Fashion, etc.), Karl Maka (screenwriter Sathesh, Aces Go Places 4, The Thirty Million Dollar Rush), Mai Dzia (screenwriter, novels and short stories — "Rumors", "Uninvented Me", etc.), A Chen (screenwriter "Spring in the Small town", "Master go", etc.) and other outstanding personalities.

To what extent do the constructions of the stories of the countries we have chosen in the cinema differ from the constructions of the West? The answer to this question can be found in the work of U. Matsuyama.

Japanese specialist in the field of linguistics U. Matsuyama devoted his research to a comparison of the European and Japanese narrative models, where the European model is defined as linear and the Japanese model as more structurally rich and complex. A special difference is marked at the level of the end

Advertising Era]. (Ye. Holoborodko, Trans.) (pp. 16.). Kharkiv: Vivat. [In Ukrainian].

219 McKee, R. & Geras, T. (2019). *Storinomika. Marketynh u postreklamnu epokhu...* P. 456.

220 McKee, R. & Geras, T. (2019). *Storinomika. Marketynh u postreklamnu epokhu...* P. 456.

221 Hall, K. (2020). *Storitelin, yakyi ne zalyshaie baiduzhym* [Stories That Stick: How Storytelling Can Captivate Customers, Influence Audiences, and Transform Your Business]. (O. Oliinyk, Trans.). Kyiv: Yakaboo Publishing. [In Ukrainian].

222 Beales, F. (2021). *Storitelin u fotohrafii* [The Photography Storytelling Workshop. A five-step guide to creating unforgettable photographs]. (Y. Bosak, Trans.) (pp. 175). Kyiv: ArtHuss. [In Ukrainian].

223 McKee, R. & Geras, T. (2019). *Storinomika. Marketynh u postreklamnu epokhu* [Storynomics Marketing in the Post-

of the film. The desire for an open ending, the absence of conclusions — the Japanese structure of the story. The presence of a certain conclusion is the European structure of the story.

One of the interesting examples of the instrumentarium of the Japanese narrative — variability and symbolism — can be found in the film "Rashomon" 羅生門 (1950, both directed and written by A. Kurosawa) based on the historical and psychological novels of the Japanese writer R. Akutagawa, written in 1915. The story here is told from several sides and points of view of the characters, and is also rich in details and metaphors. It was the story of Rashomon in the film that became the first Japanese film to be presented to a wide European and American audience.

Also, in the context of the structure and construction of the story, Japanese comics — "manga" 漫画, マンガ — which have their roots in early Japanese art and find their cinematic embodiment in modern Japanese cinema, seem to be particularly interesting. "Manga" is a synthesis and form of visual and literary arts, and since the 1950th there is also a whole separate branch of literary film publishing. Usually mangas are black and white, rarely in color. (It is especially interesting that currently "mangas" are popular with Ukrainian teenagers, as well as with audiences around the world).

It is the "manga" in Japan that goes through the process of adaptation and turns into ranobe (a type of popular Japanese literature), anime (animation) and various computer games. The screenwriter of a manga adaptation can be a mangaka (manga author) or a gensakusya (Japanese 原作字, he creates the original screenplay, texts).

The Japanese manga artist T. Osamu, using new techniques in the manga, such as showing the action from different points of view. T. Osamu is the author of such statements about manga as: "I am convinced that comics should not only make people laugh. For this in my stories found tears, anger, hatred, pain and end not always happy" та "Manga is virtual. Manga is sentiment. Manga is resistance. Manga is bizarre. Manga is pathos. Manga is destruction. Manga is arrogance. Manga is love. Manga is kitsch. Manga is sense of wonder. Manga is ... there is no conclusion yet".

We find the following adaptations of the manga in the cinema: Guyver (1991), Pinpon (Japan, 2002) Crying Freeman (Canada, USA, Japan, France, 1995), Edge Of Tomorrow (USA, 2014), Umimachi Diary (South Korea, 2015), Gintama (Japan, 2017), Ghost in the Shell (USA, 2017), Alita: Battle Angel (USA, Canada, Argentina, 2019).

Among the screenwriters who created their stories specifically for the cinema, the following should be noted: A. Kurosawa, N. Abe, T. Imai, S. Imamura, H. Inagaki, N. Inoue, K. Itikawa, N. Kawase, K. Takeshi, K. Kinoshita, T. Kitano, M. Kobayashi, K. Kurosawa, Ya. Masumura, T. Miike, H. Miyazaki, A. Momoko, Ya. Ozu, M. Hosei, N. Osima, S. Sion, T. Tanaka, S. Hashimoto, N. Hisaya, I. Honda and others.

The figure of the screenwriter often appears in Japanese cinema as the main character of the story. As in the film "The Roof" (2005, horror film, Japan, South Korea, the screenplay by K. Kurosawa), "Mishima: A Life in Four Chapters" (1985, USA, Japan), "While Women Sleep" (2016, drama, Japan), etc.

Among the personalities of the screenwriters of South Korea, we find the following authors: Park Chan-Wook (author of the screenplays "The Decision to Leave", "The Moon is the Dream of the Sun", etc.), Bong Joon-ho (winner of the Screenwriters Guild Award, Oscar, Golden Globe and BAFTA for Best Original Screenplay — "Parasite" in 2020), Kim Sun-Ok (author of the screenplays "Korean dramas").

A special role in storytelling belongs to "Korean drama" — serials, the main difference of which is the work of one screenwriter — more often female (and not several — as in the American script-serial practice): sagas (on a historical basis) and dramas about modernity. An important specific feature of the story is the flexibility of the storyline (this means that the plot can change depending on the feedback of the audience — a phenomenon in the field of storytelling), the idealization of characters, Confucian moral values, embedded at the level of the idea of the story.

The most famous screenwriters of "Korean dramas": Noh Hwe-kyung ("The Winter That Winds Blows" and "It's All Right, It's Love") Sister Hong ("My Girl", "You're Beautiful!", "My Girl is Kumiho"); Kim In Suk (Lovers in Paris, The Secret Garden, The Heirs, Descendants of the Sun and Goblin); Lee Kyung Hee ("Sorry, I Love You" and "Good Guy"); Park Chi-in ("My Husband Has a Family" and "Man from the Star").

Most popular Korean dramas: "You and I" (1998), "First Love" (1997), "What is Love" (1992), "Hourglass" (1995), "Ho Chun" (2000), etc.

Among the stories of the series, there are screenwriter heroes. For example, the main character of the South Korean television series "Temperature of Love" is a screenwriter who is making considerable progress in her profession. However, the girl's personal life did

not work out, as a result of which she is forced to seek her fortune on the Internet.

In 2020 “Oscar for the best screenplay” was won by the film “Parasites” written by Bong Jung-ho (South Korea). On “Rotten Tomatoes”, the film received 98% positive reviews from critics: “A timely, beautifully crafted look at contemporary social issues, Parasite finds writer-director Bong Jung-Ho as nearly a master of his craft” (Rotten Tomatoes). And such a flattering opinion despite the fact that critics have not seen the “technical” text of the screenplay “Parasites”.

The web series authored by screenwriter Hwang Dong-hyuk — “Squid Game” (2021) also gained great popularity among Netflix viewers in 90 countries of the world. The basis of the plot is “the most aggressive children’s game” according to the author of the same name.

It is interesting that when the screenwriter started writing the screenplay for the project, he himself was in a difficult financial situation and spent a lot of time in a coffee shop, reading comics. He imagined how he would feel if he himself took part in the games, especially the cruel games of children. This is how the idea of creating a screenplay gradually appeared.

2 American screenwriting film school

In this subsection, we will turn, in particular, to some of our research, the results of which were published in Ukraine in the “Bulletin of the Kharkiv State Academy of Design and Arts” — “The concept of screenplay construction in the context of the American screenwriting school” [224] and the educational manual for practicing screenwriters — “Scriptwriting skills on television. TV dramaturgy” [225].

Drama theorists have repeatedly tried to determine the number of typical plot structures (so-called acanthus models) that can be the basis of any dramatic works. Among them: A. Polti, B. Propp, V. Surio, G. Greimas, D. Uebersfeld.

- Polti. For the first time in the history of the theater, he reduced the leading dramatic plot situations to thirty-six.
- Propp. He defined the story-type as the story of seven acanthus: saboteur, giver, helper, princess, sender, hero, false hero.

- Surio. Any dramatic piece is built on six dramatic functions: Leo (value), Sun (owner of good), Earth (owner of goodness), Mars (adversary), Libra (arbitrator), Moon (helper).
- Greimas. The theory is built on the relationship: sender — object — recipient — helper — subject — adversary.
- Uebersfeld. The subject-object pair is reversed, turning the subject into a function that manipulates the addresser-addressee pair, while the object becomes a function caught between the helper and the adversary [226].

Investigating the aspect of story construction in the context of the dramaturgical construct of American screenwriting practices, we will turn specifically to the results of our research on the specified question, which we have already conducted earlier — “The concept of the ‘construction’ of the screenplay in the context of the American screenwriting school” [227].

What are the specific features of the story — its instrumentarium?

The specific features of the story are:

- capacious and laconic forms of plot constructions;
- three-act division of the dramatic structure;
- the use of two main “turning points” in plot constructions.
- At the same time, a significant advantage in the study of constructive connections is the so-called triangle of formal possibilities of history — typical plot constructions of R. McKee Including:
- archplot (classic linear structure of the story);
- mini-plot (minimization of the archplot);
- antiplot (an analogue of the “new novel” and the theater of the absurd).

In this classic plot are inherent: causality, closed ending, linear time, external conflict, one main character, constant reality, active main character.

A mini-plot should have an open ending, an internal conflict, several main characters, and a passive main character.

Anti-plot (or “anti-structure”) is based on randomness in action, non-linear time and impermanent reality. All of the above plot structures are accompanied by action, and action is, first of all, changes that occur in the lives of the characters. However, on the other side of this triangle is the absence of any plot at all — static (as in the films “Short Stories”, “Male-

224 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenarii v konteksti amerykanskoj stsenarnoi shkoly [Concept design of a screenplay in the context of the American scenario school]. *Bulletin of Kharkiv State Academy of Design and Arts*, 3, 180–183.

225 Kurinna, G. V. (2013). *Stsenarna maisternist na telebachenni. Teledramaturhiia* [Television Scriptwriting. Dramaturgy]. Kharkiv: KhDAK, 2013. P. 189.

226 Kurinna, G. V. (2013). *Stsenarna maisternist na telebachenni. Teledramaturhiia*. P. 52.

227 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenarii v konteksti amerykanskoj stsenarnoi shkoly... P. 180–184.

Female”, “Last Year in Marienbad”). Such films represent some information, touch our feelings and have their own rhetorical or formal structures, but do not tell a story. Thus, one does not fall into the triangle of story in that sphere that combines everything that can be attributed to the category of “narrative” [228].

Along with the classic ones, new approaches and ideas regarding the construction of the story and plot of the screenplay appear.

According to the theorist of screenwriting skill D. Truby “the screenplay structuring system is outdated and even inappropriate.” The following concepts can be considered attempts to improve it:

- the twelve-act dramaturgical structure as the only correct scheme for constructing a screenplay;
- the theory of the classic five-act narrative structure, which consists of: 1) a provocative event; 2) sequential complication; 3) crises; 4) culminations; 5) climaxes;
- the work of K. and D. Rasha “Alternative screenplays: we write not according to the rules” (a review of existing theories in screenwriting);
- the influence of the structure of the myth — the concept of D. Campbell, according to which “the hero has the courage to move from the usual world to the dimension of wonder; there he finds himself in a struggle with mythical forces and wins; the hero returns from his mythical journey with power and bestows good deeds on his citizens” (which is actually the plot formula of any screenplay).

Also, to this day, attempts are being made to develop special computer programs that allow constructing and forming screenplays in a fairly short period of time [229].

Methods of working on the story:

1. Card method. The general screenwriting structure is conditionally divided into episodes and their separate parts — micro-episodes. Each episode (micro-episode) is recorded on a sheet of paper or cardboard in the form of a card. Thus, if necessary to replace the episodes (micro-episodes) and their location, the cards simply change places.

2. Sticker method. All micro-episodes of the screenplay are written on separate multi-colored adhesive stickers, which are placed on the wall next to the screenwriter’s work area so that, while creating the

228 Miller, D. (2022). *Stvory StoryBrand. Rozkazhy istoriiu brendu, i tebe pochuiut* [Create a Story Brand. Building a StoryBrand: Clarify Your Message So Customers Will Listen]. (V. Depeshko, Trans.). Kharkiv: Vivat... P. 66.

229 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenarii v konteksti amerykanskoj stsenarnoi shkoly... P. 180–184.

script, it is possible to constantly contemplate them. The method allows you to keep an eye on the construction of the screenplay [230].

The topic of construction is also developed by U. Walter. He noted that when starting to work on any screenplay, it is important to solve some possible tasks — first of all, to give the film tones, introduce the main character and create the necessary composition. Indeed, all authors of American manuals play an important role in the creation of a full-fledged (artistically and commercially) screenplay, which is assigned to the dramaturgical construction, calculated to clearly established limits, expressed in the number of pages for each element. At the same time, the construction is three-act, with the obligatory inclusion of two turning stages, which, in particular, give a new direction to the story. According to the concept of L. Seger, the introduction should take up about the first fifteen pages of the screenplay, the first turning point — ten (starting on page twenty-five), the second turning point — ten (starting on page seventy-five), the culmination — ten (starting on about one hundred of the tenth page) and the climax is five (counting from the end). The starting point of such calculation is the total volume of the screenplay of 120 pages / 90 minutes. It should also be noted that an important aspect for the further practical implementation of the screenplay in the American screenwriting school is compliance with all mandatory requirements for its construction and, in particular, formatting. For example, the screenwriter may be refused in cases of insufficiently exciting dramatic conflict in the screenplay, borrowing of the storyline; if the screenplay is too difficult to implement, and its idea is not interesting, not original and not believable, if the screenplay is not professionally formatted, etc. The effectiveness of the “American screenwriting theory of construction” is confirmed by the works of a number of screenwriters-practitioners of different years. Among them: V. Alain, S. Beaufoy, B. Button, U. Goldman, L. Kazdan, F. Kaufman, E. Lehman, P. Morgan, D. and Nolan, F. Pearson, R. Simon, R. Siegel, E. Roth, P. Schroeder and others. Currently, the Writers Guild of America (a trade union of Hollywood writers and screenwriters) operates in the USA, which includes famous TV and film screenwriters. Most of the members of this guild are representatives of the American Academy of Arts, which gives the highest film award in America and the world. Thus, according to the de-

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cision of the Guild, the best screenplays in 2009 were recognized as “The Hurt Locker” by M. Boal (in the “best original screenplay” category) and “Up in the Air” by D. Reitman and Sh. Turner (in the “best adapted screenplay” category), leaving behind the work “500 days of summer” by S. Neustadter and M. Webber, “The Hangover” by D. Lucas and S. Mura, “A Serious Man” by J. and E. Coen, “Crazy Heart” by S. Cooper, “Julie and Julia” N. Epron, “Precious” J. Fletcher, “Star Trek” by R. Ortsi and A. Kartzman. However, the highest-grossing film in the history of the Oscars was J. Cameron’s “Avatar”[231].

3 A retrospective of the profession of a screenwriter as a storyteller in cinema

The techniques and methods of the screenwriter’s work on the story can be analyzed not only by the artistic practices of individuals, representatives of this profession, but also films, the plots of which tell about the screenwriters.

In this part of the section, we will analyze several films of the American screenwriting school produced in different years, which reveal the essence of the profession of a screenwriter and trace the process of constructing a story. In particular, we will focus on: “Barton Fink” (1991, screenplay by J. and E. Coen), “The Muse” (1999, screenplay by A. Brooks, M. Johnson), “Adaptation” (2002, screenplay by Ch. Kaufman), “Trumbo” (2015, screenplay by J. McNamara), “Mank” (2020, screenplay by D. Fincher), “Hollywood” (2020, screenplay by I. Brennan, R. Murphy, H. Bansuelo). The films, used in our analysis, tell about real and fictional screenwriters, their life, environment, creative endeavors, storytelling techniques and how to find inspiration and create a script as a work of art.

We will start our analysis with one of the early films of the 90s in the context of our topic.

The film “Barton Fink” (1991, USA) is a surreal black comedy written and filmed by Coen brothers that tells about the misfortunes of a screenwriter Barton Fink.

According to the plot, the insecure New York playwright Barton Fink writes plays in the genre of social realism and achieves unbelievable success on Broadway. He is convinced by his agent to accept an offer from the Capitol Pictures film studio based in Los Angeles. Fink moves to Hollywood and meets an eccentric Jack Lipnick, the head of Capitol Pictures. He gets his first assignment to write a screenplay for a movie about wrestling, even though he does not know the

basics about this kind of entertainment. He checks in the seedy yet huge Earle Hotel and spends all day in front of a silent typewriter. Everything seems to disturb him: the loud conversations of guests, the dirty ripped wallpapers, mosquitos, overwhelming heat, a picture of a woman at the beach and the sounds of crashing waves he hears every time he looks at this picture. Barton realizes that the only way of meeting the deadline is to get inspiration as soon as possible. Fortunately, he gets acquainted with the talkative and noisy neighbor Charlie Meadows, who works as an insurance salesman, and gets some good advice from him. But as he is struggling with the lack of inspiration, some strange things start happening in his life and he understands that he is about to lose his mind.

In the end of the film Fink eventually finishes a screenplay, but Lipnik says that it is awful. He doesn’t give approval of Fink’s screenplay and tells him that he is not special and talented at all: “Jack Lipnick: You ain’t no writer, Fink, you’re a goddamned write-off”.

Barton Fink is an amalgamation of the hapless writer from 1941. Fink wanted to write about a “common man”, but instead he agreed to write about wrestling he knows anything about. The inner conflict leads to writer’s block and eventually to mental problems. He thinks he writes a masterpiece, but the screenplay he produces is not good for the studio.

By this movie we are illustrated the torments and misfortunes of the writer: these are the “fear of a white sheet”, the dictatorship of producers and the real position of authors in the industry, unfair working conditions and the difficulty of building relationships with colleagues.

The textual context of the screenplay is fully reflected in the film’s lines:

“Barton Fink: I’ve always found that writing comes from a great inner pain”.

“Barton Fink: [at the USO club] I’m a writer, you monsters! I create! I create for a living! I’m a creator! I am a creator!” [points to his head]

“Barton Fink: This is my uniform! This is how I serve the common man!”

“Jack Lipnick: We’re only interested in one thing, Bart. Can you tell a story? Can you make us laugh? Can you make us cry? Can you make us want to break out in joyous song?”

In general, the plot of the picture reflects the slogan: “What’s in his head.”

The next movie, “The Muse” (1999, USA), written and directed by A. Brooks in collaboration with

screenwriter M. Johnson is also about a Hollywood screenwriter who is experiencing a writer’s block. But this story is built in a totally different manner, giving us some kind of instruction on how to cope with such problems.

According to the plot of the film, screenwriter Stephen Phillips seems to have everything one could dream of, including an Academy Award for his latest screenplay. But suddenly his inspiration disappears and he can’t write a single line. His best friend, the writer Jack Warrick, recommends contacting Sarah Little, a woman who calls herself “the Muse”. Stephen hires her and starts to experience her “muse vibes”. Even though her services are very expensive, she makes Stephen run errands all day long and even night. She behaves like a spoiled child, who wants everything at this very moment and Stephen begins to suspect who Sara really is and what goals she really pursues.

In the film, the image of a screenwriter who suddenly gets a “professional burnout” (as screenwriters say about a breakdown and a loss of interest in the profession) is very well revealed.

The life of a screenwriter from Hollywood seems happy to the audience. He has a lot of freedom, he is rich and lives in a beautiful house, but at the same time, he faces so many problems that people of other professions couldn’t even think about.

Stephen gets so desperate that he is ready to do anything to get back his former ability to work, even to believe in miracles and to fulfill the whims of a woman who calls herself “the Muse”.

Actually, this movie provides us with a certain “recipe for the success” of the screenwriter in the form of Muse’s advice and actions.

For instance, she constantly makes Stephen do what he didn’t do before. He makes him “serve the Muse”, spend thousands of dollars on gifts, luxury hotel rooms, clothes, etc. Even though she seems to be a kind of a con artist or even insane, she does her job pretty well.

The actions of “Muse” are a kind of advice to screenwriters about what to do if inspiration is lost.

The textual context of the script fully reflects the slogan of the film “In Goddess we trust”, as well as the line of the film uttered by one of the characters:

“Nurse Rennert: This is Hollywood. People here believe anything!”

The next movie “Adaptation” (2002, USA), an eccentric meta tragicomedy directed by S. Spike Jonze and written by Charlie Kaufman also reflects an image

of screenwriter, suffering from writer’s block. It’s quite a fascinating fact that Kaufman has actually written this screenplay about himself.

The film tells the story of Charlie Kaufman, a talented screenwriter who cannot think of ways to adapt the nonfiction book “The Orchid Thief”, written by journalist Susan Orleans. According to the plot of the film, the difficulty is that there is no obvious dramatic line in the book (in fact, it is a book about orchids). At the same time, he faces a mid-life crisis, which is aggravated by the presence of his twin brother Donald, a less talented but more cheerful person than Charlie, who dreams of making a lot of money selling screenplays. The film also features Susan Orleans, who is doing her research for the book, and John Larroche, a charismatic orchid hunter whom Susan once interviews and gets close to. These stories ultimately intertwine, and the result is unpredictable.

The image of screenwriter Charlie Kaufman actually reflects the main human flaws.

We see a screenwriter Charlie Kaufman sitting near a rare typewriter, but he is not typing. He feels sorry about himself. He cannot find his path, his “muse” (like the character of “the Muse” movie has literally found), ideas do not come to his head. There is no “bingo”, there is no “light bulb over the head” (an expression, used to say that a person suddenly understands something or has a great idea). There are only self-pity and self-criticism: “I am a fat, stupid bore who has not found a place in his life.” And looking at his brother, who, on the contrary, is doing great, Charlie simply squeezes the last juices out of himself, lowering his already low self-esteem.

In order to cope with the creative crisis, Charlie Kaufman attends Robert McKee’s seminar, where he asks what to do if there is no conflict in the story. The answer is simple. It must be invented.

The textual context of the script is fully reflected in the lines of the film:

[at a seminar, Charlie Kaufman has asked McKee for advice on his new screenplay in which ‘nothing much happens’]

“Charlie Kaufman: Sir, what if the writer is attempting to create a story where nothing much happens? Where people don’t change, they don’t have any epiphanies, they struggle and are frustrated and nothing is resolved. More a reflection of the real world.

Robert McKee: The real world?

Charlie Kaufman: Yes, sir.

Robert McKee: The real fucking world. First of all, you write a screenplay without conflict or crisis,

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you'll bore your audience to tears. Secondly, nothing happens in the world? Are you out of your fucking mind? People are murdered every day. There's genocide, war, corruption. Every fucking day somewhere in the world somebody sacrifices his life to save somebody else. Every fucking day someone somewhere takes a conscious decision to destroy someone else. People find love, people lose it.

Robert McKee: I'll tell you a secret. The last act makes a film. Wow them in the end, and you got a hit. You can have flaws, problems, but wow them in the end, and you've got a hit. Find an ending, but don't cheat, and don't you dare bring in a *deus ex machina*. Your characters must change, and the change must come from them. Do that, and you'll be fine."

The film's slogan fully reflects its screenplay concept: "Charlie Kaufman writes the way he lives... With Great Difficulty. His Twin Brother Donald Lives the way he writes... with foolish abandon. Susan writes about life... But can't live it. John's life is a book... Waiting to be adapted. One story... Four Live".

The next movie "Trumbo" (2015, USA), a biographical drama directed by Jay Roach and written by John McNamara, tells the story of Dalton Trumbo, a talented screenwriter who wrote the screenplays for the Oscar-winning films *Spartacus* (1960) and *Roman Holiday* (1953).

The film reflects the events, happened in Hollywood in the early 40s. Dalton Trumbo is a successful journalist and one of the leading and highly paid screenwriters in Hollywood. He lives with his wife and children in a luxurious house near the lake. And it would seem that Trumbo's further career should only go up, but Dalton is fond of the ideas of communism and joins the Communist Party, like many of his fellow filmmakers who also support such ideas.

Eventually, in 1947, the House Un-American Activities Committee was formed to investigate alleged communists working in Hollywood. They had to identify people with communist beliefs, and they received information about these people from their own colleagues at work. The rule was simple: if the suspect answered all the Commission's questions and turned in his colleagues, he would be forgiven. And if he refuses, he will be accused of contempt of the US Congress and go to prison.

Trumbo and ten of his fellow screenwriters refused to answer the Commission's questions and turn in their fellows, and were forced to show up to court. They were convicted, but tried not to get desperate

and filed an appeal to the US Supreme Court. The appeal was rejected and Trumbo, along with his fellow screenwriters, ended up behind the bars.

When the colleagues got out of prison, they found themselves in an extremely difficult situation. Career is over. They were blacklisted, and this actually meant a ban on professional activities. Hollywood did not hire people from the blacklist, as they were afraid of accusations of betraying US interests and problems with labor unions.

But Dalton Trumbo wasn't going to give up. He began writing under pseudonyms, arranging with his friends who were not on the blacklist that they would put their name under his screenplays. Later, he started working for a small studio that did not take into account blacklists.

In 1960 the Hollywood blacklist was discontinued. The new US President John F. Kennedy publicly endorsed the film "Spartacus", which allowed Trumbo and his colleagues to start rebuilding their careers. A decade later, when Hollywood finally recognized his merits, Trumbo says that the "black list" made victims of everyone: those who did not compromise on principles and lost their jobs, and those who compromised for the sake of their jobs.

Dalton Trumbo in the film is exactly the kind of screenwriter that the common person imagines. He spends a lot of time lying in the bathtub, immersed in writing the next masterpiece. He is addicted to Benzedrine, constantly smokes, drinks whiskey and doesn't like to be disturbed. The relationships with his wife are getting worse due to the fact that he devotes too much time to work.

The film is interesting because in the process of telling the story about the screenwriter, we are revealed the methods of his work on the screenplay. Dalton Trumbo uses a cork board and note cards to structure the story. In one of the episodes we see how he places the plot points and pivotal scenes in this board, which allows him to see the story fragmentarily and integrally at the same time.

Thus, we can make a conclusion that the film "Trumbo" is a reflection of the concept of the "card" method in creating a story.

The film "Mank" (2020, USA) is a black-and-white biographical drama film, directed by David Fincher and written by his father Jack Fincher. The biopic follows the fate of the famous American writer, producer, literary critic and screenwriter Herman "Mank" Mankiewicz, who once came to conquer Hollywood and gen-

erally succeeded. He is best-known for development of the screenplay for *Citizen Kane* released in 1941.

The movie starts from the events in 1940 when Mank gets into a car accident and breaks his leg. Soon, aspiring director Orson Welles visits him and offers to work together on the film "Citizen Kane" as a screenwriter. Since he wants to protect the co-author from distractions and, most importantly, alcohol, he sends Munk, accompanied by a nurse and a secretary, to the ranch. Mank begins to develop the screenplay, telling the story to his secretary, Rita Alexander, who is writing it down as he speaks. He bases the plot on the biography of the almighty media magnate William Randolph Hearst. The latter does not like this very much, and, using all his power, he is doing everything possible so that the film "Citizen Kane" does not appear on the screen. Despite pressure from Hearst, Wells sticks to his plan of producing the film and decides to rewrite the screenplay without Mankiewicz, offering him payoffs from the studio. Mankiewicz, in turn, refuses the terms of the contract and asks to include his name in the credits, calling this screenplay his best work. Welles eventually compromises and complies with the request. Two years later, Welles and Mankiewicz received the Academy Award for Best Original Screenplay.

Based on the context of the plot of the film, the technique used by the screenwriter is quite obvious: some scenes in the film are accompanied by the Scene Headings (for ex. EXT. VICTORVILLE — GUEST RANCH — DAY — 1940), thereby immersing the viewer in the working atmosphere of the "screenplay part" of the film. The visuals complement the verbal narration in the form of typewriter sounds, which, in turn, is the artistic image of the film.

While Mank is dictating a screenplay to the secretary, we see some flashbacks of events from his previous life. People he met became the prototypes for the characters of *Citizen Kane* and inspired him to write the first draft of the screenplay.

Thus, "Mank" can be considered as an excursion through "Citizen Kane", but not on the set, but "on the screenplay."

In addition, to convey the atmosphere of Hollywood of 30–40s the director used the technique of black and white film.

The context of the narrative is very clearly reflected in the textual part of the script:

"Herman Mankiewicz: You cannot capture a man's entire life in two hours. All you can hope is to leave the impression of one."

"Louis B. Mayer: This is a business where the buyer gets nothing for his money but a memory. What he bought still belongs to the man who sold it. That's the real magic of the movies. And don't let anybody tell you different."

Thus, in "Mank" the image of the "golden age of Hollywood" is formed. The audience is shown the reverse side of the studio system, organized according to the principle of the "conveyor", in which the screenwriter plays one of the significant roles.

In the same year, the historic-drama series "Hollywood" (2020, USA), created by Ryan Murphy, Ian Brennan, and Janet Mock appeared on the screens.

The story takes place in the 1940s in Hollywood. World War II is over. Hollywood is in search of new ideas and talents. Everyone who dreams of a career in the film industry gets the opportunity to become famous all over the world and reach incredible heights.

The screenwriters of the series successively introduce the audience to the main characters, whose fates are further intertwined.

Jack Castello is an aspiring actor who returned from the battles of World War II and now dreams of Hollywood glory. His attempts to get the part fail and he has to work at a gas station to support his family.

Archie is a black gay screenwriter. He created a screenplay about Peg Entwistle, a real-life actress who in 1932 jumped off the Hollywoodland sign. Due to his race, Archie is unable to get a decent contract at the studio.

Camilla is a talented African-American actress who gets only episodic roles of maids.

Her boyfriend, Raymond, is an aspiring ambitious director who has finally been given the opportunity to make his first film from a screenplay written by Archie, a black young screenwriter that was completely unacceptable in Hollywood of the late 1940s.

Soon all characters are getting together and striving for making the first film in history in which an African-American woman is playing the leading role.

Archie represents the collective image of a screenwriter who can't get a job because of his skin color, but who doesn't give up and eventually succeeds.

The film's slogan reads: "What if you could rewrite the story?". This question is answered by the characters of the series. They change the fate of Peg Entwistle by rewriting the final scene of the screenplay, and the film ends not with suicide, but with hope for the fu-

ture, because they come to the conclusion that reality is too sad and does not teach people anything good.

The story reveals the film industry from the inside, shows true friendship and ways to fight against racial discrimination.

In our opinion, all of the above films fully reflect the realities of Hollywood artistic screenwriting practice.

4 Comparative Analysis of Scriptwriting Software

Creating a quality script depends not only on the creative abilities of the scriptwriter, but also on the ability to write it down in a format that meets international film production standards. For these purposes, many types of scriptwriting software have been developed. They automatically create the structure and layout of the text, and have a number of useful functions, allowing the screenwriter to concentrate directly on developing the story.

In this section, we will analyze some of the most popular screenwriting software, such as Final Draft (12), Celtx (10), and Fade In (11), and evaluate the standard features, availability and advantages of each.

In addition to the analysis of the functionality, we will also touch upon such aspects as the convenience of the interface and the availability of versions for popular operating systems and mobile versions (iPhone, iPad), which in fact is a confirmation of high technologies when creating a script by practicing scriptwriters; we will explore the unique features of each software, that greatly distinguish them from competitors.

One of the most popular software for screenwriting practitioners around the world today is Final Draft. It was co-founded in 1990 by Marc Madnick and Ben Cahan (USA). In 2016 Final Draft was acquired by Cast & Crew Entertainment Services. And in 2013 the program was awarded the prestigious Primetime Emmy Engineering Award and has been “number one” in the market ever since, due to the constant updates of functionality and compliance with modern requirements.

The program is designed to create screenplays, plays, manuscripts, graphic novels, comics and TV shows. It even has built-in templates for popular shows like Game of Thrones or The Simpsons.

Due to its extensive functionality, it is preferred by such giants of the television and film industry as Netflix, Pixar, BBC, Sony Pictures, etc. According to our observation, the editor's interface is not very convenient, and users note that it takes time to get

used to it. Nevertheless, the program has a simple and convenient desktop environment, which consists of a large number of windows, which you can set according to your preferences.

It has its own text editor with built-in spelling and grammar checkers in several languages, the ability to correct common typos automatically, as well as a convenient navigation function and easy movement between scenes.

Among the main features of the program, there are shortcut keys for specifications in the script (Scene Name, Action, Characters, etc.) that provide a quick creation of scenes, acts etc. It is convenient to mark scenes with colors and names in order to quickly find the desired scene and highlight selected text with different colors. You can create personal scriptwriter notes in order to write down additional information about any scene.

More importantly Final Draft stores the data in the profile and does not delete the content that was previously recorded until the program window is closed.

The software is distributed with a paid license. The trial version of the program has a usage limit. You can view the finished script, but no changes can be done. The demo version of the program is intended only for viewing the finished content.

It should be noted that Final Draft is a professional program for writing scripts for films, television shows and performances. The program is a multi-window word processor with a lot of features. To use the program, you do not need to know the scripting rules at all — Final Draft automatically converts the written script to international standards.

We believe that the noted program is worthy of attention.

Final Draft's direct competitor in the film industry is Celtx. It was developed in Newfoundland and Labrador, Canada, in 2000. Celtx was launched to the market in 2006 and then was acquired by Backlight in 2021. The program is suitable for writing and preparing screenplays, music videos, computer games, theatrical plays, comics, podcasts.

Technically, it has a user-friendly interface. The main screen is divided into several convenient windows, responsible for performing a specific task. You can start working on the script both from the main page, where you are typing the text, and from the forms of characters or scenes.

On the character pages, you need to think through the answers to many questions. For example: what is the purpose of this character? How is he going

to achieve this goal? What are the character's habits and flaws? What does he like and what he does not like? What is his family and education like?

Despite the fact that this information may not be used in the script, it is very important to write down in order to feel the character, to see the story of his life, to understand his psychology.

Tables of characters and scenes are designed according to the recommendations of such screenwriting theorists as L. Seger, L. Egri and J. Freya and others.

On the scene development page, you also need to consider answers to the following questions: what is the central event in the scene; how this event affects the story as a whole; what is the mood of the scene; who is the protagonist and who is the antagonist; how they achieve their goals and so on. As we already mentioned about the development of the character, the answers to these questions provide insight into the structure of the plot and its conflicts. What is really important, one can use any media to illustrate ideas on both character pages and scene development pages.

On the storyboard page, you can upload scanned drawings, place them in any order for each scene, and add comments.

In the full version, you can turn script text into a shooting script, set up a schedule, and even let your clients review and approve changes.

The creators have developed many ready-made forms that facilitate both the creative part of the work and the planning of the production process. Moreover, forms are provided even for plants, makeup or hairstyles used in the scene.

Most of the forms are linked to the main script sheet, so you can quickly get an idea of the scope of work. There is also an automatic generation of a project report.

With the help of ready-made forms, you can include all information about props that are used in a scene. For instance, you can decide where the props will be taken (rent, purchase, self-production), expenses are calculated, responsible people are appointed. If it is a documentary or a feature film, filming locations are determined using the appropriate forms, and everything is attributed, including available parking lots, noise, location of light sources, allowable power of electrical equipment, etc. With the help of separate forms, all information about actors, stuntmen, pyrotechnics specialists, necessary cameras and any other equipment is included. Separate forms

are intended for post-processing planning. Everything is brought together with the help of a calendar.

Celtx can be downloaded for free in the basic version, which will be enough if you just need to write a script. However, if you want to take advantage of the full range of professional features, such as serial scripting, storyboarding, and cost reporting, you will need to pay an extra fee.

Celtx stands out from the competitors a lot. It not only allows you to write and properly design the script, but also to think over the characters and motivations of the characters, control the connection between them, work out the scenes in detail, make detailed lists of props, make a storyboard, prepare the final documentation for the actors and film crew.

The Celtx program is suitable not only for scriptwriters, but also for producers, as it has in its arsenal everything you need to perform pre-production of media products.

The last program we will look at in our section is Fade In Professional Screenwriting Software (Fade In), a program written by director and screenwriter Kent Tessman. It was developed by GCC Productions Inc. (USA). The first version of the program was released in 2011.

Fade In is suitable for writing screenplays, TV plays, theatrical productions, radio plays, multimedia, graphic novels, and other similar scripting formats. The program has versions for both Windows, Mac OS X and Linux operating systems, as well as for mobile devices running iOS (including iPhone and iPad) and Android.

Fade In has a simple, easy-to-look and intuitive interface, no matter what operating system the scriptwriter is using. Key features include automatic script formatting, namely the transition from scene titles to actions and dialogues as you type, scene and line numbering, automatic addition of MORE and CONT'D, creation and monitoring script versions.

In Fade In, you can work on the same script with multiple co-authors at the same time, independently of each other, and the changes are reflected in all copies of the co-authors in real time.

Additional features include tools for planning, writing and editing scripts. For example, virtual index cards let you plan, view, and edit the order of scenes. When the order of the cards changes, the scenes automatically change on the page as well. The navigator tool works similarly and shows a preview of all the scenes on the side of your pages in a separate win-

dow. You can drag scenes to change their order from the navigator.

Fade In has a few other unique features worth mentioning. For example, Dialogue Tuner displays all lines of dialogue for a given character. This is a good way to quickly make sure that the character speaks in the same manner, style, and tone throughout the script. There is also a function to read the virtual table (Final Draft also has this function). You can select voices for each character and narrator, although they are all computerized and have a flat tone. At the very least, you have the opportunity to listen to someone else's voice reading your work aloud. Fade In also includes a re-recording timer tool.

The program supports the ability to upload PDF script files and have the application turn them into editable text in script format. In addition to importing PDF files, you can also work with file formats such as CELTX, CXSCRIPT, FDX, FDR, TXT, Fountain, Highland, HTML, RTE, SCRIV, and XML. It's possible to export to TXT EPUB, FDX, Fountain, HTML, XML and RTE.

Fade In supports a long list of keyboard shortcuts. This may seem like a trivial feature, but it's important to the people who are eager to work without wasting extra time. The program is available for free in the basic version. The price of the full version is quite low. You can download the demo version on the official website.

Having appeared on the market quite recently, this program managed to attract the attention of well-known screenwriters. The functionality of the program is considered quite advanced, so it is suitable for experienced scriptwriters. The program quickly gained trust among users, as it has all the necessary functions for writing a high-quality script, and the full version is relatively inexpensive.

Since there are a fairly large number of scriptwriting software on the market, one should rely on the goals that are pursued and choosing an appropriate tool will be the first step in creating a masterpiece.

CONCLUSIONS

Summing up our research, the following should be noted:

1. The construction of story in modern film dramaturgy of the artistic practices of Eastern artists (China, Japan, South Korea) is based on such techniques as:

- the complex structure of the story construct. A special difference is marked at the end of the film. The inclination of artistic screenplay prac-

tices to an open ending, with the absence of clear conclusions of the writer (Japanese narrative structure);

- variability of the plot structure. The role of the co-author of the plot of the story can be performed directly by the viewer (as in Korean drama);
- symbolism of images and plot moves that make up the story;
- showing the action in the story from different points of view;
- thematic diversity with a tangible popularization of the topics of social orientation and the morality of Confucianism.

2. The specific features of the story of the American screenwriting school are: capacious and laconic forms of plot constructions; three-act division of the dramatic structure; the use of two main "turning points" in plot constructions. At the same time, a significant advantage in the study of structural compounds (R. McKee) consist of: archplot (classical linear structure of the story); mini-plot (minimization of the archplot); antiplot (an analogue of the "new novel" and the theater of the absurd).

The concepts of the twelve-act dramaturgical structure can be considered systems of improvement of constructions as the only correct scheme for constructing a screenplay; the theory of the classic five-act narrative structure, which consists of: 1) a provocative event; 2) sequential complication; 3) crises; 4) culminations; 5) climaxes; the work of K. and D. Rasha "Alternative scenarios: we write not according to the rules" (a review of existing theories in screenwriting); the influence of the structure of the myth — the concept of D. Campbell, according to which "the hero has the courage to move from the usual world to the dimension of wonder; there he finds himself in a struggle with mythical forces and wins; the hero returns from his mythical journey with power and bestows good deeds on his citizens" (which is actually the plot formula of any screenplay).

Also, to this day, attempts are being made to develop special computer programs that allow constructing and forming screenplays in a fairly short period of time.

3. A retrospective of the profession of a screenwriter as a storyteller in the cinema demonstrated the considerable popularity of showing the working specifics of the profession of a screenwriter. Based on the analysis of selected films by screenwriters J. and E. Coen ("Barton Fink", 1991), A. Brooks, M. Johnson

²³² Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenariiu v konteksti amerykanskoj stsenarnoi shkoly... P. 180–184.

("The Muse", 1999), J. McNamara ("Trumbo", 2015), D. Fincher ("Mank", 2020), I. Brennan, R. Murphy, H. Banzuelo ("Hollywood", 2020), Ch. Kaufman ("Adaptation", 2002). The perspective of practicing artists on the profession of storyteller was tracked and the storytelling techniques they use were identified. In particular:

- use of the card method in constructing the plot of the story;
- "immersion" method — a method when the viewer feels like he is in the middle of the creative process of creating a screenplay. (Remarks of the screenplay of the main character of the film become part of the visual sequence of the film in the form of titles. The visual part is complemented by a verbal narrative in the form of the sounds of a typewriter — the thematic artistic image of the film);
- the conveyor production of screenplays as a phenomenon of the industry.

4. The analysis of modern software for creating screenplays (which indicates the evolution of creating stories) — Final Draft, Celtx and Fade In Professional Screenwriting Software (Fade In) — provides actual algorithms for creating a story in the context of a screenplay, which is in demand by modern storytelling.

Namely:

- dramaturgy of story;
- construction — structurally consistent development of story parts (scenes), which in turn is tangential to the classic card method;
- language and editing — grammar monitoring and setting of necessary dictionaries;
- planning work on the screenplay and other organizational components with the provision of the necessary templates for this;
- additional — formatting, directory, reading the screenplay aloud.

Therefore, the instrumentarium of the construction of story in modern film dramaturgy of the artistic practices of Eastern artists (China, Japan, South Korea) and artists of the Hollywood script school is wide enough and requires further research.

SUMMARY

From the West to the East, stories are embodied in the artistic practices of screenwriters. At the same time, each artist uses a certain storytelling instrumentarium, which makes the story original and unique in the film itself. In this section, we conduct a scientific investigation of the specific features of the

construction of the stories of Eastern artists, as well as artists-screenwriters of Hollywood screenwriting — "screenwriting schools", which occupy one of the leading positions in the world in terms of the number of dramaturgical pieces for cinema.

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Курінна Г., Чепурна О.
«СХІД–ЗАХІД» СТОРІТЕЛІНГУ: КОНСТРУКТ ПОБУДОВИ
ІСТОРІЇ В СУЧАСНІЙ КІНОДРАМАТУРГІЇ ХУДОЖНІХ ПРАКТИК
СХІДНИХ МИТЦІВ (КИТАЙ, ЯПОНІЯ, ПІВДЕННА КОРЕЯ) ТА МИТЦІВ
ГОЛЛІВУДСЬКОЇ СЦЕНАРНОЇ ШКОЛИ
АНОТАЦІЯ

Історія — багатовіковий інструмент донесення оповіді в драматургічному мистецтві. Залежно від країни, регіону, культурних чинників розвитку суспільства, народних традицій і філософії буття, конструкт історії-оповіді має різну побудову. Від Заходу до Сходу історії втілюються в худож-ніх практиках сценаристів кінотворів. При цьому кожен з них користується певним інструмента-рієм сторітелінгу, що робить оповідь оригіналь-ною та неповторною. У цьому розділі ми робимо наукову розвідку специфічних особливостей кон-структу оповідей східних митців, а також митців-сценаристів голівудської сценарної індустрії, яка на сьогодні займає одну з провідних позицій у світі за кількістю сценарних творів для кіно.

Значення історії та її вплив на глядацьку ауди-торію як «інформаційної технології» не можна не-дооцінювати. Саме тому визначним є інструмен-тарій, що його використовує сценарист-сторітелер задля донесення інформації. Найбільшим фактором змін оповіді є її «кон-струкція» (або — «конструкт»). У свою чергу, ос-новою конструкту сучасного кінодраматургіч-ного твору є «фабула». Вона визначає рух сюжету та його подій. Таким чином, аналізуючи фабулу різних драматургічних побудов історій, на нашу думку, можливо дослідити тенденції, рух та певні зміни, які відбуваються на рівні художніх прак-тик створення оповідей. **Ключові слова:** сучасна кінодраматургія, художні сценарні практики, сценарна майстерність, історія.

COMPOSITION
AS A SYSTEM OF IMAGERY
PRINCIPLES IN MODERN
CHINESE PAINTING

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REVIEW ARTICLE

In Chinese fine art, the problem of composition is given considerable attention. In many modern stud-ies, this topic occupies an actual position, which pro-vides its conceptual level of analysis. The systematic appeal of Chinese artists to the traditional artistic her-itage additionally actualizes the professional interest in comparative areas. Within their limits, researchers seek to integrate Western artistic experience. There-fore, we consider it possible to state that the problem of composition, as a system of pictorial principles, has today reached the level of generalization. This level is sufficiently representative for both historiographi-cal and problem-subject analysis. Imagery principles in modern Chinese painting have an obvious compo-sitional and plastic orientation, which requires a sep-arate study. In the center of our attention are questions aimed at the systematization of pictorial principles, includ-ing: 1) the question of the peculiarities of the concep-tual and terminological vision of the composition; 2) understanding the system of compositional prin-ciples as a visual program of an artistic work; 3) eluci-dation of the principles of representation of the com-

positional and plastic language of modern Chinese painting. The definition and interpretation of the concept of “composition” has a number of features that are a consequence of the evolution of Chinese art forms. Quite often, these features are based on the artistic pic-torial philosophy of two traditional genres of paint-ing: mountains-waters and birds-flowers. The topic of the use of pictorial schemes of traditional Chinese art by modern artists has received a lot of attention in both Chinese and foreign studies. Therefore, the subject of our attention is the search for a new com-positional vision in modern oil painting. It is oil paint-ing that uses Western artistic practice, and therefore is forced to integrate traditional artistic norms with new Western principles of image.

Key words: fine arts of China of the second half of the 20th — early 21st centuries, imagery princi-ples, imagery, oil painting.

INTRODUCTION

In Chinese fine art, the very concept of composi-tion has a fairly broad interpretation. This is due to a number of factors, including respect for tradi-tion, and a specifically Chinese attitude to the role of color, as well as the desire of modern artists to use the technical assets of Western art to understand their own artistic imagery.

For example, Liu Xiaoyu (刘晓宇) considers the correct transliteration of the English term “composi-tion” and suggests interpreting it as “the terminology of visual arts”. According to him, composition pri-marily regulates “the arrangement of physical space and physical planes in art”. This is the basic structure of a work of art, which is a “direct reflection of the ar-tistic level of the author”[233].

Instead, Lin Lin (林琳) proposes to consider compo-sition as a set of artistic skills that structurally organize the space of the painting (“manages” the space of the painting), which by definition is limited by the format and parameters of the author’s physical thinking[234].

As we can see, in both of the cases considered by us, the researchers seek to expand and clarify the traditional boundaries of creating artistic images with the help of a more specific expression of composi-tional and plastic solutions. At the same time, the need to highlight separate compositional contexts (Lin Lin)

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