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## MANIFESTATIONS OF DRAMA IN FEATURE FILMS

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sound drama;  
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### Abstract

**The purpose of the article** is to study the manifestations of drama in feature cinema and to consider dramaturgy and conflict as the main aspects of feature cinema to form the interest of the audience. **The research methodology** is based on the use of analytical and systematic methods (to comprehend the basic principles of the conflict as a result of the theoretical material's study and analysis of its interpretation specifics in the artistic structure of the film and to determine its place in the construction of a film); method of theoretical generalization (to summarize the manifestation of drama in feature films and its role in shaping the interest of the audience). **Scientific novelty.** The modern film industry is built on a variety of stories based on the drama of the plot, which is built on conflict (conflict between peoples, countries, and worlds). The modern literature, in particular of Ukrainian authors, has been processed, which made it possible to conclude the interest in the outlined topics in the context of national theoretical thought. **Conclusions.** Dramaturgy in feature films is a way of organizing the material and methods of dynamics of viewer interest. Dramaturgy, built by the modern needs of the viewer, forms the success and high rating of feature films. As a result of the theoretical sources analysis and consideration of individual examples of cinematographic art, it is possible to determine the fundamental differences in the construction of the collision of the screen spectacle with the literary work. Thanks to this, it was possible to outline the specific means by which the director or playwright of the film industry can achieve the goal.

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### Setting the Problem

Nowadays cinema remains the main form of art. This is a fact that every day, for many decades, is confirmed by millions of dollars of investment and the loyalty of the public. The lavish demand for cinematographic products leads to an inexhaustible interest of people in this type of art, and its primary role in world culture.

Thus, the American film *Joker* (2019), the new story of the DC Comics character about the antagonist "superhero" Batman, grossed a billion dollars at the world box office. On February 16, 2021, it ranked 53rd on IMDb's list of the 250 best pages.

Along with success, which sometimes justifies its costs with very unrewarding and insignificant profits, there always comes a setback when certain works, on which great stakes have been placed, suffer the same unaccountable failure, as well as a considerable loss of money. And this risk does not protect either the world's leading companies or domestic companies. This fact brings home the main idea of the classic film theory: Despite the modernized technical equipment, thanks to which modern artists have an advantage over their predecessors, the center of the industry's heart remains sophisticated art remains the outstanding talent of those who are the body and soul, the mind and the beauty, the spiritual belongings and the foundation of the outstanding pages' creation.

The main rate in the conveyor of the film production remains a good drama, which can protect the studios from cowardly failure and bankruptcy.

Film and dramaturgy, when merged into a single unit, produce a quality product that can encourage the viewer to think, evoke emotion and reach for the beautiful.

### Recent research publications analysis

The study of screen works, including film dramaturgy, was carried out by such researchers as H. Desiatnyk (*From Idea to Screen*, 2015), and L. Briukhovetska. (*Cinematography*, 2011), S. Horevalov and H. Desiatnyk, (*Introduction to the specialty of film and television arts*, 2014), H. Desiatnyk and L. Lymar (*Basics of acting skills in screen creativity*, 2020). S. Leontiev (*Composer technologies in the musical practice of American game cinema, Composer's Techniques in the Musical Practice of Feature Films*, 2019).

Screen art and on-screen culture were researched by I. Zubavina (*Screen Culture: Tools for Modeling the Artistic Reality (Time and Space in Cinematography*, 2006) and V. Skurativskiyi (*Screen arts in sociocultural processes of the 20th century: Genesis. Structure. Function*, 1997).

Dramaturgy in a feature film was discussed by O. Trofymchuk (*Dramaturgical Functionality of Details in Feature Film*, 2013), and M. Liadov (*Script. Basics of film dramaturgy and script technique*, 1930).

**The purpose of the research** is to analyze and investigate the manifestations of dramaturgy in feature films, as well as to look at drama and conflict as the main aspects of feature films for the formation of interest in the viewers.

### Main research material

Although it is widely and naturally believed that the success of the film is entirely based on the bright and brilliant cast of popular, skilled actors the main goal of this drama is to give a brilliant and subtle professional skill to each of the actors – from the leading roles to the numerous employees of the large team, the grand mega-metropolis of workers.

The main goal of this work is to convey to people who are far from the complex world of cinema the fundamentals and basic constants of dramaturgy in an understandable language, free of many professional terms, in the minimum possible form, but clearly and clearly. This is a way that reveals its value, and therefore the value of the personal influence of the meters of industry, capable of moving and creating thorough drama; The work is aimed at identifying, among many other ideas, those capable of conveying the whimsy and subtlety of the dramatic phenomenon of art cinema.

The drama art, including its recorded history, has its source in the heroic epic and the ancient Greek theater with its outstanding works. According to the prominent philosopher of antiquity Aristotle, the artist shows the real world of humanity, where the imitation of events and natural collisions of life situations is a reflection of the universe and cosmic dramas of life in general. Since the event happens in life, but it is not essential either for the fate of people or for the course of world history, it does not matter for dramas.

The key principle for the definition of the theory of Drama is the concept of conflict. Conflict from the Latin *conflictus* means *clash* (Kuzmenko, 2012, p.15).

Referring to the notable synthesizer of philosophical ideas, Georg Hegel, researchers A. Hirnyk and V. Rezanenko claim:

“We find an attempt to define this only in Hegel. In *Aesthetics* Hegel treats conflict as a synonym for collision, which he defines as a differentiation of a situation that “creates opposites, obstacles, complications, and disturbances”. “The collision is such a change of the harmonious state,

which, in turn, must be changed”. The tradition to consider the conflict in a work of art as a contradiction, the unfolding and resolution of which gives the plot sharpness, originates from Hegel. At the same time, in other works of this author (*Phenomenology of Spirit, Science of Logic*) the use of conflict as a synonym for contradiction is preserved. (Hirnyk and Rezanenko, 2012, p.38)

This is why prominent filmmakers sometimes reveal an excessive structure of the primary conflict, which can now be an intrinsic part of a personal event, a piece-by-piece experience. There is also an opinion that conflict is a certain life dispute: the inconsistency of some interests, desires, feelings, views on life, prevailing morality, social order, and political ideals about others. Such an explanation is relevant for film theory because it takes into account the difference between written and audiovisual art.

As a literary work can be reduced to a fiery description of conjectures, fantasies, and musings, and thereby have additional ways and means to influence the reader's attitude, on his emotional state and the level of sympathy or antipathy, sympathy or rejection of the story presented, its characters and the ideological component of the story, the film does not have this ability.

The connection of time and peculiarities of visual information perception, different levels of emotional and intellectual preparation of the viewer, his mood, and even the social atmosphere act as harsh censors in the selection of ways of working with the film idea on the level of its implementation. The limited time with the primary need for all-embracing attention is the principle value, which makes it necessary to create a storyline of conflict

in the very dynamic changes of circumstances, actions, and pictures. "The spirit – in any form – physical, psychological, dramatic, informational – in general forms the basis of cinematographic and televisual action" (Desiatnyk, 7, p.141).

And the more difficult and tense, quick and grotesque is the tempo of this change, the more it is possible to retain the viewer's attention. Any accumulation of facts by itself does not become a monstrous thing, which is forced to keep the situation, to abandon other matters and for any price trying to stay behind the screen. To break up the important details from the busy, to find the provocateurs of the perception, which will make the secret, indefinitely, to select the very decor, the background, the selection of scenes, distinguish the foreground from the background – all this and a lot of other details need to be approached by the playwright through the prism of a very clear notion of the first and second rows of plot collisions, to make a fine line of intelligent analysis of the leading ideas.

It should be noted that the main feature of visual art is to depict the dynamics of action and change is necessary not only to tell the story plot history but also to reflect the light of an individuated life, the perspective of the self-awareness of the characters. That is, to give a lot of people, which inherently have no physical appearance, such a visual intonation, which can give an ideal world of another person as their own, their own. So that the viewer does not even notice when he or she crosses the line between what he or she sees and what his or her mind perceives. So that his emotions would tell him that everything he perceives is happening in reality and with him personally.

The illustration of the peculiar psychological transformation, which takes place

in the inner world of human beings, but is presented to us by the concatenation of specific events, is very illuminating for the main antipode of the hero, whose image is so skillfully depicted on the screen by Hoakin Fenix, who played the Joker in one of the films. Although the viewer is gradually shown the grim reality of his hypnotized microcosm with picturesque images of the tragic and oppressed perception of the hero of his personality and his perception of the world in general, It also depicts the hopeless benevolence of the close relationship, through which he is unable to achieve a sympathetic connection to society. The playwright demonstrates the main factor that makes him cross the boundaries of socially permissible by the act of the inverse response to the asocial protest. The fact that the Joker was given a gun by his colleague at work. From this moment the conflict acquires a real body – the viewer is attached to the dilemma, which became the Joker the boundary, behind it the struggle between good and evil, between the perception of themselves as a victim or the overcoming of the interval and the recognition of the role of the cat.

Thus, a particular subject is always the basis of a dramatic conflict. From this, the conflict expands not only as a species but also as a moral problem, and emotional pressure, which the viewer is forced to bear together with the actors. This moment of the personal and social collision is grotesquely followed by scenes of mass pogroms and protests – in a traumatic society, the ruination of the individual always entails the ruination of the entire system. But to bring to the screen the individual prism of one's dissipation, into which a person falls under the pressure of a painful state, to combine this cacophony of alleged madness

with the noise of the streets as if they were not made of stone, but of living bodies sprinkled with flour on the table, is an example of an exquisite director's handwriting. A filmmaker who not only saw the tragedy but also managed to show it.

There are no faceless heroes or conflict-free themes for effective drama. Not only evil but also good appears contradictory. Therefore, the image of an anti-hero acts as a significant lever of this intellectual confrontation. What makes the antagonist the opposition to the benevolent and social is precisely what becomes the lever that causes the movement of the plot and what accumulates the attention of the viewer.

The anti-hero is determined to ruin both the external and the internal worlds. But he is certainly suffering, even more than the hero, who is often confident in his path. Whether it's the pain of hurt self-love or a challenge of self-confidence – everything goes beyond the screen and is isolated in the soul of the viewer. The anti-hero is always the protagonist of his own unique and complex philosophy, an oracle of an incomplete state of being, with a powerful appeal to the audience's attention, to their sympathy and sympathy, which would have a real power to renew the damage done by people themselves to their souls: faith, hope, and love. The anti-hero is never simple or single-hearted, he is woven of oppositions, and he is in himself the embodiment of the idea of conflict, of the species, of the drama.

The dual nature of his image appears to be the main draw of the anti-hero since for the sake of realizing his personality in society he is forced to combine destructive ambitions as well as common people's needs in an excessive way. The antihero's moral structure, traumatized

by his excessive self-love, allows him to break people's norms and results in the transformation of the recognized axiological systems, sometimes into a full society. The anti-hero always has a sad, negatively colored history, which gives him a kind of indulgence in immoral methods, rejecting the ideas of the past and devaluing morals.

In the context of cinema dramaturgy, this expression of human character allows us to show the richness and ambiguity of the character, because the negative manifestations of his personality are based on the system twisted by the negative experience, which allows the social norm to be violated, resulting in chaos and ruin not only in his world but also in the tragedy of others. However, despite the negative manifestations, the anti-hero preserves his or her general human qualities, which are expressed in the need to realize and achieve a certain social status. Moreover, being based on the capacity for empathy and acquiring the image of a person of interest, he shows very clearly the pull of his suffering, which madly causes pity, sums, and a certain level of solidary sympathy among the witnesses of these transformations. Thus, in the field of vision of the viewer, there is a conflict between the author's view of an individual, and a piecemeal and socially recognized, perception of reality.

Along with the violation of social taboos, one of the most important elements of activation of the viewers' attention is the acceptance of tameness. When the action is deprived of the viewer's understanding is presented in the form of a lack of information about what is happening, or a lack of intelligible understanding of the link between the events, encouraging the desire of the viewer to know and

understand what is coming. And thus, it reaches the main goal of the dramatic creation – capturing the attention and desire to follow further.

In general, for a cursory glance, without going into detail, it is important to note that the art of drama builds its monumental institution for the principle of throwing away the busy without losing the main.

Therefore, consistently and inevitably, it is based on four pairs of structural elements:

- 1) character – characters;
- 2) action – conflict;
- 3) plot – history;
- 4) plot – composition.

None of the elements here is occupied, but they are, on the contrary, irreplaceable. But the axiom is that the first movable element, without which dramaturgy as a creation of art of creation loses any sense, is the viewer, the person, the very “third element”, by analogy with the famous film by Luc Besson. This is what the best dramaturgy should be based on. And in this regard, modern dramaturgy follows the ancient tradition of dramas.

That is why we emphasize that cinema dramaturgy means the way of organizing the material and methods of stimulating the viewer's interest (i.e. constant support of attention), as well as the methods that trigger the viewer's emotionality and empathy.

Even the modern technique of dramatization (a term that emerged in the late 1950s), which consists in abandoning dramatic construction and the tendency to chronicle, often even at the cost of depriving the heroes of character and truly expressive traits, preferring a post-Western worldview and subjectivism, still aims to achieve tension and hold the viewer's attention. It should be noted that this strategy mostly achieves its goal.

This is how the popularity of Latin American series with their fairy-tale and primitive scripted plots is built. They achieved the main goal, because the viewer, immersed in everyday troubles, is more likely to fall under the spell of unreal, literally fantastic sensuality because it comes from his desire to be freed from insignificant reality.

Belief in the transformation of villains into do-gooders, belief in the charismatic power of those who united in the fight against injustice, belief in the happy fate of Cinderella, even if maid up and taken in the image of a twentieth-century maiden, and the same iconic desire to see realistic depictions of the idealistic picture of freedom-loving existence – all this gives the playwright a great advantage. All he has to do is to use the desire for what he wants in a sophisticated way, and the viewer will perceive any impossibility as the fairest vision in the world.

And this, perhaps, is the future of action cinema – to move in the direction of a fantasy reality, piecemeal, imaginary people, created living ists or chimeras or transformers, leaving one thing unchanged – a dramatic conflict, presented by vivid pictures by artists of the will.

## Conclusions

Summarizing the above, we can conclude that the dramatic conflict in the art of fiction cinema is not only one of the prerequisites and the primary component of the theory of cinema. It, as the only category of the universal dimension of humanity's existence and the immanent representation of the world's existence as a whole, has always been the very matter, the basis, the material, and the mirror on this material, which is only able to fill any artist's idea with the full force of the liv-

ing environment. And only thanks to the careful implementation of this framework by qualified professionals, the world of cinema can keep in touch with the world of people during their lifetime, in a timely, grandiose and bankruptcy-free manner, both economically and morally.

The fundamental difference between film collision and literary description is that in the film there is no time and unnecessary ties to the disputes or fanta-

sies of the characters, which would help the viewer to better understand the author's and characters' intentions. Drama in cinema exists only due to the continuous collisions of events, mishaps, and imperceptible interweaving of the author's thoughts, firstly, in dialogues, monologues, and anonymous or the public voice of the author, and secondly, due to the skillful artistic design of the video sequence for the sake of emotional impact.

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## ПРОЯВИ ДРАМАТУРГІЇ В ІГРОВОМУ КІНО

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### Анотація

**Мета дослідження** – дослідити прояви драматургії в ігровому кіно, розглянути драматургію та конфліктність як основні аспекти ігрового кіно для формування інтересу в глядачів. **Методологія дослідження** базується на використанні аналітичного і системного методів (для осмислення основних принципів конфлікту внаслідок опрацювання теоретичного матеріалу та аналізу специфіки його інтерпретації в художній структурі фільму, визначення його місця у побудові кінотвору); методу теоретичного узагальнення (для підбиття підсумків щодо прояву драматургії в ігровому кіно та його ролі у формуванні інтересу в глядачів). **Наукова новизна.** Сучасна кіноіндустрія побудована на різноманітних історіях, в основу яких закладено драматизм сюжету, що будується на конфліктності (конфлікт між народами, країнами, світами). Опрацьовано сучасну літературу, зокрема українських авторів, що дало змогу дійти висновків щодо зацікавленості окресленою тематикою в контексті вітчизняної теоретичної думки. **Висновки.** Драматургія в ігровому кіно – це спосіб організації матеріалу та прийоми динаміки глядацького інтересу. Драматургія, побудована відповідно до сучасних потреб глядача, формує успіх і високий рейтинг ігрового кіно. Внаслідок аналізу теоретичних джерел та розгляду окремих зразків кінематографічного мистецтва можна зробити висновки щодо принципових відмінностей у побудові колізії екранного видовища з літературним твором. Завдяки цьому вдалось окреслити специфічні засоби, за допомогою яких режисер чи драматург кіноіндустрії може досягти поставленої мети.

**Ключові слова:** драматургія; ігрове кіно; конфлікт; драматургія в кіно; драматичний конфлікт; звукова драматургія; кіноіндустрія