DRAMATURGY AS A CINEMATOGRAPHER'S TOOL FOR REPRESENTING REALITY AND SIMULATING AUDIENCE PERCEPTION

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Abstract

The purpose of the article. To analyse the role of drama in cinema and how it helps to create reality on the screen, convey deep feelings, and influence the audience's perception. Determine how technical means are used to create an emotional connection with the audience and how realism in cinematography is achieved through storylines and conflicts. **Research methodology.** The following methods were used: theoretical – analysis of television films and information sources; empirical – systematisation of one's own experience in short dramatic films; generalising – the impact of drama on cinema; and determining the interdependence of its mechanisms in modelling audience perception. **Scientific novelty.** For the first time, the key aspects of drama in the context of influence on cinematography were analysed. A detailed analysis of the interdependence of these mechanisms in the modelling of audience perception was carried out; with the help of a theoretical analysis of television films, cinematography tools were determined, influencing the reflection of reality and the formation of one's vision. A comparative study of dramaturgical approaches between cinema and other art forms (theatre, literature) was conducted. Classical aspects of the conflict are reinterpreted in light of modern technologies or societal changes. **Conclusions.** In the article, the key mechanisms of drama are revealed. With the help of the analysis of television films, its function in the cinema has been established. Elaborate tools that reflect reality in art and model audience perception. The role of the structural elements of drama in creating realism to the reflection and modification of reality has been objectively proven. The evolution of cinematography with the development of new technologies and changes in viewing habits is studied.

Formulation of the problem

Today, the world's cinematography is sufficiently developed. Those films remain popular, in which the viewer forms his perception and reflection of reality through contradictions. However, in ordinary life, contradictory situations create specific problems. For dramaturgy, it is essential to be precisely interested in the reflection of an acute conflict. This is the main task of the artist – to aggravate the situation, to strengthen it precisely to get the desired result.

The ability to interact with the audience through the plot, dialogues, images, and conflict makes the emotional experience a key cinematography tool in depicting reality and modelling audience perception. The harmonious combination of these components creates a powerful mechanism of influence. Thanks to the main elements of the dramaturgy, the film is perceived as more than just a moving picture. She is inspired by life's realities, feelings and emotions. That is why it is essential to consider dramaturgy as a key cinematography tool.

Every day, people try to avoid conflict situations. And playwrights, on the contrary, constantly use it to excite, impress and forever remain in the hearts of the audience.

Analysis of recent research and publications

The ancient Greek poet and philosopher Sofokl (1989) revealed the inner world of a person, his aspirations, actions, readiness and ability to be responsible for them, to agree with social and divine attitudes. Dramaturgy in his works is manifested through dialogues, monologues, chorus and conflicts between characters. This is where our research begins.

French film critic and theorist A. Bazin (2004) pointed out the photographic nature of cinema and discussed the importance of realism in cinema in various aspects. The connection between cinema and theatre and painting was demonstrated in their works by O. Bezruchko, G. Pogrebnyak, N. Korableva, S. Oborska and H. Chmil (2024) and O. Bezruchko, I. Gavran, N. Korableva, S. Oborska and H. Chmil (2024).

In her works, N. Donchenko (2016) proved that the logical sequence of actions and dialogues determines how the viewer perceives the plot and substantiates the significance of the script. The semiotic concept in audiovisual art was studied by R. Shyrman, S. Kotliar and A. Suprun-Zhyvodrova (2018).

The features of the embodiment of the director's idea in modern audiovisual art were studied by H. Chmil and M. Vitoshkin (2024). Ideological concepts in screen arts were studied by O. Bezruchko, I. Gavran, O. Hrabarchuk, N. Kostiuk, H. Kot (2020) and I. Gavran, O. Levchenko, O. Pasichnyk (2021).

Bondarets, V. Humenchuk and V. Petryk (2024) were engaged in scientific research on combining visual art and musical expressiveness. The interaction of screen art and science was studied by O. Bezruchko and O. Fedorova (2024).

D. Huron (2006) described the use of means of influence on the emotional flow of the viewer in his book. The phenomenon of homo villicus in cinema was described in detail by H. Chmil, N. Korablova, O. Bezruchko (2024) and H. Chmil, N. Korablova O. Bezruchko and N. Zhukova (2024). Visual practices of human creativity in postmodern screen culture were described by I. Gavran, S. Stoian, M. Rohozha, I. Vilchynska, and H. Pletsan (2023).

РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

Вісник Київського національного університету культури і мистецтв.
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The transformation of the genre system of cinematography was studied by scientist V. Demeshchenko (2023). O. Bezruchko (2024) described Kh. Batalina's thorough research into children's images in works of audiovisual art in the horror genre. The researcher of cinematographic genres, O. Moskalenko-Vysotska (2020), proved that due to genre, films acquire a special type of artistic form and drama.

The evolution of the cinema genre, the change and acquisition of new forms and means of artistic expression were meaningfully revealed by scientists Z. Alforova (2020), Z. Alforova, S. Marchenko, Y. Shevchuk, S. Kotlyar, and S. Honcharuk (2021).

The purpose of the article. To study the indicated problems, it is necessary to analyse the key aspects of drama through which it models the audience's perception, to determine their direct influence on the reflection of reality, and to establish the role of conflict in modelling the cognition of reality. It is essential to prove that dramaturgy is a powerful tool that allows you to create impressive films without time or space – they are meant to live for centuries.

The main research material

The ancient Greek poet Sofokl claimed that "drama is a way to feel the soul and touch the essence of being" (Pidlisna, 2004, p.13). It was he who changed the ancient stage production, and to be more precise, improved dramatic actions and demonstrated in his works the confrontation of heroes with internal conflicts. Sofokl transformed tragedy from a lyrical work into his drama. This makes the characters more realistic and engaging for the audience, and the author's style is unique.

A clear example of creating a conflict to model audience perception is the tragedy "Antigone". Dramaturgy in the works of Sofokl manifests itself precisely through dialogues, monologues, chorus and conflicts between characters. Its climax occurs in the scenes of the conflict between Antigone and Creon, where the girl defends her right to bury her brother according to the laws of the gods while the Theban king stands on the side of state laws. Antigone's monologues convey deep feelings and moral contradictions: "I will consider it a good thing to die early... therefore, I do not see anything sad in this fate for myself, but if I had left my mother's son unburied, it would have been sadder, for I do not mourn death" (Sofokl, 1989, p.16). The chorus in the tragedy comments on the characters' actions, reflecting public opinion and deepening the dramatic tension. He often reflects on God's laws, fate and justice: "Zeus, your authority and power cannot be overcome by human audacity, nor by the power of sleep, nor by the unchanging and tireless course of the divine moons (Sofokl, 1989, p.23). Dramaturgy is also revealed through the fate of Haemon, son of Creon, who commits suicide due to the death of his bride Antigone. This strengthens the tragedy and shows the consequences of the king's cruelty and stubbornness: "No, it won't be like that, and don't expect it, not only will she not die before my eyes, but you won't see me anymore!" (Sofokl, 1989, p.27). All these elements demonstrate Sofokl' skill in creating tension, revealing internal conflicts and conveying the characters' tragic fate. Thus, it reflects the reality of the storyline and improves the audience's perception.

So, the statement that drama, first, is a vivid reflection of reality originates in the distant era of Antiquity, when there was no such art as cinema. However, the mechanism of influence on the audi-

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ence's perception was already emerging. And it was the cinematography that later masterfully revealed and diversified it.

In the 21st century, drama influences the reflection of reality and human perception. In ordinary life, people face conflict situations daily and try to avoid them. This is a regularity. In cinematography, on the contrary, it is a conflict that makes drama a key tool in modelling audience perception. Scientists K. Hrubych and A. Hychka (2020, p.22) emphasise this in their study "Dramatic conflict: action-counteraction". The birth of contradictions occurs due to the impact of the key mechanisms of drama on the cinematography: "The strongest possible conflict between the characters must be born on the screen. The more complicated the situation, the more the audience will want to watch the events".

Firstly, by creating a sense of realism. Dramaturgy helps to shape it even in a fictional world. As in a literary work, this is achieved through a realistic scenario, characters, dialogues and events that reflect life situations and emotions.

Realism in cinema creates a sense of vitality and authenticity. Scientific studies prove that it helps the viewer to feel and empathise more deeply with the events on the screen. The famous French film critic A. Bazin provided the theoretical basis for the "new cinema" of the 1950s and 1960s. A collection of his articles, "What is cinema?" (2004), demonstrates the connection of cinematography with theatre and painting, strengthens the social aspect in films, and draws attention to neorealism and the aesthetics of reality. A. Bazin discusses the importance of realism in cinema and its ability to reflect reality. He sees films as art that can capture real life using techniques such as framing and depth of focus. That is why A. Bazin is considered the founder of the ontological principle in cinema. Recognising its original property, the theorist points to the photographic nature of motion pictures. A. Bazin (2004, p.137) believed that the automatism of the photographic image led to a complete revolution in the psychology of the visible image. His definition of the essence of cinema is close to equating the film image with reality: "Only a lens can give us such an image of an object, which can release from the depths of our subconscious the repressed need to replace the object not even with a copy, but with this object itself, but freed from the power of derivative circumstances."

For A. Bazin, the following point was essential: the technique should preserve the depicted nature's uncertainty and richness of meaning. His theory contributed to the development of realistic tendencies in cinema.

Reflecting on the evolution of film language and its change with the advent of sound, A. Bazin (2004, p.174) states that "the values of silent cinema are also preserved in sound cinema, they do not differ radically, however, from the very beginning there was an opposition of two tendencies – one of them is demonstrated by directors who believe in imagery, the other by those who believe in reality".

The following important aspect that makes a movie exciting and memorable is the very structure of the script. And at this moment, drama plays an important role. It helps define the film's structure, including individual scenes, plot twists, and the development of events and characters. In turn, the logical sequence of actions and dialogues determines how the viewer perceives the plot.

N. Donchenko (2016, p.176) was engaged in the research into this issue. In her work "The creative process of writing

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a literary scenario of various theatrical forms", she proves that the script's structure conceptually determines the schematic and sequential development of the action and ensures the success of any stage work. In her work, the scientist emphasises that the script is a dramatic structure that determines the content, form, genre and stylistic solution of the stage work: "It is a detailed description of the verbal action based on which the future stage work is created".

The script's structure, especially in cinematography, reflects professional dramaturgy's primary laws and principles. Therefore, the author must possess various skills and abilities to master his creation.

Dramaturgy helps directors and actors to understand the emotional background of story scenes correctly. It determines when to use tension, sound effects, and visual symbols. All of this creates a specific emotional context for the work. The appropriate choice of dramaturgy techniques directly affects the audience's perception.

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Bondarets, V. Humenchuk and V. Petryk (2024, p.80) were engaged in scientific research on the combination of visual art and musical expressiveness when sound and image work together, creating a vast space for the emotional experiences of the viewer. The conclusions are presented in the article "Harmony and dissonance: an analysis of the use of musical accompaniment to enhance emotional impact in modern cinema". The authors prove that music in movies affects the feelings and emotional state of the viewer and feels the emotional tension of the characters: "Creating a musical accompaniment for a movie is a sophisticated art that requires not only compositional talent but also a deep understanding of visual content and its emotional impact on the viewer".

D. Huron (2006, p.44), in the book "Sweet Anticipation: Music and the Psychology of Expectation" also notes that in the cinema, composers and directors use music to subtly control the emotional flow of the viewer, "often resorting to subtle musical turns to direct or change the emotional resonance of the scene". The sound engineer must create a new sound by combining various technological techniques and realistic sounds. This principle is revealed in the scientific work of V. Skurativskyi and V. Andriienko (2023, p.208), "Specifics of Sound Effects in Feature Films": "In order to effectively influence the perception of the audience, the sound engineer must have a refined ear, a developed taste, and also know well all the technological techniques for creating new sounds, ways of combining them with realistic sounds".

The emotional context of the film is enhanced by the creation of appropriate characters with whom one can empathise, feel frank sympathy or antipathy, and react to dramatic changes. This is the principle of audience perception modelling, which helps to understand how cinema affects viewers and what factors shape their reaction to a particular film.

Appropriate techniques are also used to create mood and atmosphere: lighting, colours, camera angles, and composition. Warm, soft light can cause a feeling of peace and comfort, and cold and harsh – tension and anxiety. Orange and pink create emotional warmth, while blue and purple represent distance and mystery (Bezruchko and Manuliak, 2019). The height and angle from which the scene is shot also affect the viewer's mood. A low angle can make a character more powerful, while a high angle can make one vulnerable.

All these mechanisms model the audience's perception and enhance the drama through visual means.

Playwriting often combines different styles, techniques and genres to create a new, unique experience for the audience. With the development of cinema, its genre system has been transformed. This topic was covered in detail by V. Demeshchenko (2023) in the article "Peculiarities of genre formation in 21st century cinematography". The scientist investigated the specifics of the formation of traditional film genres, considered the theoretical problems of the development of the genre, its transformation, and the formation of new hybrid forms, which is a logical and continuous process that continues and undergoes artistic and artistic influences in the 21st century: "There cannot be a single system of subordination of forms of thinking, and at the same time, when talking about the systematisation of genres, it is necessary to take into account their mobility, as one of the forms of artistic thinking".

Researcher of cinema genres O. Moskalenko-Vysotska (2020, p.298), in her work "Substitution of genre and style in the Ukrainian film adaptation", proves that due to genre, films, like other works of art, acquire a special type of artistic form that unfolds over time and actively affects the viewer: "Among other problems of transferring a work to another art form, problems of genre and style occupy a prominent place. This also applies to the problems of screened works. The peculiarity of their position lies in the lack of a unified approach among film practitioners and theorists in matters of genre and stylistic correspondence between the ratio of the film and the literary primary source".

Modern Ukrainian art is beyond time and space. Accordingly, the genre constantly evolves and takes on new forms. Z. Alforova (2020, p.215) proves this in the scientific study "New" Ukrainian cinema in the context of modern audiovisual art": "Cinematographic types, genres and artistic forms no longer have clear boundaries either, they rapidly hybridise, become procedural (which makes their structure close to computer games) and are increasingly abandoning their traditional means of artistic expression".

Conclusions

Dramaturgy plays a key role in forming a cinematographic work because it is through it that the organisation of the narrative structure takes place, which affects the audience's perception. Her techniques allow directors and screenwriters to focus on specific aspects of reality, forming a unique vision of events.

The use of drama in cinematography allows you to manipulate the emotions and attention of the viewer effectively. Through the composition of the plot, the construction of conflicts, the development of characters, and other elements, artists create the audience's perception, causing emotional and intellectual reactions.

Cinematography, based on the principles of drama, not only conveys reality but also interprets it. It helps to create various images that allow viewers to perceive familiar phenomena in a new way, subjecting them to a deep understanding.

In modern cinematography, there is a constant development and adaptation of dramaturgical techniques in accordance with changes in society and the improvement of technologies. This evolution contributes to the creation of new audiovisual forms, allowing us to model the audience's perception even more effectively and reflect life's complex realities.

Understanding drama as a tool of cinematography opens new possibilities

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for artists in the process of creating films. This allows a more conscious approach to creativity, considering the audience's needs and expectations, thereby contributing to the successful achievement of artistic and commercial goals.

Therefore, drama acts not only as a tool for creating an audiovisual work but also as a means of influencing the viewer. This is what allows cinematography to effectively reflect reality and shape the audience's perception of this reality.

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ДРАМАТУРГІЯ ЯК ІНСТРУМЕНТАРІЙ КІНЕМАТОГРАФА У ВІДОБРАЖЕННІ РЕАЛЬНОСТІ ТА МОДЕЛЮВАННІ ГЛЯДАЦЬКОГО СПРИЙНЯТТЯ

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Анотація

Мета дослідження – проаналізувати роль драматургії у кінематографі, зокрема в процесі створення реальності на екрані, передавання глибоких почуттів і впливу на сприйняття глядачів. Визначити особливості використання технічних засобів для створення емоційного зв'язку з аудиторією, а також дослідити можливості сюжетних ліній і конфліктів у досягненні реалістичності в кінематографічному мистецтві. **Методологія дослідження.** У статті застосовано такі методи: теоретичний – для аналізу телевізійних фільмів, інформаційних джерел; емпіричний – для систематизації власного досвіду в короткометражних кінофільмах драматичного характеру; узагальнення – для виявлення впливу драматургії на кінематограф у цілому, визначення взаємозалежності її механізмів у моделюванні глядацького сприйняття. **Наукова новизна.** Вперше проаналізовано ключові аспекти драматургії в контексті впливу на кінематограф, проведено детальний аналіз взаємозалежності цих механізмів у моделюванні глядацького сприйняття, за допомогою теоретичного аналізу телевізійних фільмів визначено інструменти кіномистецтва, які впливають на відображення реальності та формування власного бачення. Проведено порівняльний аналіз драматургічних підходів між кіно та іншими формами мистецтва (театром, літературою). Переосмислено класичні аспекти конфлікту в контексті сучасних технологій або змін у суспільстві. **Висновки.** У статті розкрито ключові механізми драматургії. За допомогою аналізу телевізійних фільмів встановлено її функцію в кінематографі. Детально опрацьовано інструменти, які відображають реальність у мистецтві та моделюють глядацьке сприйняття. Предметно доведено роль структурних елементів драматургії щодо створення реалістичності відображення та модифікації дійсності. Досліджено еволюцію кінематографа з огляду на розвиток нових технологій і зміни глядацьких звичок.
Ключові слова: аудіовізуальне мистецтво; драматургія; механізм; реальність; глядацьке сприйняття; конфлікт

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