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METHODOLOGICAL SPECIFICITY OF USING SOLO SCENES AS A DIRECTOR'S TOOL FOR CHARACTER NARRATION IN FICTION FILM

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Abstract

The purpose of this research is to determine the specificity of the director's use of the solo scene as a dramaturgical element in constructing character and subtext in fiction film; to ground the classification of this technique as a component of director's methodology; to differentiate between the concepts of "solo scene" and "interstitial scene" in the context of the narrative development in audiovisual works. **Research methodology.** The study employs the following methods: theoretical analysis (to review source materials on the chosen topic), terminological method (to define the key concepts of "solo scene" and "interstitial scene" within the scope of the research), comparative method (to illustrate differences in the use of dramaturgical tools in selected audiovisual and literary works), hypothetical method (to identify directorial instruments for narrating character through solo scenes), generalisation (to formulate conclusions). **Scientific novelty.** For the first time, specific narrative techniques used to construct character and subtext within solo scenes are identified. The manifestations of the protagonist in scenes of solitude are studied not as an aspect of the actor's work alone but as a meaningful director's statement, where the director serves as the carrier of the film's conceptual message. **Conclusions.** This study reveals the functional and dramaturgical differences between interstitial scenes and solo scenes within audiovisual works. It is shown that solo scenes, despite being written into the script and largely dependent on performance, function as a director's tool for narrating character. Based on examples from character-driven narrative films, this research identifies concrete means of expressing subtext through solo scenes: the character's solitary action, their existence within space, habit, point of view and atmospheric contrast.

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Statement of the problem

The creation and development of a character in feature film has long been a subject of interest within the international academic community, yet it has only recently begun to receive attention in Ukrainian academic discourse. Today, the dramaturgical technique of the solo scene is not widely employed in national filmmaking, as such moments are often categorised as “interstitial” and considered insignificant to the narrative. As a result, the potential of scenes in which the character is alone remains underutilized, leading to the frequent production of films featuring conventional, mask-like characters lacking personal traits, psychological depth, and credible human complexity, thereby narrowing the range of meanings the authors embody in their works.

One of the key means of approaching a holistic understanding of character is observing their behaviour both within social environment and alone. While instances of the first type are common in cinema (as the character’s interactions drive the narrative forward), moments of solitude are often overlooked, depriving the viewer of the opportunity to compare the character’s behavioural patterns across different contexts. However, solo scenes can provide such insight.

For directors seeking to integrate solitary moments into the broader narration of character, it is essential to understand their functions and specific applications within the audiovisual form. Such a necessity defines the relevance of the present study, whose results may be of practical value to authors of character-driven narrative films.

Recent research and publications analysis

A distinct definition of the concept of the character-driven film and its differences from the plot-driven film, as well as the fundamental principles of constructing such narratives, was formulated by A. Horton (1994) in the work “Writing the character-centered screenplay”.

Building upon A. Horton’s research, A. Khimich (2024) examined the phenomenon of subtext in fiction film and directorial techniques for its creation, and also introduced the term “solo scene” into Ukrainian academic discourse.

I. Gavran and V. Dombrovska (2019) explored unique human behaviour and embodiment as a tool for an actor to conduct a psychological analysis of their role. The character’s on-screen costumes were researched by O. Bezruchko, I. Gavran, N. Korablova, S. Oborska and H. Chmil (2024a); the sets of the audiovisual work were researched by O. Bezruchko, G. Pogrebniak, N. Korablova, S. Oborska and H. Chmil (2024b).

The principle of conflict and plot density in narrative, discussed by R. Shyrman and D. Berdnikov (2022), is complemented by the diametrically opposing view of V. Vitriv (2024), who in his article considers dedramatisation as a key author’s method for interpreting events and revealing character in film.

The multi-level communicative function of film from a semiotic perspective was examined by R. Barthes (1973), who focused on the elements enabling the author to convey meaning at different levels. The scientist’s works were later reconsidered by R. Shyrman, S. Kotliar, and A. Suprun-Zhyvodrova (2018); I. Gavran, S. Stoian, M. Rohozha, I. Vilchynska, K. Pletsan (2023); H. Chmil, N. Korablo-

va, O. Bezruchko (2024); H. Chmil, N. Korablova, O. Bezruchko, N. Zhukova (2024), who grounded the presence of cinematographic signs within the film and the principles of their interpretation by the viewer.

A. Sarris (2023) analysed the principles of the author's expression in audiovisual works, one of which is the viewer's active participation and intellectual engagement during viewing as a necessary condition for successful communication with the filmmaker. O. Bezruchko and O. Fedorova (2024) analyzed K. Nolan's film "Tenet".

Means of cinematic realization were further addressed by R. Spadoni (2020), who defined the concepts of atmosphere and style.

Purpose of this research. To study the stated issue, it is necessary to analyse the manifestations of character in both plot-driven and character-driven films, as well as their influence on narrative development in each case. This study aims to distinguish the concept of the solo scene from that of the interstitial scene and to demonstrate the importance of their use in achieving a full depiction of the character in feature film. Having substantiated the classification of solo scenes as a directorial instrument, the research seeks to identify specific methods of subtext narration through which the character's personality is revealed.

Main research material

Most scenes in narrative film typically depict interaction between characters: dialogue, confrontation, and active behavior. Through these events, the central intrigue and plot structure unfold, with the viewer observing an active protagonist pursuing a clear goal within a three-act structure full of obstacles. Such films

are defined by A. Khimich (2024, p.31) in his thesis "Subtext as a directorial tool in narrative cinema" as "plot-driven films". In these narratives, the key events constitute the fabula as the primary focus of both the audience and the author. In stories constructed upon functional characters, any information that does not contribute to advancing the plot is deemed superfluous.

For example, in the film *Heathers* (1988, directed by Michael Lehmann), all information about the protagonist, Veronica Sawyer, relates either to social status or romantic relationships – the central plot lines. Every scene contributes new information that propels the story forward. Even moments in which the protagonist is alone serve to develop the main intrigue by depicting reactions to prior events or proposing solutions related to the central conflict. Other solitary scenes are interstitial, functioning to establish atmosphere or to shift between locations.

In "Making a good script great", a screenwriter L. Seger (2011, p.139) states that a scene must "either move the story forward, reveal character, develop the idea, or build a visual image." In plot-driven films, moments of solitude tend to prioritize advancing the intrigue rather than revealing the character. Yet exceptions exist. In *Uptown Girls* (2003, directed by Boaz Yakin), the opening sequence depicting Molly Gunn preparing for her day reveals not only her financial situation but also her amiable nature. Although this scene adds little to the narrative arc, it nonetheless develops character before the plot unfolds; later solitary scenes primarily depict her reactions or transitions.

Thus, in plot-driven cinema, non-interactive scenes may reveal character during exposition, while later they primarily serve to develop the intrigue or function

as atmospheric interstitials. However, there are films in which dramaturgy – which R. Shyrman and D. Berdnikov (2022, p.204) in “Manifestations of Drama in Feature Films” describe as “the way of organizing the material and methods of stimulating the viewer's interest ... as well as the methods that trigger the viewer's emotionality and empathy.” – is constructed not through active conflict but through observation of the character in solitude. In such works, the protagonist's private moments reveal unexpected or non-plot-related dimensions of personality.

For instance, the film *A Coffee in Berlin* (Oh Boy, 2014, directed by Jan-Ole Gerster), when summarised, is about a young man, Niko Fischer, attempting to drink a cup of coffee. In a plot-driven version of this premise, every scene would contribute directly to this goal. Gerster, however, foregrounds character rather than action: the personality of Niko becomes the true locus of meaning, while the plot merely provides movement. This thought is supported by V. Vitriv (2024, p.185) who, studying this work in his article “The principle of dedramatisation in arthouse films as the director's approach to the interpretation of social reality” notes that in this film, the main plot does not influence the protagonist's development but forms a metaphorical image of his inner state. The principal transformation and development thus occur not within the plot but in the viewer's gradual comprehension of Fischer's character, which the author reveals through a series of peculiar situations. In this context, scenes in which the protagonist is alone become no less significant, as they expose another, previously unseen dimension of the character at moments when he is not influenced by his surroundings. That is why the film in-

cludes episodes where the protagonist is lost in thought (and the viewer can only speculate about the subject of his reflection), wanders aimlessly, or, for instance, tries to buy a ticket from a broken terminal – all of which emphasise not the immediate actions of Niko but the way how those actions unfold. The character does not simply “go to the train station”; he inexplicably picks up a stick (like a child), smokes along the way, and appears to remain in a continuous inner process of thought that the author never fully discloses, thereby compelling the viewer to look ever deeper into him.

Films like *A Coffee in Berlin*, in which a plausible and dynamic character forms the core of narrative structure, are defined by A. Horton (1994, p.2) in his work “Writing the character-centered screenplay” as character-centered. When viewing such films, the viewer's attention is drawn less to the protagonist's ultimate goal and more to the process itself, to the particular ways in which the individual portrayed in the story moves forward. Consequently, both the author's and the audience's focus is directed toward the character, and, according to A. Khimich (2024, p.81) the meaning of such films lies in understanding the person on the screen: their motives, their attitudes toward other characters, and so forth. A pertinent example is Krzysztof Kieślowski's *Three Colors: Blue* (1993), which tells a story of a woman coping with the loss of her family. The feeling of grief, which at first seems simple and comprehensible, becomes personified and increasingly complex as the film progresses, since Julie expresses it in various – sometimes entirely unexpected – ways. She undergoes transformation throughout the story without having any explicit goal along this path, and the nature of this transformation is,

without doubt, the central focus of the director's attention. Thus, by deciphering the protagonist on screen in a character-centered (or character-driven) film, the viewer approaches the author's intent, while the plot narrative itself performs merely a supporting function.

Similarly, such narrative principles also function in literature, e.g. in J.D. Salinger's (2025, p.57) novel *Franny and Zooey*. Referring to his work as a "prose home movie", the author implicitly suggests its affinity with cinema and employs techniques characteristic of audiovisual art throughout its composition. Much like character-driven films, the novel's protagonists lack a clearly articulated goal, relatively few external events occur, and Salinger (2025, p.202) reveals the central intrigue well before the climax. Still, over the course of the narrative, the reader becomes deeply immersed in the worldview of *Franny and Zooey Glass*, observes their internal transformation, and gradually comes to understand them – an effect which, according to A. Khimich (2024, p.30), constitutes the foundation of perceiving character-driven stories. The author achieves this through a variety of techniques. Some of them are unique to literature, such as extended introspective passages or sudden digressions from the main storyline that recount the lives of former inhabitants of the room *Zooey* enters, or, within an extensive footnote, retell the backstory of the entire *Glass* family that the reader "may care to know" (Salinger, 2025, p.62). Other techniques, however, possess broader dramaturgical potential: conveying emotional states through characters' actions or shifts in *mise-en-scène*, dramaturgical use of interior details, scenes in which characters are shown alone, slips of the tongue, or pauses in dialogue. According to the vi-

sion of A. Khimich (2024, p.120), subtextual visual and verbal forms constitute an effective directorial tool for constructing and presenting a complex human character. Therefore, the examples above are entirely applicable to audiovisual art when analysing character-driven storytelling.

Similarly to *Franny and Zooey*, works such as *Three Colors: Blue* or *A Coffee in Berlin (Oh Boy)* may lack a chain of strongly intrigue-driven actions and reactions on the part of their protagonists, yet they nonetheless sustain the viewer's attention through a different mode of communication. These films convey their central themes, meanings, and ideas not directly but through sets of hints whose significance is revealed gradually and across multiple interpretive levels. In this way, the viewer's perception of the on-screen character resembles the process of decoding a message. The filmic narrative becomes a system of cinematic signs which, according to the article "Semiotics of cinema" by R. Shyrman, S. Kotliar, and A. Suprun-Zhyvodrova (2018, p.84), carry both rational and emotional weight and are interpreted by the viewer depending on their knowledge, cultural background, and temporal context. Discussions of understanding and decoding character often refer to psychoanalytic approaches (Horton, 1994, p.5), which, as O. Briukhovetska (2003, p.45) argues in "Why Psychoanalysis?", operate within seemingly ordinary and familiar processes. This mode of studying a character on screen enables the author to infuse actions and speech with secondary meaning, adding subtext that reveals aspects of the character's inner world. In auteur cinema, according to A. Khimich (2024, p.12), subtext becomes the key sense-forming instrument, and its understanding and interpretation

occurs in co-authorship with the viewer. Consequently, certain subtext must be employed with a clear awareness of its dramaturgical function. Khimich (2024, p.82) refers to this subtext as a manifestation of the character's inner essence.

Among subtextual forms, A. Khimich (2024, p.123) also identifies "portraying the character alone with themselves" – solo scenes. A character in solitude may reveal themselves in unexpected ways, because according to the researcher, in relationships with others, a character depends on the person opposite them, plays along, adjusts. Emphasising the significance of solo scenes, the author notes a common misconception in which they are mistakenly equated with interstitial scenes, meaning scenes that merely indicate a change of location or serve atmospheric purposes. These claims are only partially accurate. First, "atmosphere", according to R. Spadoni (2020, p.53) in "What is Film Atmosphere?", is present everywhere in cinema, and there is no component of a film that does not contribute to it; it is what prevents the film from being torn apart by the centrifugal force of its own heterogeneity (Spadoni, 2020, p.55). This definition aligns with the principle of character-driven narration, in which narrative progression arises not from a linear intrigue but from multi-layered revelation of character, often independent of plot. Second, solo scenes, like interstitial ones, may depict the character moving from one location to another. E.g., in *Causeway* (2022), directed by Lila Neugebauer, the viewer repeatedly observes the protagonist traveling alone from place to place. However, and this marks the essential difference between solo and interstitial scenes, the director's focus is on something entirely different: not on spatial movement or atmosphere but on

the character herself. This is particularly evident in the opening episode, in which Lynsey – a veteran injured in Afghanistan – returns to her family home. In a plot-driven film, this journey would likely be reduced to a short sequence consisting of several shots establishing the act of returning home. In *Causeway*, however, the director's attention is concentrated directly on the protagonist's inner experience. Through a sequence of solo scenes and Lynsey's manner of existing within her new, civilian surroundings, the viewer perceives not only her difficulties with reintegration into society but also her relationship with her mother (the heroine expects to be met, yet does not appear surprised when she is not) and her estrangement from home. These solitary moments and the heroine's actions do not convey any specific information essential to the plot (details about her relationship with her mother and her alienation from her hometown are revealed later through dialogue). Instead, the director articulates the film's narrative tone – its atmosphere (Spadoni, 2020, p.51) – and the complexity of Lynsey's character. Thus, solo scenes by their nature do not show meaning; they allow the viewer to see, or fail to see, the subtext on their own.

As a result, such a technique, through its ability to reveal character, possesses significant expressive potential (Khimich, 2024, p.113). However, the conscious distinction between plot-driven and character-driven films is essential for determining whether its use is appropriate in a given narrative – and consequently, for its effective application by the director. As demonstrated above, in plot-driven films solo scenes serve purely expository purposes: they introduce the character and establish certain expectations for the audience. Beyond this introductory stage,

they become unnecessary, as the character's function is to move the plot forward. Each of their appearances must therefore advance the central intrigue of the film. Consequently, moments in which a character is shown alone perform a utilitarian function – they display reaction, indicate spatial transition, or convey the general atmosphere of the film (often between two active, eventful scenes). In contrast, in character-driven cinema, solo scenes are a necessary component for depicting the protagonist's individuality and their genuine, unperformed self – one that is not influenced by society. As M. Travis (2011, p.301) argues in "Directing feature films: the creative collaboration between directors, writers, and actors", auteur cinema and independent film operate on the assumption that it is the character who carries the meaning of the story. Consequently, every means of character expression is potentially significant, and solo scenes are no exception.

When analysing auteur cinema, it is important to note that in most such cases the film functions as an expression of a particular thought or idea, conveying a specific conceptual meaning. In his work "Notes on Auteur Theory", A. Sarris (2023) refers to this as the film's "inner meaning" and explains it as something that is extrapolated from the tension that arises between the material and the individuality of the director. Thus, the meaning embodied in the film constitutes the author's reflection – a kind of conclusion drawn specifically by the director on the basis of the textual material, often expanding or narrowing what is written in the script, or altering emphasis when working with the storytelling camera and storytelling actors. For instance, in Martin Scorsese's *Taxi Driver* (1976), the well-known scene in which the protagonist, Travis Bickle, talks to himself in the mirror

is described in P. Schrader's (1976, pp.62-63) script merely as a set of mechanical movements and general directions for the character's actions as he prepares to "wash all this scum off the streets". Yet, in the filmed version, the viewer witnesses the protagonist's precarious psychological state and his self-performance before the mirror, made possible through the director's guidance. In directing the solo scene, Scorsese told Robert De Niro that Travis is like a child playing with his guns and talking to himself (Biskind, 2011, p.300).

Through the director's interpretation of the script source, a concrete manifestation of the character is created, one which becomes, to some extent, a key to understanding the protagonist's personality. This interaction partially realises the working principle that I. Gavran and V. Dombrovska (2019, p.11), in the article "To the question of M. Chekhov methodology in the creation of contemporary drama film work", describe as an essential feature of acting: the products of the actor's imagination are realized in action, acquiring concreteness through expressive deeds. However, it is the director who guides these imaginings toward the creation of a persona capable of carrying the film's meaning. Therefore, in character-driven cinema, even though solo scenes may be scripted and depend significantly on the actor's performance, they function as a directorial instrument for conveying the subtext of the narrative.

In spite of their significance and narrative potential, the methodology for using solo scenes and the specific means of revealing character within them have not yet been clearly defined. Although A. Khimich (2024, p.113) introduces this concept into Ukrainian academic discourse and mentions its "strong subtextual potential", he does not isolate particular

structural elements through which the hero's personality can be revealed from an unexpected angle. This research gap prevents the meaningful application of solo scenes in character-driven cinema and, consequently, narrows the range of themes and ideas that can be articulated in audiovisual works.

Based on observations and examples from the aforementioned films, the study proposes a hypothesis regarding specific techniques through which the director reveals a character in solo scenes. This hypothesis is grounded in the belief that conveying the subtextual content of such moments is possible only when the communicative function of the scene is consciously understood and made readable to the viewer. According to R. Barthes (1973, p.46) in "The Third Meaning: Notes on Some of Eisenstein's Stills", every image carries three levels of meaning: informational (external circumstances, the character, and concrete actions), symbolic (what is perceived through double determination, the "surface meaning"), and filmic (a deeper meaning that prompts interpretive inquiry). The third meaning, which cannot be put into words (Barthes, 1973, p.50), may be associated with Sarris's (2023) "inner meaning" and, in the case of solo scenes that depict the character's isolated existence, with subtext. Therefore, the components of a solo scene must operate as signs that communicate with the viewer on multiple levels, enabling the recognition of a particular manifestation of the character and of the meaning they embody.

Drawing from character-driven films, the following directorial techniques for revealing character in a solo scene can be identified: the character's solitary action, their existence within space, habit, point of view and atmospheric contrast. E.g.,

returning to *Three Colors: Blue*, one may note the specific solitary action through which Julie's inner state is revealed most powerfully – during the solo scene of her departure (or escape) from her family estate. After spending the night with her husband's colleague, she gently bids him farewell and leaves. However, when alone, Julie walks along a stone wall and deliberately rubs her hands against it until they bleed. This concise action shows the viewer that the romantic comedy note (a night with another man) did not work; the heroine experiences such overwhelming emotional pain that she seeks to drown it with physical pain. This scene serves as one of the first clear revelations of the destructive nature of grief with which she struggles throughout the film.

The same film provides an example of another technique as showing the character's existence within space. Observing a character within an environment allows the viewer to understand not only their emotional state but also their mannerisms and ways of interacting with the world of objects. For instance, the solo scene in which Julie first enters her new apartment is filled with a sense of hope for a lighter future: she does not inspect the rooms but quickly glances through them and exhales in relief, accepting the change. Immediately afterward, she hangs a decoration (the only item she brought from her old home). On the symbolic level (in Barthes's sense), this may express the weight of her past, but on the subtextual level it reflects her refusal to let go of her sorrow. Equally meaningful is the short film *Tuesday* (2015) by Charlotte Wells. Through a sequence of solo scenes in which Allie spends time in her late father's house, the viewer understands her internal conflict (her father has died, yet she continues to visit him every Tuesday as before).

This example also highlights another directorial technique: character habit as a means of revealing personality. In Tuesday, Allie's habit becomes a principled act – an embodied declaration of love for her father. Justifying habit as a visual subtextual form, A. Khimich (2024, p.113) gives a precise example from Wim Wenders' *Perfect Days* (2023), noting that the subtext of Hirayama is revealed not in the habits themselves but in understanding why he has created them for himself, and how important they are to him.

The character's point of view also serves as an effective tool for conveying character, since the object of their attention may carry information about the character's emotional state, worldview, or even convey aspects of their thought process. For instance, in *Taxi Driver*, Travis (2011), in numerous solo scenes inside the cab, sees only the "scum" in the streets outside his window – scum he believes he must purge from the city. Julie in *Three Colors: Blue* decides to remove music from her life; however, when alone in a café, she nevertheless finds herself transfixed by a street flutist performing a melody she recognizes. In both cases, these directorial solutions in the solo scenes draw the viewer closer to understanding the protagonist and their "inner meaning".

The contrast of atmospheres is another subtextual form, articulated by A. Khimich (2024, p.111): "a character may exist in their own atmosphere that stands in contrast and counterpoint to the external one". Existing within a wider set of circumstances and maintaining relationships with society, the character partially adapts to the demands of their environment. When alone, however, they are able to stop "filtering" their expressions and

can act freely. According to R. Spadoni (2020, p.53), it is the character's emotions that are capable of "distilling" the film's atmosphere; therefore, by drawing closer to the protagonist's feelings in a character-driven film, the viewer can also approach the tone of the narrative and its meaning. This technique of atmospheric contrast is used, for example, by Jan-Ole Gerster in *A Coffee in Berlin* (*Oh Boy*). In the solo scene composed of two silent close-ups of Niko, the film presents the character, who previously was shown simply going about his ordinary activities, now in a moment of quiet and calm. Up to this point, the protagonist's journey has been accented by non-diegetic jazz music, yet in this solo scene, the viewer hears only the sounds present in the space (the noise of the city, the neighbors' movements) and observes the unhurried process of reflection visible in his eyes. This instrument may also be applied in reverse, as in the aforementioned film *Perfect Days*. The viewer observes Hirayama existing within his carefully cultivated personal atmosphere. Suddenly, his car runs out of fuel, placing him amid the hectic rhythm of the big city. The solo scene showing Hirayama in heavy traffic allows the viewer to understand how his inner principles coexist with his surroundings and whether they withstand external pressure.

Thus, the above-mentioned techniques serve as effective directorial instruments for conveying subtext in character-driven cinema.

Conclusions

As a result of analysing artistic plot-driven and character-driven films, differences in the use of scenes depicting the protagonist alone are identified, allowing for

a distinction between interstitial scenes and solo scenes based on their function and dramaturgical purpose. Interstitial scenes depict the character during changes of location or serve to establish the atmosphere of the film, whereas solo scenes are focused on conveying the protagonist's inner world and character. In plot-driven cinema, where the primary requirement is the continuous development of the narrative's central intrigue, solo scenes are appropriate primarily in the exposition, when introducing the protagonist. In contrast, in character-driven cinema, solo scenes play a crucial role: by revealing the protagonist's inner life, they bring the viewer closer to the film's meaning.

Using *Taxi Driver* (directed by Martin Scorsese) as an example, it is shown that solo scenes, though they may be written into the script and heavily influenced by the actor's performance, are fundamentally a director's tool for conveying character and serve as manifestations of the authorial meaning embedded in the work.

Within the framework of this study's hypothesis and based on examples from character-driven films, it is shown that directors (Krzysztof Kieślowski, Charlotte Wells, Wim Wenders, Martin Scorsese, Jan-Ole Gerster) employ the following techniques in order to convey character in a solo scene: the character's solitary action, his existence within space, habits, points of view, atmospheric contrast.

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МЕТОДОЛОГІЧНА СПЕЦИФІКА ВИКОРИСТАННЯ СОЛО-СЦЕН ЯК РЕЖИСЕРСЬКОГО ІНСТРУМЕНТУ ОПОВІДІ ХАРАКТЕРУ В ІГРОВОМУ КІНО

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Анотація

Мета статті – визначити специфіку використання режисером соло-сцени як драматургічного елемента створення характеру та субтексту в ігровому кіно. Довести приналежність цього засобу до режисерського інструментарію. Розмежувати поняття «соло-сцена» та «прохідна сцена» в контексті викладу історії в аудіовізуальних творах. **Методологія дослідження** базується на використанні таких методів: теоретичного (для аналізу наукових джерел з обраної теми), термінологічного (для визначення ключових понять «соло-сцена» та «прохідна сцена» в межах дослідження), порівняльного (для виявлення відмінностей у використанні драматургічних інструментів у межах конкретних аудіовізуальних і літературних творів), гіпотетичного (для визначення режисерських інструментів оповіді характеру в соло-сценах), узагальнення (для систематизації результатів дослідження та формулювання висновків). **Наукова новизна.** Вперше визначено конкретні засоби оповіді, за допомогою яких автор створює характер і субтекст твору в соло-сценах. Прояви героя аудіовізуального твору наодинці вперше розглянуто не як результат акторської роботи над роллю, а як змістовне висловлювання режисера, що є носієм ідеї фільму. **Висновки.** У результаті дослідження визначено відмінності між прохідними та соло-сценами як драматургічними складниками, а також їхніми функціями в межах аудіовізуального твору. Доведено, що соло-сцени, попри їхню сценарну зумовленість і залежність від акторського виконання, є режисерським інструментом оповіді характеру. На прикладах ігрових характероцентричних фільмів виокремлено основні засоби вираження субтексту в соло-сценах: дія персонажа наодинці, взаємодія з простором, репрезентація звичок, спостереження героя, контраст атмосфер.

Ключові слова: соло-сцена; ігрове кіно; характероцентричне кіно; режисура ігрового кіно; характер у кіно; режисерський інструментарій

