

## WAYS OF UNDERSTANDING OF VISUAL INTERPRETATION OF REALITY WITH EXPRESSIVE MEANS IN CINEMA AND TELEVISION DURING FORMATION AND DIFFERENTIATION

**Research methodology.** *The following methods were used during the study: a comparative-historical method allowed to allocate the levels of development of the visual structure of screen creations; typological analysis method, which belongs to descriptive methods, was used for systematization of television programmes on the basis of common features and qualities for the further research; analysis of scientific literature helped to form a theoretical and methodological base in the chosen direction of research; archeographic method was used in the analysis of cinema and television pieces.*

**Results.** *Having analyzed the specific features and place of television among the screen arts from the beginning of its existence to the 60s of XX century, we conclude that with its appearance began an active process of differentiation and understanding of the role of each of the communicative media – theater, radio, cinema, television – in the general media system. Studying the ways of realizing the screen nature shows that this process was long and debatable. As any innovations, the unusual techniques and uncommon means of shooting have got mixed reaction of critics and at the same time successful use among television specialists. Despite the genetic interrelation of cinema and television, we note such specific traits that are more characteristic for television: intimacy, simultaneity, documentation, etc. At the beginning of XX century, new ways of shooting are gaining popularity in chronicle and documentary: the frame is deliberately disorganized, the image is illuminated and «shaking», that is the «effect of presence» on television is achieved by all means. Over the next decades, certain techniques of video capture take place in television films that use reportage filming techniques to obtain factual information. In our opinion, all this testifies to the impact of cinema on the formation of the video footage fixation method. Although undeniable too is the powerful impact of documentary filmmaking on cinema art, which again proves the aesthetic closeness of cinema and television, the community of their expression means. This was the process of differentiation of craft from art. These are the main features and trends of television development that have evolved from its genesis to its separation into a separate field of audiovisual arts and communication channel.*

**Novelty.** *The study is a first attempt to analyze the technology of creative methods in the context of the transformation of the screen nature, to systematize common and distinctive features in the method of video image fixation in the screen arts during the formation period.*

**The practical significance.** *The analyzed methods, expressive means of screen can be used in the process of video production: during the video recording, editing and staging stadium in television production.*

**Key words:** *audiovisual art, video image, documentary, screen, cinema, television, television production, chronicle.*

### I. Introduction

Television as one of the most popular media is a platform on which the broadest possible arsenal of technical means is integrated to embody the author's conceptions. Television instrumentarium provide specific opportunities to achieve the goal, and thus increase the level of impact on the viewer. Screen culture has undergone a transformations over the centuries: from the first attempts to reflect the world and broadcast it within the frame to the modern technical super possibility not only to capture but also to create a new reality sometimes.

The problem of a television image creation has always been, and remains, a key issue in television production and cinematographic art. The process of reflecting reality within the screen space has sparked interest and debates among theorists and practitioners of audiovisual arts. Constructed in a special way, video image is more likely to attract attention and awake the interest of the television viewer, which what the television program creators are competing for at varying times. Thus, the issue of the application of basic technological approaches and regularities of reality reflection on television is becoming more *relevant*. We consider it is rational to refer to the historical context of the screen culture formation, which has undergone changes and transformations depending on the political system, life experience and public sentiment, the viewers' needs and the creators' tasks. The emotional coloring and content of the television, which acted as a repeater of the spirit of the ages and the voice of time, have undergone a changes. And this was primarily noted in the visual component, the atmos-

phere of the outside world interpretation. After all, the television form of information presentation remains a powerful means of influence precisely through the fixation of a dynamic image, which is combined with the audio component.

## II. Research objective and methods

Research objective: to study the transformation of screen language and the impact of creative technology in documentary filmmaking on the television journalism development. We will consider ways of understanding the nature of the television screen, the process of art differentiation from craft in the works of scholars and television critics at the stage of establishing of television as a separate kind of screen art.

Meeting the objective implies the solving of following *tasks*: to study key methods of screen fixation on television and in cinema; to consider the development of scientific thought concerning screen creativity in different periods; to analyze such specific features of television as intimacy, screen-orientation, simultaneity, fixedness, documentation as the common nature of screen forms; to study the chronicles that became the basis of documentary at the stage of television establishment.

The study is a first attempt to analyze the technology of creative methods in the context of the transformation of the screen nature, to systematize common and distinctive features in the method of video image fixation in the screen arts during the formation period.

The leading methods of the study are as follows: a *comparative-historical* method allowed to allocate the levels of development of the visual structure of screen creations; *typological analysis* method, which belongs to descriptive methods, was used for systematization of television programmes on the basis of common features and qualities for the further research; *analysis of scientific literature* helped to form a theoretical and methodological base in the chosen direction of research; *archeographic* method was used in the analysis of cinema and television pieces.

## III. Results

The general problems of television journalism were raised in the researches of V. Sappak, R. Boretskyi, A. Yurovskiy, H. Kuznetsov. The authors have studied not only a number of theoretical issues, but the historical process of the establishing of television in the mass communication system, and also have analyzed the audiovisual nature of television by comparing it with cinematography.

In the study of the screen arts development the much significance hold works of the cinema artists, such as Dz. Vertov, M. Romm, S. Eisenstein, S. Medynskiy, who made the first attempts to film and edit, and experimented with the frame. As well as important for the study of the topic are scientific achievements of cinema and television theorists, such as M. Goldovska, N. Horiunova, N. Utilova, Z. Dmytrovskiy, which discuss various specific techniques, approaches and methods used in screen work or in its analysis.

At various stages of the television development and study, theorists were exploring its possibilities and prospects, raising questions about television specificity. The viewer perceives realness from the television screen through graphic reproduction of reality. Therefore, when analyzing a television image, it is important to consider the degree and appropriateness of the artistic means' use on television. The video sequence that reflects the reality and captures the event will be different from an image where the author seeks to influence the viewer, evoke emotions and feelings. In the latter case, a creative approach is needed on the part of the camera crew: a successful plan of the author and creative abilities of the operator.

During the long process of television development, theorists have seen its specifics differently. At the beginning, the researchers compared the basic principles and methods of television functioning with cinema, radio and theater. Later, the features of television began to see not so much in analogy with other forms of creativity, but through the allocation of such features, the presence of which may seem to give the television work specificity. In view of this, it also referred to the obligingness of long-term big screen plans; and that a documentary television film, unlike a documentary cinema film, must imitate a studio television programme with a presenter and one or more opponents in a television studio; and about the inappropriateness for a television some high-speed, sensitive stories like in cinema, etc. [3, p. 17]. V. Sappak, one of the first theorists of Soviet television in the 1960s of the last century, noted that «it is of undisputed interest to find out the very specifics of new art (or a performance – let's not pick on the word at least for now), its place in the circle of other arts... » [10, p. 18]. Over time, concepts about the television specific features, and along with that the signs of dramatic theater and art cinematography, have changed. The main trends in the television development as a communication channel and as a new art have been expressed by scholars in their researches throughout the XX century and they continue to discuss the features of creating a television product to this day. Each era corrects basic concepts; for example, until recently, the report was considered the main genre on television, and only the presence of specific features of the genre gave the right to attribute the documentary film to television one.

Cinematography is considered a direct precursor to television. Cinema and television convey fragments of the real world through sound and moving pictures. Let's consider the stage of the moving image emergence, and later the cinematography.

December 28, 1895 in Paris in the «Grand Cafe» on the Boulevard of Capuchins, brothers Auguste and Louis Lumiere, for the first time, publicly shown the movie «Workers Leaving the Factory», filmed in August-September 1894 in Lyon, France. The Lumiere brothers are widely recognized as the creators of cinema [5, p. 28]. Although one should not downplay the role and contribution of many scientists and inventors, predecessors and contemporaries of the famous brothers, thanks to the long work of whom the television have appeared. These are German student Paul Nipkov, American inventor Thomas Edison, researcher Louis de Prince, mechanic of Novorossiya (now Odesa) University Yosyp Tymchenko, assistant of Thomas Edison William K. Dickson and many other inventors who made a significant contribution to the television development at the end of the XIX century and continued scientific research in the field during the first half of the last century.

It is worth to mention that the Lumiere brothers and their predecessors first of all set as own task to «revive» the photo. It would be logical to predict that the genres of photographic art will become the basis of cinema too [9, p. 32]. The first films of cinematograph, which did not even have its own name back then, and was called «live photo» or «electric theater» [10, p. 38], impressed the viewers with the ability to reflect life as it is and to show the real world through a moving picture. «The Arrival of a Train», «Workers Leaving the Factory», «Feeding the Baby», and the other first tapes of the Lumiere brothers really had report features, but even in those first works an informational origin prevailed, and that made them closer to the mass media, to newspapers which had already been popular in those years, and radio on its early stages of development. These were the first attempts to document reality, «... first, naive, but documentation» [10, p. 38].

At a certain point, it was considered that a small screen is not capable to convey nuances of an image, that television was not depictive by nature, that it was not a show. In this regard, its specificity was sought in another features, and especially in the nature of the relations of the screen and the viewer. Researchers have emphasized that on television, contact with the viewer implies a greater degree of intimacy than in cinema, reduction the distance between the author and the audience, the dialogic nature of their relations and the very structure of the screen work [2, p. 206]. V. Sappak also defines intimacy on television as one of the main features: «Direct, trusting, lyrical appeal to the viewers. To every viewer [...]. Art that does not require distance for its perception» [10, p. 86].

One of the television features is the ability to transmit messages in the form of a television image accompanied by sound. We call this property television screen-orientation. Due to screen-orientation, television images are perceived by the consciousness and at the subconscious level and therefore they are accessible to the general public. Screen-orientation defines the genetic link between television and documentary films, and they are bonded by their commonality of screen language and causative-consecutive actions [13, p. 8].

Every year, television has outreached a growing part of our society, and technological progress has been dynamically growing. In research circles, this has caused even deeper discussions about the television nature. Sometimes, in theory and criticism diametrically opposed opinions were expressed about the place and role of television in society, the features of reality fixation, and the terminological apparatus in this new field was adjusted. «Watching the first TV programmes, we didn't know what to call all of it. "Documentation", "presence effect", "intimacy", "improvisation quality" – the words were found later. But the first impression of what we saw, the anticipation of a new invasion in life, of new ways of its understanding had already been given to us...», expressed his impressions about the establishing of television V. Sappak [10, p. 40].

One of the innovators of the documentary chronicle in the 20-30s of XX century was young and expressive figure Dz. Vertov. He sought new ways and means of expression in the chronicle. The group «Kinoky», created by the artist, has declared war on the fiction, «aesthetic» cinematography. Young experimenters believed that the camera should be used to shoot a new social life in its dynamics and through the editing convey the truth about our reality on a screen. To shoot not only parades and meetings, but also everything without exception, than the day is filled – from early awakening to late night [11, p. 84].

A group of young innovators denied writing the script. The events that took place in the Soviet country were also filmed by predecessors of Dz. Vertov, but the frames quality did not suit the young artist neither in content nor in form, in the figurative imagery of the frame. That is why he started shooting by himself. For example, in his film «Man with a Cine Camera», the author proclaims in captions that it is «an experimental work aimed at creating a true international absolute cinema language, based on complete separation from of it the language of theater and literature.» Also, the author-leader of the experiment (so Dz. Vertov called himself in the credits), states that «this film is an experience of cinema transferring of visible phenomena», «without the help of captions (the film without captions), without the help of the script (the film without the script), without the help of the theater (the film without scenery, actors, etc.)» [«Man with a Cine Camera», 1929 by Dz. Vertov]. The film is dominated by footage depicting the actions of specific people in a particular city and all without any artifice, and with a minimum of artistic means: in the morning a man brushes his teeth, a tram moving fast, a city waking up, childbirth pain of a woman, a scene of farewell. For the sake of expression and emotional

impact, close-ups are interspersed with wide shots, emphasizing the importance of events and focusing on the main.

It can be considered that these attempts to reproduce reality with the help of a cine camera significantly contributed to the foundation in the modern television development, put it on another stage, and were the first steps towards separating television from feature films into a separate kind of screen art.

The screen has a unique ability to display life processes, people, capture important events. The creator of a television product not only replicates reality, but also in life phenomena seeks an image to show a certain idea, to convey to the viewer. Today, video information of the past years, documentary films, chronic footage are of great value. For many years, the adaptation for screen was used in the documentary filmmaking as the most common method of shooting. This caused distrust in the audience. The viewer was able to see on a screen only the image created by the editor. The points of view and shots were carefully constructed and selected, making characters pompous and monumental; the speaker's text was clearly heard instead of living language, natural noises were masked by phonetic ones. The war years chronicle made adjustments. The foreground was taken by a real, vital, not always balanced and beautiful, but reliable frame. The war years chronicle, shot in extremely difficult conditions, proves that even technically flawed shots can have emotional impact, awake the interest of the viewer, because they are filled with deep life content.

The chronicle genre became the main in the war years. At this time, the battles of the Second World War, everyday life and evacuation, every significant event had been filmed. The next was the period of international exchange of documented facts, their understanding, analysis. The next decade can be characterized as a stage of analytical observation, the so-called reportage chronicle of times – an attempt to understand life phenomena [6, p. 272].

The significance of chronic footage is analyzed by television researcher and director M. Goldovska: «Chronic footage [...] allows the viewer to understand the era no less and sometimes more than literature, painting, even history and sociology. The cinematic image has a deep convincingness due to its dynamics, texture, materiality of the fixed content. Each archive frame is a document of its time» [2, p. 80].

Subsequently, the method of video capture has sparked the growing interest of researchers, directors, and cameramen. Many video methods have already been tested by operators and artists: unusual compositions, unusual points of view, experiments with plans alternation. However, there was a time when the creators of television and cinema products felt the need to separate the techniques of video shooting in feature film and television, which was already considered as a means of creating and transfer of information. In the 60-70s it appeared that the poetization of the footage was not always relevant in the chronicling and documentary video, and was replaced by rapid, not always compositionally weighted but credible and striking footage. Not the way in which they were recorded has become important, but the very existence of an important episode that had been cut out of life and which would never happen again. The same frame can only be repeated intentionally, at the direction of the director, with the use of staging, but such video no longer satisfied documentarians and chroniclers on television. Thus V. Sappak's assumption began to become a reality: «Art that looks like reality, "life in the forms of life itself" – is what, first of all, in my opinion, will be a success on the television screen» [10, p. 69].

Historically, the television has the formed definition of genre based on the image subject: essay, sketch, news, interview, documentary film, popular science film. Documentary is based on real events filming, and, as researchers of the genre structure of contemporary screen production N. Vakurova and L. Moskovkin state, this genre is namely the originator of all others in screen art [1]. Regarding video filming, documentarian M. Goldovska considers it's not right to reduce a plastic origin in the documentary film to the beauty of the image. Preoccupation with it can lead to the destruction of authenticity, of the viewer's trust in the truthfulness of what is on the screen. Preoccupation with imagery and artistry in reality-based television products can lead to excessive artificiality, so television operators have sought to approximate the image texture to the chronicle as a more credible form of reality fixation. However, as N. Vakurova continues to consider about documentaries on television, the documentary films by themselves, no matter how unique the filming and events are, require some trickery to give them the spectacularity and the effect of authenticity: editing, mixing, commenting and combining genres to create a dramatic composition [1]. However, excessive artistry in constructing a frame in video content of information genres or in documentary films is not acceptable. Footage constructed harmonically and beautiful, can be dangerous and move the idea itself, fact and event into the background. «When you encounter [...] a static, clearly constructed by all the rules of classical composition frame with some twig in the foreground, you immediately lose trust in this particular frame and all the following», as M. Goldovska comments on the preoccupation with imagery in the documentary reflection of reality [2, p. 193].

At the time when television used methods and absorbed the cinema features, the opposite impact was also significantly felt. Chronicle influenced the language of feature films. The artist A. Mikhalkov-Konchalovskiy, a well-known film director, states: «...the methods of peeking the life, [...] the rejection

of all deliberateness, the spectacular distortions of composition and beautiful angles – all this has become the flesh of cinema today» [7, p. 33]. In the 70s, the author notes that the viewer is spoiled for documentary and its methods, since the most striking footage is usually ones taken without concern for the beauty of the composition and the set-up. In one of his films, «The First Teacher», A. Konchalovskiy worked for a long time on the shooting of the extras, but everything turned out to be false. At long last, the director went by the photos that someone took on the set, unprofessionally, in the same way as an ordinary person would. «I just took this photo, captured at random moment, and according to it began to place the extras, artificially reaching in the “random” allocation of people in the frame, deliberately cutting the half of face or part of the figure» [7, p. 33]. This method of allegedly a contingency in filming is used in television in modern practice too. Sure, the fact itself, the sense of authenticity of the fact, of the «live» picture has been and remains the main exciting factor in the screen arts. In this regard, researchers define simultaneity as a separate specific feature of television, which is the synchronism of action and event and its display on the screen. For a long time namely this unique ability was considered as the difference between television and cinema. In the era of so-called «live» television, the problem of correlation between «live» programme and pre-recorded on a film one was repeatedly raised in theory and criticism. The circle of scientists was proving the wrongfulness of a fixed image existence on television. For example, the Bulgarian researcher E. Nikolov stated: «At the moment when the program is recorded on a celluloid or magnetic film, the television image is no longer television one» [8, p. 19]. Scholar R. Ilin says that «non-fixation of image is the main distinctive feature of television as a new way of getting images and showing real life. Undoubtedly, this is a higher and more sophisticated way than cinematic one, which operates only with the “past” time» [4, p. 31].

In the evolution process of television, the attitude to fixed programme has been slowly changing. With the appearance of videomagnetic recording, the debate over whether a television image is required to be «live» or can be pre-fixed on film has begun to subside. Until the end of the 60s the prevailing view was that the existence of fixed programmes is appropriate, but only if the illusion of «live» programme is preserved [12, p. 137].

For a long time, the specific feature of television – simultaneity – was considered the main criterion that separated television from cinema, and is characteristic of the «live» television period. Despite the benefits of «direct» television, in practice tape-delay programmes are used more widely, but the effect of presence in them is significantly enhanced compared to other media and cinematography.

#### IV. Conclusions

Thus, having analyzed the specific features and place of television among the screen arts from the beginning of its existence to the 60s of XX century, we conclude that with its appearance began an active process of differentiation and understanding of the role of each of the communicative media – theater, radio, cinema, television – in the general media system. Studying the ways of realizing the screen nature shows that this process was long and debatable. As any innovations, the unusual techniques and uncommon means of shooting have got mixed reaction of critics and at the same time successful use among television specialists.

Despite the genetic interrelation of cinema and television, we note such specific traits that are more characteristic for television: intimacy, simultaneity, documentation, etc. At the beginning of XX century, new ways of shooting are gaining popularity in chronicle and documentary: the frame is deliberately disorganized, the image is illuminated and «shaking», that is the «effect of presence» on television is achieved by all means. Over the next decades, certain techniques of video capture take place in television films that use reportage filming techniques to obtain factual information. In our opinion, all this testifies to the impact of cinema on the formation of the video footage fixation method. Although undeniable too is the powerful impact of documentary filmmaking on cinema art, which again proves the aesthetic closeness of cinema and television, the community of their expression means. This was the process of differentiation of craft from art. These are the main features and trends of television development that have evolved from its genesis to its separation into a separate field of audiovisual arts and communication channel.

*Directions for future research.* One of the important aspects of further study of selected problematic is the in-depth analysis of the chronicle and documentary filmmaking at the stage of television development. The further study provides for a comparative characteristic of the method of organizing video images of chronic and documentary footage at the stage of television genesis and in modern television production.

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#### Кияшко Ю. П. Шляхи осмислення візуальної інтерпретації реальності за допомогою виразних засобів у кіно та на телебаченні в період становлення й диференціації

**Методологія дослідження.** У ході дослідження використано такі методи: порівняльно-історичний – для виявлення рівнів розвитку візуальної структури екранного твору; типологічного аналізу – для систематизації телепрограм на основі загальних ознак і властивостей; аналізу наукової літератури – для формування теоретико-методологічної бази за обраним напрямом дослідження; археографічний – для аналізу кіно- і телесюжетів.

**Результати.** На основі аналізу специфічних рис і місця телебачення серед екранних мистецтв з початку існування до 60-х рр. ХХ ст. зроблено висновок, що з його появою розпочався активний процес розмежування й усвідомлення ролі кожного з комунікативних засобів: театру, радіо, кінематографу, телебачення – у загальній системі масової інформації. Вивчення шляхів усвідомлення природи екрану свідчить, що цей процес був тривалим і дискусійним. Як і будь-яке новаторство, незвичайні технічні прийоми та нестандартні засоби зйомки критики сприймали неоднозначно й водночас їх вдало реалізували телевізійники. Незважаючи на генетичний взаємозв'язок кіно та телебачення, зазначено такі специфічні риси, що більшою мірою характерні для телебачення: інтимність, симультанність, документальність тощо. На початку ХХ ст. нові способи зйомки набули особливої популярності в хроніці й документа-

лістиці: навмисне дезорганізується кадр, засвіплюється та «тремтить» зображення, тобто всіма засобами на телебаченні досягається «ефект присутності». Протягом наступних десятиліть певні прийоми фіксації відео посідають місце в телефільмі, де використовують репортажні методи кінозйомки з метою отримання фактичної інформації. Усе це свідчить про вплив кінематографу на формування способу фіксації відеоматеріалу. Хоча й незаперечним є факт потужного впливу документалістики на кіномистецтво, що знову доводить естетичну близькість кіно та телебачення, спільність їх засобів вираження. Так відбувався процес диференціації мистецтва від ремесла. Такими є основні ознаки й тенденції розвитку телебачення, що сформувалися в період від зародження до відокремлення його як галузі аудіовізуального мистецтва та каналу комунікації.

**Новизна.** Проаналізовано технологію творчих прийомів у контексті трансформації природи екрану, систематизовано спільні й відмінні риси в способі фіксації відеозображення в екранних мистецтвах у період формування.

**Практична значущість.** Проаналізовані прийоми, виразні засоби екрану можуть бути використані у процесі відеовиробництва: під час відеозйомки та монтажно-тонуально етапу в телевиробництві.

**Ключові слова:** аудіовізуальне мистецтво, відеозображення, документалістика, екран, кіно, телебачення, телевиробництво, хроніка.