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TRENDS OF MODERN STUNT ART IN FEATURE AND GAME CINEMA

Abstract. *The purpose of the article* is to identify promising directions for the industry development on the basis of an analysis of modern trends in stunt art in feature films. **Research methods.** The systemic-historical method has been applied, which helped to consider stunt art as a complex dynamic subsystem of the film industry; the method of direct analysis, which contributed to the study of stunt scenes of modern fiction films as a system consisting of elements organized according to certain rules and laws, as well as identifying the individual construction of a trick; a method of simultaneous interpretation, the use of which made it possible to consider the visual text of stunt scenes as a sign system endowed with a certain meaning, which presupposes the identification of a bright author's individuality of the director and performer. **Scientific novelty.** The trends in the stunt art development in the context of the evolution specifics of the domestic and foreign film industry have been revealed and analysed; for the first time in Ukrainian art history, an attempt has been made to explore the specifics of staging stunt scenes in fictional films of the XXI century, extrapolating the characteristic features of postmodern culture to modern stunt art. **Conclusions.** The stunt art of the first decades of the 21st century is in constant search for ways of self-expression and self-determination in the forms of consciousness changed by the post-industrial culture philosophy. The study revealed that at the present stage of the film industry development in general and feature films in particular, the leading trends in stunt art are: enhancing the stuntness of the stunt; performing super-complicated stunts by actors (primarily, leading actors) without understudies; appeal to, dramatization in the process of staging stunt scenes.

Modern tricks reflect the stage in the mass culture development, due to the strengthening of the aesthetics of postmodern culture in the system of cinematography. The implementation by stunt stage directors of the spectacular component in the genre of fictional films is determined by the fundamental features of postmodernism is a gravitation towards dramatization, acting, sublimation of various techniques and styles, paradox and quotation.

The subject of next researches can be a study and understanding of the artistic value of stunt art in the context of the aesthetic principles of cinema in historical retrospect and at the present stage.

Keywords: stunt art, fictional films, stunts, entertainment, dramatization, postmodernism.

The relevance of research. The emergence and integration of new technologies into the art of cinema

of the XXI century determines the transformation of all branches of cinema, including the importance of

stunt art. Stunt scenes of various levels of complexity, developed taking into account the latest innovative achievements of science and technology, are actively used in modern feature films, because without them films would lose their relevance and a significant part of the visual effect.

The significant scale of the problems existing in the modern film industry and the fact that the leading directions of stunt art are in constant dynamics through the active development of innovative technical means significantly complicate attempts to determine the direction of its evolution. This actualizes the importance of identifying promising ways of developing the industry based on an analysis of modern trends in feature films.

Analysis of research and publications. The problem of the emergence and development of stunt elements in fictional films, which has a long history, attracts the attention of modern researchers. Among the latest scientific articles and studies devoted to the study of the specifics of the evolution of stunt art, we will name the works of A. Maslov-Lisichkin «Stunt schools in Soviet cinema» (Maslov-Lysyehkin, 2015, s. 288–291), «The origins and formation of stunt art» (Maslov-Lisichkin, 2015, s. 903–908). S. Kulikov and A. Podbereznoi «Cultural and historical time and visualization of a fencing duel in theater and cinema» (Kulikov, Podberezhnaya, 2016, s. 72–82), M. Terakopyan «Development of cinema imagery under the influence of computer technologies» (Terakopyan, 2008, s. 20), S. Khlystunova «Special effects in the artistic space of the film: history, current state, prospects» (Khlystunova, 2005, s. 27), in which scientists have considered some aspects of this issue.

However, the current state of affairs and promising trends in the development of stunt art in the XXI century. in the context of the evolution of cinematography did not receive adequate coverage.

The purpose of the article is to identify promising directions for the industry development on the basis of an analysis of modern trends in stunt art in feature films.

Presentation of the main material. The rapid and profound changes taking place in the modern world, which are usually described as the emergence of a global information society based on knowledge, became important factors that influenced the stunt art development in the late XX — early XXI century. The role, organizational forms and methods of functioning of stunt art in the film industry are changing. The modern stuntman is increasingly under the pressure of innovative development, in a situation where he is required not only to create and perform a trick,

but also to involve the latest technological developments in this process.

The philosophy of post-industrial culture, having influenced all branches of the socio-cultural and artistic life of a person, has led to unique transformations in the art of cinema.

For the cinematographic system of the late XX — early XXI century, which required renewal caused by the influence of post-industrial culture, the transformation of the foundations of imagery and representation of reality led to serious changes, since cinema in the process of historical development constantly evolved under the influence of social, moral, spiritual, cultural and other aspects, and also intersected with various literary and artistic practices. This effect has received a specific identification in stunt art.

First of all, one of the important factors in the stunt work development in feature films of the early 21st century was the creation of a new, extremely important type of representation of reality on the screen.

Spectacularity is an influential factor in the formation of mass culture of the XX-XXI centuries, occupying, for many objective and subjective reasons, the most important position in the spiritual and material activity of a person, at the present stage it expands the boundaries of aesthetic and communicative space. Due to the high scientific and technical rates of development of media technologies, screen arts receive unprecedented opportunities in the field of influencing the viewer; cinema provides a variety of expressive images and effective technologies that affect the formation of a worldview and cultural identity (Shultzman, 2012, p. Four, s. 31).

The phenomenon of entertainment is now taking on special significance as the basic aspects of cinematography are undergoing massive changes under the influence of the latest technological advances in the field of information and communication technologies. In the aspect of staging stunt scenes, these processes indicate an increase in the active interaction of a person with the surrounding reality and the environment of electronic communications, which is an integral part of socialization and affects the formation of a worldview.

The formation of entertainment in stunt art in accordance with the specifics of feature films provides for an active influence on the cultural identity of the viewer.

An influential tendency in the Western (in particular Hollywood) film industry is the performance of super-complex stunts by actors (primarily performers of the main roles) without understudies, for example, Daniel Craig in the episode «Casino Royale» of the

James Bond film franchise (2006) — a scene with the pursuit of one hero from terrorists at the beginning of the film and a fight on a construction crane arm; Tom Cruise in episodes of the «Mission Impossible» franchise «Phantom Protocol» (directed by B. Bjord, 2011) — is a trick with raising the outside of the windows of the Dubai Burj Khalifa; «A Tribe of Exiles» (directed by C. McQuarrie, 2015) — a stunt with the pursuit of an airplane, running along the surface of an airplane wing in motion and «flying» from its outer side, etc.; David Belem in the film «13th District» (2004) — the founder of parkour brought to life one of the most spectacular scenes of foot chase in the history of French cinema without the use of insurance. One of the striking examples of this trend in the conditions of the Ukrainian film industry three is the stunt activity of S. Yarmoshenko, the leading actor in the film «King Danilo» (directed by T. Khimich, 2018). Despite the fact that 40 stuntmen worked on the set of the historical action full of battle scenes (stunt director I. Yurchishin), the director invited the actor and professional stuntman S. Yarmoshenko, who had previously been approved as an actor's understudy A. Alekseev, for the role of Daniil Galitsky.

Despite the active use by blockbuster filmmakers of special (static and moving) computer-generated imagery (CGI) generated by three-dimensional computer graphics — for example, in the movie «Infinity War», the stunt episode of the duel between Iron Man and the Spider against Calla obsidian was filmed exclusively with the help of CGI (special effects are superimposed on the captured frames), it is no less popular at the present stage to perform a stunt by a stuntman using a minimum number of safety elements. This trend is even true for feature films, where the percentage of computer-generated images is extremely high. Among others, we will give an example of an episode from the movie «The Dark Side of the Moon» of the «Transformers» franchise (directed by M. Bay, 2011) is a scene with the city planning of characters in wing costumes performed by stuntmen live; shooting one of the most ambitious stunt scenes of the last part of the Batman trilogy «The Dark Knight Rises» (directed by K. Nolan, 2012), carried out without the use of graphics; the planning scene in Riding the Wave (2015), most of the spectacular stunts of the adventure film Mad Max: Fury Road (directed by J. Miller, 2015), masterful car stunts in the criminal-musical film «Baby Drive» (directed by E. Wright, 2017) and others.

In the domestic film industry, the level of use of computer-generated imagery is at an early stage, therefore, in the context of stunt art, the main empha-

sis is on the uniqueness and entertainment of the stunt. Among the feature films of the 2010s. high-quality and professional stunt scenes are distinguished primarily by films on historical themes, for example, the historical fantasy «The Watchtower» (directed by Y. Kovalev, 2017) based on the book of the same name by V. Rutkovsky; historical adventure drama about the head of the liberation movement of the Carpathian rebels Aleksey Dovbush «Legends of the Carpathians» (directed by S. Skobun, 2018), a screen version of the historical story of the same name by I. Franko «Zakhar Berkut» (director Seitablaev, 2019). The stunt directors D. Ryzhim and P. Avilov (founders of the Stuntalot crew) recreated the military equipment of the times of epic heroes (X-XI centuries), the antifeudal national liberation movement of the 18th century and the traditional battles of the Mongol horde led by Khan Burunda and developed tricks unique in style, in which leading foreign experience, innovative technologies and own experience are combined with elements of Ukrainian traditional combat culture (Kryzhanivska, 2019).

Based on the art history analysis of stunt scenes of feature films of foreign and Ukrainian production in 2000–2020 we can conclude that one of the most promising trends in stunt art of the 21st century is the dramatization of stunts, which occurs primarily at several levels:

- dramatic level (internal convention, expressed by the peculiarities of the acting and the structure of the trick);
- the visual level (external convention, expressed by integrating characteristic semantic elements into a figurative series), in particular, by means of changing plans, accents on certain parts of the body, etc.; a movable camera, following the character, presents the viewer tricks from different points, during editing panoramic shots are interspersed with large details, a dynamic tempo is built up, which enhances the dramatic effect and dictates the logic of the viewer's perception.

Due to the joint origins of the theater and cinema entertainment culture, modern stunt episodes use various techniques of live acting plastics, compositional solutions for staging mise-en-scenes, lighting principles, color accentuation, etc. in order to create a brighter external drawing.

Conclusions. The stunt art of the first decades of the 21st century is in constant search for ways of self-expression and self-determination in the forms of consciousness changed by the philosophy of post-industrial culture. The study revealed that at the present

stage of development of the film industry in general and fiction films in particular, the leading trends in stunt art are: enhancing the stuntness of the stunt; performing super-complicated stunts by actors (primarily, leading actors) without understudies; appeal to dramatization in the process of staging stunt scenes.

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Тенденції сучасного каскадерського мистецтва в художньо-ігровому кіно

Анотація. У статті на основі аналізу сучасних тенденцій каскадерського мистецтва в художньо-ігровому кіно зроблено спробу виявити перспективні напрями розвитку галузі. При цьому застосовано: системно-історичний метод, що посприяв розгляду каскадерського мистецтва як складної динамічної підсистеми кіноіндустрії; методи прямого аналізу, що посприяло дослідженню трюкових сцен сучасних художньо-ігрових фільмів як системи, яка складається з елементів, організованих за певними правилами та законами, а також виявлення індивідуальної побудови трюку; метод одночасної інтерпретації, застосування якого дало змогу розглянути візуальний текст трюкових сцен як наділену певним сенсом знакову систему, що передбачає виявлення яскравої авторської індивідуальності постановника та виконавця.

Ключові слова: каскадерське мистецтво, художньо-ігрове кіно, трюки, видовищність, театралізація, постмодернізм.

Майборода Назар Володимирович

Тенденции современного каскадерского искусства в художественно-игровом кино

Аннотация. В статье на основе анализа современных тенденций каскадёрского искусства в художественно-игровом кино сделана попытка выявить перспективные направления развития отрасли. При этом применены: системно-исторический метод, который помог рассмотрению каскадёрского искусства как сложной динамической подсистемы киноиндустрии; метод прямого анализа, который способствовал исследованию трюковых сцен современных художественно-игровых фильмов как системы, состоящей из элементов, организованных по определенным правилам и законам, а также выявлению индивидуального построения трюка; метод одновременной интерпретации, применение которого дало возможность рассмотреть визуальный текст трюковых сцен как наделенную определенным смыслом знаковую систему, что предполагает выявление яркой авторской индивидуальности постановщика и исполнителя.

Ключевые слова: каскадёрское искусство, художественно-игровое кино, трюки, зрелищность, театралізація, постмодернізм.