ART IN THE FOCUS OF THEORETICAL STUDIES: ORIENTAL-UKRAINE

Collective monograph

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The monograph is devoted to theoretical studies of the problems of art, characteristic of both the East and Ukraine. Visual
and audiovisual arts became the object of research. The monograph introduces the identification of cultural codes, stylistic
features, themes, the system of imagery of cross-artistic intersections of Oriental and Ukrainian art practices.
For specialists in the field of art history, fine arts, audiovisual art, visual practices.

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CULTURE CODES IN THE CONTEMPORARY LIVE-ACTION CINEMA OF UKRAINE AND CHINA

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REVIEW ARTICLE

Cultural codes in modern game cinema of China and Ukraine are considered. universal and national features of screen coding are revealed. The novelty of this publication is that on the basis of comparative analysis, a new material devoted to cultural coding in the screen works of Ukraine and China was introduced into scientific circulation. The publication uses the methods of classical comparative art analysis, and the main methodology is the morphological approach to the object of analysis.A comparative analysis of the formation of national coding in Ukraine and China has shown that both countries have experienced similar processes in this regard. Three types of cultural coding in Chinese and Ukrainian artistic heritage are characterized: traditional, literary and screen.

The main screen works of Ukrainian and Chinese cinematographers are described, which presents the strategies of screen cultural coding. Traditional cultural coding in both Ukraine and China has been and is based on indigenous symbols and mythologies of the pre-writing period. this coding has been preserved in the traditional array of myths and legends that have become the oral "core" of the traditional culture of both countries.

Literary coding in both countries was built on plots of the traditional type, but reworked over the centuries by both anonymous writers and well-known writers. The peculiarities of such coding were the use of specific author's literary techniques, the addition of story lines, and so on.

The third type of coding — screen — appeared only in the early twentieth century, and became the most difficult of these. And only from the second half of the twentieth century, when the morphology of feature films was finally formed, the screen authorial type of cultural coding became the basis of films by Ukrainian and Chinese cinematographers. On the basis of the analyzed material we can come to the following conclusions that thanks to cinema, and then television, traditional and literary plots of both national cultures, acquired specific visual images, textures, which on the one hand, characteristic of these cultures, and on the other the result of the author's work of film crews on this material. In addition, it is the third, screen type of coding uses techniques to adapt traditional and literary stories to the tastes of the audience of the 21th century.

Key words: cultural codes, screen coding, modern game cinema, Ukraine, China.

INTRODUCTION

Cultural coding is a basic function of art. Joan Fiske defines the cultural code as a system of signs governed by "certain rules that are common among representatives of a particular culture"[1]. Identifying elements of different types of cultural coding and analyzing the similarity of cultural coding in the contemporary cinema (Ukrainian and Chinese) isan important cultural and artistic task of comparative art criticism.

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1   Fiske, J. (1994). Key Concepts in Communication and Cultural Studies (pp. 43–45). London & New York: Routledge.

1 Ukrainian and Chinese narrative structures of pre-literate cultural coding in contemporary live-action films

The pre-literate (traditional) type of cultural coding was imbued with mythological structures and focused on the public consciousness of the population of ancient civilizations. It is this type of cultural coding that formed the core of the ethnic identity of ancient peoples. Today, the images, symbols, mythologems and archetypes that are present in the narrative structures of any artistic form are determinant for the national artistic and cultural heritage, taking into account such newest types of art as cinematography. They form the so-called "mythopoetic code" of national cultures, which nourishes the modern culture of certain nations. Ancient pre-literate ethnic narrative structures have formed the whole "gist" of contemporary national art and culture. The universal elements of world myths were the confrontation of equal forces: good and evil; participation in the creation of the earth; opposition of light and darkness; truth and falsehood[2].

The basis of the contemporary live-action cinema of any nation (including both Ukrainian and Chinese) is narrative structures formed in the pre-literate age. Pre-literate (traditional) cultural coding of ethnic groups consisted of verbal (speech and music) coding and non-verbal coding. The latter included housing, clothing, food, images, customs, rituals, beliefs. Language became the basis of further genre cultural coding of ethnic groups in the history of mankind. As modern ethno-linguists point out, "the language ensures the eternity of culture. It connects ethnic culture into one continuous process from the past through the present to the future. The stronger the position is taken by the language in the society, the more reliable the perspectives of culture are …"[3]. The gradual formation of linguistic, music, and other normativity in the culture of the ethnic groups led to the construction of a certain "folk-traditional canonicity", through which the folk cultural tradition and heritage were formed.

Oral folk epic literature, fables, lyric and epic songs have been assimilated for centuries by the culture of the literate (book) type and then by on-screen culture. Mythopoetic codes of Ukrainian traditional culture have been formed for millennia and have incorporated both the pre-Christian rituals and customs, as well as Christian ones. The pantheon of "native" pre-Christian Ukrainian deities (Swarog, Perun, Svetovid, Xors Dazhbog, Stribog, Veles (Volos), Mokosh, Dana, Lelia, Lada, Kupaylo (Kupala), Yarylo and others) was supplemented in the pre-Christian mythology of ancient Ukrainians by the notions of certain spiritual and natural powers, which were revealed by certain mythological characters: hobgoblin (Domovyi), wood goblin (Lisovyk), sprite (Vodianyi), mermaids, devils, Fiery Serpents, Tutelary deity (tutelar, Bereginia — a guardian, patron, or protector of a particular place), etc. Therefore, the traditional narrative structures of the Ukrainian ethnic group are formed into subjects of the confrontation between the "good" and "evil" gods and the natural and spiritual powers for the soul and body of a man. It is these mythopoetic "foundations" of the Ukrainian oral tradition that formed the basis for the formation of literary (book) subjects and the music and representational tradition in the future. In the early Middle Ages, as it is known, with the adoption of Christianity by Kyivan Rus', the traditional culture of the Ukrainians was supplemented by the Christian canon in art. So far in one of the first Ukrainian live-action films — the film "Zaporizhian Sich",[4] which was shot in 1911 by Danilo Sakhnenko, non-verbal elements of cultural coding were present in full. Ancient Ukrainian attire, ornaments on clothing and utensils depicted in the film vividly demonstrate the continuity of ethnic tradition and represent the Ukrainian mentality. And the famous Ukrainian film by Alexander Dovzhenko "Zemlia"[5] is all created on the basis of the Ukrainian mythopoetic code.

The mythopoetic narrative of Chinese oral folk heritage also incorporated both indigenous sources of Chinese cosmogony and certain subjects created under the influence of Mongol-Chinese Buddhism, Taoism, and Confucianism, and laid the foundations for the artistic world of Chinese art. Since Chinese literature has always been under the influence of ancient Chinese cosmogony, and later ethical teachings, including Confucianism, these cultural and ethical contents formed the basis of themes, plotline constructions, contents, types of characters and the gen-

2   Bilyk, K. O. (2010). *Mify Skhodu i Zakhodu: vzaiemodiia dualnykh mifiv u kulturnomu prostori* [Myths of the East and the West: the interaction of dual myths in the cultural space]. (Unpublished PhD thesis). Kharkiv State Academy of Culture & V. N. Karazin Kharkiv National University, Kharkiv. P. 7.

3   Ivanyshyn, V. & Radevych-Vynnytskyi, Ya. (1994). *Mova i natsiia* [Language and Nation]. (4th ed.). Drohobych: Vidrodzhennia. P. 142.

4   Zaporozhye Sich – one of the most active territorial-military groups of the Ukrainian Cossacks. Film "Zaporozhska Sich" (director Danilo Sakhnenko, 1911).

5   Film "Zemlia" (Earth) (director Alexander Dovzhenko, 1930).

eral state of textual structures of traditional literary and theatrical genres of Chinese art. The same mythopoeticism has become the basis of fine arts of China, as its narratives have also been linked to the cosmogonic factors of Chinese cultural heritage. The mythological character of narrative structures of Chinese literature is revealed at the narrative level in the following components: the type of space and time that is represented, the type of plot, character image, using colour symbolism and cosmological elements operating in the plot. Circular time and space are characteristic of the mythopoetic code of Chinese cultural and artistic heritage.

The elements of primary cultural coding were both the system of distinguishing between the process of being created the universe and its parts and the classification of the kinds of reality contained in the universe in the context of Chinese cultural tradition. Wújí (無極, 无极, wújí, "lack of boundary") — the primordial unity of the universe is the defining cosmological thesis of the absence at the first stage of development of the universe of being. Tai-ji (太極 or 太极 tàijí, "the highest boundary of division") is the beginning of cause-effect relation in the creation of the universe, the maximum distribution of the world, the emergence of time and space. The next phase of development, according to Chinese cosmological teachings, the phase of the introduction of the binary — Yin and Yang — the phase of "two beginnings" (兩儀, Liang-yi). The division (variation) of these beginnings into the four basic symbols of the creation of the universe (四种 爻象, Xi Xiang). Finally, the so-called "eight three-letter sequences" (八卦, pinyin: bāguà, Ba-gua; "eight gua") and 64 hexagrams (六十 四卦; pinyin: liùshísìguà, "64 gua") classify all kinds of reality that are created by the universe. The dominance of the five defining elements in the universe completes the logic of the ancient Chinese cosmogonic system. All these elements of ancient Chinese cosmogony are reflected in the Chinese myths, ancient legends and images and in the famous "Book of Changes" of the Zhou Dynasty.

It is the stories of ancient legends, the Chinese epic that formed the basis of the so-called "eternal subjects" of Chinese cultural heritage, which, based on new technologies, Chinese live-action cinema began to master. The debut in 1925 of the Chinese film company "Tian-yi", founded by the Shao brothers, strengthened the development of an extremely popular democratic genre — folk drama and folk "fantasy-film". The latter was quite widespread, thanks to mythological subjects familiar from the ancient

Chinese literature. Due to the technological novelty that created a magical effect with cinematic expressive means, films in the genre of "folk fantasy" were popular with an average viewer. During this period, films of the genre of "folklore fantasy" were produced by various film companies: "Tian-yi" film company created the famous "Legend of the White Serpent"[6], "Journey to the West"[7], "Princess Iron Fan"[8]; "The Battle of Teng Seng"[9] and "Guan-yin Finding a Way"[10]; "Chang Cheng" — "Birth of the Nezha"[11] and "Fire Mountain"[12]; "Shanghai Jingxi" — "Spider Cave"[13]; "Da Zhongo" — "The Cowherd and the Weaver Girl"[14], "Lotus Queen", "Zhu Bajie is Looking for a Bride"[15], and a series of films "Journey to the West"[16] and "Increasing a Spirit's Rank"[17]; "Kaixin" — "Narcissus"[18], "Jigong — The Living Buddha"[19]. The mythopoetic coding inherent in "eternal subjects", in the infanthood of live-action cinema, fulfilled the mission of reconstructing the universal meanings of national culture.

National filmmaking in Ukraine and China were genetically linked to the mythological coding of cultural heritage. Based on the mythopoetic narratives of traditional culture, screen narratives of contemporary cinema art reproduced traditional archetypes. The mythology of early national cinema was the result of the universals of culture and the similarity of mechanisms of cultural coding.

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6   Film 白蛇传Báishé chuánshuō ("Legend of the White Serpent") (film company: "Tian-yi", unknown).

7   Film "西游记"Xīyóu jì" ("Journey to the West") (film company: "Tian-yi", unknown).

8   Film "铁扇公主Tiě shàn gōngzh " ("Princess Iron Fan") (film company: "Tian-yi", unknown).

9   Film "Th"腾升之战"Téng shēng zhī zhàn ("The Battle of Teng Seng") (film company: "Tian-yi", unknown).

10   Film "观音寻道" ("Guānyīn xún dào") ("Guan-yin Finding a Way") (film company: "Tian-yi", unknown).

11   Film "常誠"《哪吒的誕生》) "Cháng chéng" – "nǎ zhā de dànshēng")" ("Chang Cheng" – "Birth of the Nezha") (film company: "Tian-yi", unknown).

12   Film 《火山》) ("Huǒshān") ("Fire Mountain") (film company: "Tian-yi", unknown).

13   Film (《上海京喜》 《蜘蛛洞 ("Shànghǎi jīng xǐ" – "zhīzhū dòng") ("Shanghai Jingxi" – "Spider Cave") (film company: "Tian-yi", unknown).

14   Film (《上海京喜》 《蜘蛛洞》) ("Shànghǎi jīng xǐ" – "zhīzhū dòng") ("Shanghai Jingxi" – "Spider Cave") (film company: "Tian-yi", unknown).

15   Film (《蓮花皇后、 《朱八戒在找新娘》)、 ("Liánhuā huánghòu", "zhū bā jiè zài zhǎo xīnniáng"), ("Lotus Queen", "Zhu Bajie is Looking for a Bride"), (film company: "Tian-yi", unknown).

16   Film (《西遊記》) ("Xīyóu jì") ("Journey to the West"), (film company: "Tian-yi", unknown).

17   Film (《提升精靈等級》) ("Tíshēng jīnglíng děngjí") ("Increasing a Spirit's Rank"), (film company: "Tian-yi", unknown).

18   Film (開心" – "水仙") ("Kāixīn" – "shuǐxiān") ("Kaixin" – "Narcissus") (film company: "Tian-yi", unknown).

19   Film (《濟公 活佛》 ("Jìgōng huófó") ("Jigong – The Living Buddha"), (film company: "Tian-yi", unknown).

2 Ukrainian and Chinese narrative structures of genre cultural coding in live-action films

Recent history of the Ukrainian and Chinese peoples demonstrated the genetic link between literate and on-screen cultural coding with pre-literate coding. Ancient narratives that had no reference to the present made it possible to reproduce ancient mythopoetic codes based on folk and professional literary heritage. Using the so-called "double coding" "screenwriting <...> directly embodying the verbal form and using various means of dramatic and prose literature creates, develops and captures its own plots (or reworks previously created ones) according to the tasks of their subsequent screen embodiment, taking into account the specific features and possibilities of cinema"[20]. In professional art (literature, music, fine arts), the genre coding of traditional folk heritage has taken place in recent historical times. Professional artists, using the traditional heritage, handled folk themes, the samples of non-verbal character, giving them a sophisticated artistic form, style. By diversifying artistic means of expression, professional artists have shaped the morphology of each art, bringing genre coding to specific artistic canons.

In Ukraine, the literary oeuvres of Ivan Kotlyarevsky, Ivan Nechuy-Levytsky, Mykhailo Starytsky, Lesya Ukrainka, Olga Kobylianska and others have become the basis of many literary adaptations. The title of the folk song "Oi ne khody, Hrytsiu, ta y na vechornytsi" became the name of a stage play by the famous Ukrainian playwright Mykhailo Starytsky. The same storyline was used by the famous Ukrainian poetess Lina Kostenko. Back in her day, Lesya Ukrainka planned to dramatize the story of Hryts in the version of Olga Kobylianska. The well-known love story, saturated with the Ukrainian folklore, has proven to be a "creative springboard" for the melodramatic scenes of contemporary live-action cinema. Such folk stories, reworked by professional writers such as "Natalka Poltavka"[21], "Moskal-Charivnyk(Muscovite Wizard)"[22], "Forest Song"[23] became the basis for the famous Ukrain-

Ill. 1 Film "Zemlia" (Earth) (director Alexander Dovzhenko, 1930)

ian films. In the pre-revolutionary period of the existence of Ukrainian cinematography, numerous literary adaptations of the Ukrainian heritage were made.

After the takeover of 1917, in the years of artistic avant-garde, the existence of two mythologies, "folk" and "state"[24] (Ill. 1), was clearly traced in the art of Ukraine. "State" or "revolutionary" mythology-ideology relied on other narrative structures and other means of cultural coding. Similar processes have taken place in the Chinese cinematography.

In Ukraine, in the era of the artistic avant-garde of the first half of the twentieth century, there was a brief return to the Ukrainian cultural space of elements of non-verbal coding (traditional Ukrainian clothing, dishes, ornament), which was accompanied by a revival of the Ukrainian language and songs on the screen. Ukrainian film scholars have pointed out that during this period there was a "continuous complication of narrative structures of cinematography … and the activation of the individual vision of the artist", which to a certain extent created the conditions for the development of on-screen cultural coding[25]. The editing tempo-rhythmic structures of the on-screen coding were not completely author-indigenous; they were based on the tempo-rhythmic structures of an ancient mythopoetic code of pre-literate type, reproducing this code with the latest means of screen expression. These structures are recognized by cinema researchers as essential in preserving the centuries-old cultural tradition in the national art. Even in radical cinema experiments of Ukrainian cine-

20 Korinnyi, M. & Shevchenko, V. (2003). *Korotkyi entsyklopedychnyi slovnyk z kultury* [Short Encyclopedic Dictionary of Culture]. Kyiv: Ukraina. P. 26.

21 Film "Natalka Poltavka" ("Natalka Poltavka") (director Ivan Kavaleridze, 1936); Film "Natalka Poltavka" ("Natalka Poltavka") (director Rodion Efimenko, 1978).

22 Film "Moskal-Charivnyk" ("Muscovite Wizard") (director unknown, 1911); Film "Moskal-Charivnyk" ("Muscovite Wizard") (director Mykola Zaseyev-Rudenko, 1995).

23 Film "Lisova pisnia" ("Forest Song") (director Victor Ivchenko, 1961); Film "Lisova pisnia. Mavka" ("Forest song. Mavka") (director Yuri Illenko, 1980).

24 Zubavina, I. B. (1997). *Strukturotvorcha rol mifa v ukrainskomu kino* [The structuring role of myth in Ukrainian cinema]. (Unpublished Candidates thesis). M. T. Rylsky Institute of Art Studies, Folklore and Ethnology Institute of the National Academy of Sciences of Ukraine, Kyiv.

25 Zubavina, I. B. (2012). *Khudozhnie modeliuvannia chasoprostoru v kinematohrafi* [Artistic modeling of space-time in cinematography]. (Unpublished Doctoral thesis) (pp. 12). The Ukrainian National Tchaikovsky Academy of Music, Kyiv.

matographers (such as Ivan Kavaleridze)[26], it is precisely because of the tempo-rhythm in the editing and image characteristic of the Ukrainian image tradition that the ethnic mythopoetic code is reproduced.

Since the 1930s, moviegoers have been able to hear their mother tongue and song, see ancient clothing, weapons, and accessories not only in films on traditional subjects, but in the authorial films by Ukrainian directors, whose subject has become the Ukrainian history. Ivan Kavaleridze's innovative films by imaginative embodiment: "Zlyva" ("Storm")[27], "Koliyivshchyna"[28], "Hryhoriy Shovoroda"[29] and others have become an innovative combination of elements of traditional cultural coding with the authorial coding. "Zlyva" (the original title "Film Etchings to the History of Haidamachchyna") is a Ukrainian silent historical drama film by Ivan Kavaleridze (1929) based on Taras Shevchenko's poem "Haydamaky"[30]. In the film, Kavaleridze developed a unique pictorial system — the synthesis of sculpture and cinematography, whose formative element was light. And his films-operas "Natalka Poltavka"[31] (1936) and "Cossack beyond the Danube"[32] (1937), in which the leading roles were performed by the famous Mykhailo Litvinenko-Volgemut and Ivan Patorzhinsky, and are still the best screen adaptations of Ivan Kotlyarevsky and Semen Hulak-Artemovsky.

The coexistence of zoo-anthomorphic ancient Chinese deities with humans has given rise to two genres

in Chinese cinematography: film adaptation and "fantasy" genre. An adaptation of "eternal" ancient Chinese subjects is a source of Chinese film dramaturgy. Ancient Chinese legends[33], certain historical events, myths became the material for the formation of the genre of screen versions in the early twentieth century. The fantasy genre has actually become the embodiment of cinematic visualization of these "eternal" subjects. Among the latest there are poetry-fantasy stories of ancient Chinese parables: "Heavenly Maiden Showering Flowers", "Legend of the White Serpent", "Princess Iron Fan", "Increasing a Spirit's Rank" and many others. At one time, these productions were visualized in the performances of the Chinese opera[34] (for example, the famous actor and director of the opera Mei Lanfang first starred in "Heavenly Maiden Showering Flowers" and then played that role in the film adaptation of the 1920s). In similar plots natural and supernatural interact and human nature is revealed in this interaction. The ancient Chinese oral literary heritage preserved and moved first into the Chinese opera and then into the cinema a film plot, which is based on the relationship of Liang Shanbo and Zhu Yingtai, a kind of medieval Chinese Romeo and Juliet. This storyline was originally reflected in the oral folk heritage, and then in the performance of the Chinese drama "Yujiu"[35]. The film adaptation of this story has become the most representative in the fantasy genre.

Another story "Marriage with a Deity"[36] is also very old. An ordinary village girl once met a guy without knowing that he was a deity. This plot also originally became the basis of Chinese traditional drama — the Huangmei Opera (this type of opera originated at the time of the Tang Dynasty (618–907 A.D.) in Huangmei Province (now the Hubei Province).

In the second half of the twentieth century, the fantasy films "Liang Shanbo and Zhu Yingtai"[37] and "Marriage with a Deity"[38] by the director Wu Yon-

26   Ivan Petrovich Kavaleridze (1 [13] April 1887, Khutir Ladansky, now Romensky district, Sumy region – December 3, 1978, Kyiv) – Ukrainian sculptor, film director, playwright, scriptwriter, cinema artist. As a film director, a cavalridze created only 9 full-length films. However, his talent immediately put an artist in one row with Dovzhen, Puddudkina, Eisenstein. However, Ivan Kavaleridze in Ukrainian culture is still little information, his figure is unknown to the general public.

27   Film "Zlyva" ("Storm") (director Ivan Kavaleridze, 1929).

28   Film "Koliyivshchyna" ("Koliyivshchyna"), (director Ivan Kavaleridze, 1933). Koliyivshchyna was a Cossack-peasant national liberation uprising in the Right Bank of Ukraine in 1768–1769. Provoked by the national and religious oppression of the right-bank Ukrainian population in the Commonwealth.This uprising was led by Maksym Zalizniak, a novice from the Motroninsky Monastery, a Zaporozhian, and his closest associate was Ivan Gonta, a centurion of the Uman court police. Koliivshchyna became the highest stage of the HAYDAMAK movement. In response to the reactionary policy of the Commonwealth.

29   Film "Hryhoriy Shovoroda" ("Hryhoriy Shovoroda"), (director Ivan Kavaleridze, 1959).

30   HAYDAMAK (from tour For the first time, the word "HAYDAMAKA" is mentioned in written sources from 1717. HAYDAMAK Movement is a national liberation and socio-political movement against popular enslavement on the Right-Bank Ukraine at the end of the XVIII – in the beginning of the XIX century, which has spread to Kyiv region, Bratslava region and Volyn.

31   Film "Natalka Poltavka" ("Natalka Poltavka") (director Ivan Kavaleridze, 1936).

32   Film "Kozaky z-za Dunaiu" ("Cossack beyond the Danube") (director Ivan Kavaleridze, 1937).

33   The complex of the oldest Chinese myths and fairy tales include the following: "The myth of the Zhenya, who won the fire", "The myth of 5 Sacred Mountains", the fairy tale "Yao, which gave way to the throne of the Shun" and others.

34   Chinese Opera – Type of Music, Singling in Music and Musicus (中國戲曲, 中国戏曲). In fact, 360 regional variations of the Chinese opera, it is Five Basic Operations China (whale 中国 五 大 剧 种) Pekinskaya (京劇, UPR. 京剧, Pignin Jīngjù, Pall Jingzia), Henanskaya (豫劇, UPR 豫劇, Pignin Yùjù, Pall. Yuzzyuy), Huanmayskaya (黄梅戲, UPR. 黄梅戏, Pignin Huángméixì, Pall. Huanmeys), Shaoxinskaya (評劇, UPR. 评剧, Pignin Píngjù).

35   Film ("玉玖") ("Yù jiǔ") ("Yujiu") (unknown).

36   Film ("與神結婚" "Yǔ shén jiéhūn") ("Marriage with a Deity") (unknown).

37   Film （"梁山伯與祝英台") ("Liángshān bó yǔ zhù yīng tái") ("Liang Shanbo and Zhu Yingtai") (director Wu Yonggang, unknown).

38   Film （'"與神結婚") ("Yǔ shén jiéhūn") ("Marriage with a Deity") (director Wu Yonggang, unknown).

ggang became world masterpieces in the art of film-making. Both films also influenced the development of this genre in Hong Kong. In these films, the mentioned plots were almost unchanged and overrun to the screen. By means of editing, film directing, a "non-existent world" was recreated, in which terrestrial and extraterrestrial (mythological) coexisted and interacted.

A Chinese medieval novel has become another source of literary adaptations of the modern Chinese cinematography (Ill. 2). As a kind of "didactic" result of the development of several ethical teachings (Confucianism, Buddhism, and Taoism), the medieval Chinese novel served as a meaning creatable "bridge" between the mythopoetry of antiquity and the didactic preaching of feudal China. Unlike the mythopoetic folk art, the medieval Chinese novel formed both a generally epic system of cultural codes and a system of specific authorial coding, because it contained the character images created by specific medieval writers.

The Chinese nation building, different periods (development or unification) of the coexistence of Chinese nationalities, the struggle for power make up the main "storylines" of the famous novel "Three Kingdoms Period" (三國演義, pinyin: Sānguó yǎnyì) (1494). Sānguó Shídài is the period in the Chinese history, the tripartite division of China among the states of Wei, Shu, and Wu, named after the number of 3 kingdoms formed after the collapse of the Han Dynasty in 220. This novel touches upon the issue of the collapse of the Han Empire into three warring kingdoms. The author of the novel Luo Guanzhong has created an artistic picture of a medieval struggle for power, not always following the historical authenticity. However, the plot of the novel became very popular and was adapted by the Chinese opera and later by screen arts. In the late twentieth century the classical novel by Luo Guanzhong was adapted into a Chinese television series "Romance of the Three Kingdoms" (1990–1994)[39]; "Three Kingdoms" (2010) by the director Gao Xixi[40], and individual storylines and episodes became the basis of cinematic adaptations. The most famous of the cinematic adaptations of this novel are Daniel Lee's war action drama "Three Kingdoms: Resurrection of the Dragon" (co-production with South

Ill. 2 Scene from the movie "Battle of Dingjunshan"
(film company unknown)

Korea, 2008)[41] and "Battle of the Red Rock"[42] by the director John Wu (also co-production with South Korea and Japan, 2008).

"Journey to the West" (西遊記, Xīyóujì, Xiyouji) is another well-known medieval novel (1590s). The novel was inspired by the Chinese Buddhism and reflects the meanings that were formed in the Chinese culture since the adoption of this doctrine in China until the Song period (960–1279). Since the mid-1960s Chinese cinematography has been also actively adapting this subject-matter ("The Monkey Goes West"[43] (1966), "Princess Iron Fan"[44] (1966), "Spider Cave"[45] (1968), "Earth Spirits"[46] (1968), "A Chinese Odyssey"[47] (2005), "Chinese History"[48] (2005), "The Forbidden Kingdom"[49] (2008), "Journey to the West Conquering the Demons"[50] (2013), "The Monkey King"[51] (2014), "Journey to the West: The Demons

39   Television series ("三國演義》 "Sānguó yǎnyì") "Romance of the Three Kingdoms" (directors unknown, 1990–1994).
40   Film ("三個王國""Sān gè wángguó") ("Three Kingdoms") (director Gao Xixi, 2010).
41   Film ("三國志：龍之復活") ("Sānguózhì: Lóng zhī fùhuó") ("Three Kingdoms: Resurrection of the Dragon") (director Daniel Lee, 2008).
42   Film (" 岩之戰Hóngyán zhī zhàn" ("Sānguózhì: Lóng zhī fùhuó") ("Battle of the Red Rock") (director John Wu, 2008).
43   Film ("猴子往西"□Hóuzi wǎng xī zǒu") ("The Monkey Goes West") (director unknown, 1966).
44   Film ("鐵扇公主" ("Tiě shàn gōngzh ") ("Princess Iron Fan") (director unknown, 1966).
45   Film ("蜘蛛洞""Zhīzhū dòng") ("Spider Cave") (director unknown, 1968).
46   Film ("中國奧德賽") ("Zhōngguó àodésài") ("A Chinese Odyssey") (director unknown, 2005).
47   Film ("中國奧德賽") ("Zhōngguó àodésài") ("A Chinese Odyssey") (director unknown, 2005).
48   Film ("中國歷》 ("Zhōngguó lìsh") ("Chinese History") (director unknown, 2005).
49   Film ("禁忌王國") (Jìnjì wángguó") ("The Forbidden Kingdom") (director unknown, 2008).
50   Film ("西遊徵魔") ("Xīyóu zhǐ mó") ("Journey to the West Conquering the Demons") (director unknown, 2013).
51   Film ("孫悟空") ("Sūnwùkōng") ("The Monkey King") (director Chin Pou Soi, 2014).

Strike Back"[52] (2017). Unlike the literary source, screen adaptations focus not on the meanings of Buddhism, but on the visualization of the spectacular elements of its practices and the elements of martial arts practiced by Buddhist monks.

Another writer's theme of a famous medieval novel that was inspired by Buddhism is a plot of the novel "The Water Margin" (the 14th century) by Shi Nai'an (水滸傳, shuǐ hǔ zhuàn, Shui Hu Zhuan). The novel in the genre "everything" (the historical and heroic "fantasy" about "flying monks who unravel the conspiracies of demonic forces") has become a source of adaptation on television and cinematography. The story of "flying spirits, monks and robbers" contains a description of numerous characters, the so-called "108 brave heroes of Lian Shan Bo", whose names are called "the Stars of Destiny". Television series, animated films and live-action films "The Water Margin"[53] (1972), "All Men Are Brothers", also known as "Seven Soldiers of Kung Fu"[54] (1975), conveyed the classic story to a contemporary viewer with on-screen expressiveness. Another of the "four great Chinese novels" is the novel "Dream in the Red Tower" (or "Notes on the Stone") (紅樓夢, hónglóumèng, hongloumeng) was written by Cao Xueqin in the reign of the Qing Dynasty (mid-18th cent.). With several storylines, the novel somehow "returns" to ancient mythopoetics, because it is a tale of the journey of the "clever stone", the jasper lost by the goddess Nüwa. Being a true encyclopedia of the social life of feudal China, the novel has been screened several times. The first movie version of the novel appeared in 1927, and then Chinese cinematographers repeatedly screened the novel. The film adaptation of the Shanghai Opera is considered the most successful cinematic version under the said plot in 1962.

A radical change in cultural codes in Chinese literature took place in 1919, with the initiation of the so-called "May 4 Movement"[55], which made the reorientation from traditional literature to modernism. The change of meanings, motives, main characters are influenced by Western literature, and the "west-

ernization" of plots and the appearance of "new sensuality" in literature (and cinematography) become a "new literary canon". And although the "Western form" was filled with a certain national content, the literary language is gradually disappearing from the Chinese novel and is being replaced by everyday life. The influence of Western mass culture greatly simplifies the subject-matters of the "new Chinese literature" and, consequently, their film adaptations. The accentuation of film dramaturgy on the elements of action, rather than reflections, the "unfolding" of melodramatic storylines against the background of the image of social contrasts, change the stylistics of "magical realism" of early live-action cinema to entertaining "hyperrealism".

The substitution of "entertaining" (albeit as exemplified in historical, folklore or social character) plots by suspenseful scenarios of social and political content takes place after the Communist victory in 1949. The Chinese literature began to focus not on the mythology of the classical Chinese literature and theater, but on ideology, "revolutionary" and historical and heroic subjects, which were formed by both communist journalism and communist dramaturgy.

The subject of the films "Lost Youth", "Legend of Tianyun Mountain" (天云山传奇) (Tian yun shan chuan qi) (Golden Rooster Awards, 1981), "Lotus Town", from which the latest cultural transcoding began in live-action cinema of China, have been replaced by plots in cinematography of the "sixth generation", according to which the Cultural Revolution is no longer perceived as a national tragedy, but rather as history.

Many opposition filmmakers have already been allowed to shoot films in their home country. The creativity of Tian Zhuang Zhuang, Zhang Yimou and others is no longer an object of criticism, and even more so, their films have become part of the cultural heritage of China. The Cultural Revolution in the films of the young generation of the Chinese has become a kind of historical backdrop, amid which the prosaic life of ordinary people unfolds. The exemplary film (贾樟柯) "Platform"[56] by Jia Zhangke is revealing the story of an entire generation of the 1980s.

The restoration of traditional coding in the Chinese culture has only been possible in recent times. In the early 1960s, the folklore drama genre slowly returned to the live-action cinema of China, where the presence of such an environment was a meaning

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52 Film ("西遊記：惡魔反擊") ("Xīyóu jì: Èmó fǎnjí") ("Journey to the West: The Demons Strike Back") (director Zur Hark, 2017).
53 Television series, animated films and live-action films ("水滸傳") ("Shuǐhǔ zhuàn") ("The Water Margin") (director unknown, 1972).
54 Film ("功夫七兵") ("Gōngfū qī bīng") ("Seven Soldiers of Kung Fu") (directors Chang Cheh, Wu Ma, 1975).
55 "May 4 Movement", mass anti-empialist motion in China in Mae – June 1919, inspirited under the prevalence of Greater Oktober socialist revolution in Russia. Distributed to the rushing of Parisian peace conference does not interfere with China's delayed Japanese, Hryman Condenses in Shandong. Bearing 4 May 1919 in Pekin Student demonstration of protest against this ruthenium.

56 Film ("贾樟柯") (" Platform") (director Jia Zhangke, unknown).

creatable factor. Thus, the filmmaker Wu Yonggang shot three folklore dramas in 1955 and 1956, featuring historical costume and other elements of traditional cultural coding: "Liang Shanbo and Zhu Yingtai" and "Marriage with a Deity" (1955); "Chuweng finds the Notes of the Deity" (1956)[57].

Since the second half of the twentieth century, both in Ukraine and in China, there has been an active formation of a screen-based type of cultural coding, which relied on the technological and semantic capabilities of cinema.

3 Authorial coding in contemporary live-action cinema of Ukraine and China

The second half of the twentieth century proved to be extremely dynamic for the world cinematography. In an attempt to recreate national authenticity, Ukrainian and Chinese directors in the postwar years were not deprived of the influence of postmodernism, which was actively formed in Western culture. Polystylism, eclecticism and subjectivity inherent in the Western cinematography of that period affected the formation of a function of self-expression that underpinned the creativity of the creators of the live-action cinema. The characters of the directors of live-action films cease to be "integral": folklore dramas of the second half of the twentieth century form the fabulous, epic variants of their main characters, though they seek to preserve the indigenous invariant mythopoetic "core". Such destruction of the ancient mythopoetic archetype under the influence of authorial coding also creates the authorial representational space.

Since the second half of the twentieth century, both the Chinese and Ukrainian live-action films have been affected by two opposing trends: on-screen coding, on the one hand, tries to preserve the genetic tradition of art, and on the other, to modify (and sometimes even destroy) that tradition.

Ukrainian filmmakers of the "thaw" period begin to break down the established genre coding patterns. Thus, in the film "Dream"[58] (1964) directed by Vladimir Denysenko there is a shift away from the well-known literary canvas of the narrative, the current issues of the present are highlighted. The young

Ivan Mykolaichuk's acting becomes a definite artistic challenge to the canonical leading role.

The films by Leonid Osyka "Stone cross"[59], "Zakhar Berkut"[60] and others, created on the basis of the well-known literary subjects of such Ukrainian classics as Vasyl Stefanyk and Ivan Franko, shift away from the narrative of the late 19th — early 20th centuries and highlight the clear cases of authorial coding. The wonderful directing, brilliant acting (Ivan Mykolaichuk, Victor Ivchenko, Borislav Brondukov, Konstantin Stepankov) make these films interesting for a modern viewer. "Nazar Stodolya"[61], "Forest Song"[62] and other films by Victor Ivchenko, despite the authorial coding of the screen time-space, also retain the elements of mythopoetic coding. The modifications of the book narrative in the films of the representatives of the Ukrainian "poetic cinematography" still retain the Ukrainian mythopoetic code. Thanks to the author's screen coding, ancient mythopoetic structures are only updated and strengthened. Particularly noteworthy is the filmmaking by Sergey Parajanov.

During the Ukrainian period, the director shot such masterpieces as "Nataliya Uzhviy"[63], "Golden Hands"[64], "Opinion"[65] (all — 1957), "Ukrainian Rhapsody"[66] (1961), "Flower on the Stone"[67] (1962), "Kyiv Frescoes"[68] (1966). Analyzing the masterpiece of Ukrainian cinema "Shadows of Forgotten Ancestors" (Ill. 3) [69] by Sergey Parajanov, Irina Dovzhenko indicates the masterful on-screen reproduction by the director of tempo-rhythmic structures of traditional kolomyjka in the film, which, on the one hand, repeats the tempo-rhythm of the literary

57   Li, Khan. (2019). *Kulturotvorchi funktsii istorychnoho kostiuma v ihrovomu kinematohrafi Kytaiu porubizhzhia XX–XXI st.* [Culture-creating functions of the historical costume in the game cinema of China on the outskirts of the 20th-21st centuries.]. (Unpublished PhD thesis). Kharkiv State Academy of Culture, Kharkiv.

58   Film "Son " ("Dream") (director Vladimir Denysenko, 1964).

59   Film "Kamianyi khrest" ("Stone cross") (director Leonid Osyka, 1968).

60   *Film "Zakhar Berkut" ("Zakhar Berkut") (director Leonid Osyka, 1972).*

61   Film "Nazar Stodolya" ("Nazar Stodolya") (director Victor Ivchenko, 1954).

62   Film "Lisova pisnia" ("Forest Song") (director Victor Ivchenko, 1961).

63   Film "Nataliya Uzhviy" ("Nataliya Uzhviy") (director Sergey Parajanov, 1957).

64   Film "Zoloti ruky" ("Golden Hands") (director Sergey Parajanov, 1957).

65   Film "Dumka" ("Opinion") (director Sergey Parajanov, 1957).

66   Film "Ukrainska rapsodiia" ("Ukrainian Rhapsody") (director Sergey Parajanov, 1961).

67   Film "Kamiana kvitka" ("Flower on the Stone") (director Sergey Parajanov, 1962).

68   Film "Kyivski fresky" ("Kyiv Frescoes") (director Sergey Parajanov, 1966).

69   Film "Tini zabutykh predkiv" ("Shadows of Forgotten Ancestors") (director Sergey Parajanov, 1961).

Ill. 3 Film "Tini zabutykh predkiv" ("Shadows of Forgotten Ancestors") (director Sergey Parajanov, 1961)

language of Mykhailo Kotsiubynsky, and on the other, becomes the basis of Parajanov's authorial code[70].

The increase in the author's coding in the Ukrainian cinematography of the 70–80's of the 20th century is explained by the strengthening of the author's position in the art. Such an increase is a certain reaction to the dominance of the "automatic look" in the world screen arts, the spread of television "clip" adaptive thinking. "Ivanna"[71], "Annychka"[72] and other films by Victor Ivchenko, created during this period, are characterized by the presence of both mythopoetic coding and a vivid embodiment of the Ukrainian psychological archetype. Yu. Illienko's film "The Evening on Ivan Kupala" ("Vechir na Ivana Kupala")[73], "The White Bird Marked with Black"[74],

"Dream and Live"[75], "The Forest Song. Nymph"[76], "A Prayer for Hetman Mazepa"[77] and others have the same features. Each of these films can be considered authorial, despite the complete reproduction of the Ukrainian archetype. The films characterized by a similar narrative can be attributed to the films of Ivan Mykolaichuk "Babylon XX"[78], "Such Late, Such Warm Autumn"[79].

In the works of two outstanding masters of Chinese cinematography in the second half of the twentieth century Chen Kaige and Zhang Yimou the formation of the author's code took place not only at the level of creation of the author's dramatic poetics, but also at the level of the representational space. Ever since 1982, when Zhang Yimou worked as a cameraman at the Guangxi-Zhuang Autonomous Region Film Studio on Chen Kaige's film "Yellow Earth" (the film was released in 1984)[80], he demonstrated the unconventional patterns and techniques of lighting for the Chinese cameraman tradition, the use of cameraman shooting techniques both in the pavilion and in the open air. Zhang Yimou's contribution to the imaginative space of Chen Kaige's films made "Yellow Earth" (1984) and "Big Military Parade"[81] (1985) the milestone films in the cinematic heritage of China. In Zhang Yimou's films the elements of the director's branding are the landscape, the symbolism of the colour in the frame and the presence of the author's versions of the historical hanfu [82]. In his directorial film debut, the historical epic of the Nobel laureate Mo Yan's "Red Sorghum"[83] (1987) (the Golden Bear Prize at the Berlin Film Festival), Zhang Yimou demonstrated the knowledge of the principles of Western cinematic aesthetics, which made the film very popular in the West, forming a certain "fashion

70   Dovzhenko, I. B. (2008). Montazh yak zasib avtorskoi kinomovy [Montage as a means of author's film language]. (Unpublished Doctoral dissertation). Kyiv.
71   Film " Ivanna" ("Ivanna") (director Victor Ivchenko, 1959).
72   Film "Annychka" ("Annychka") (director Victor Ivchenko, 1968).
73   Film "Vechir na Ivana Kupala" ("The Evening on Ivan Kupala") (director Yuri Illienko, 1968).
74   Film "Bilyi ptakh z chornoiu oznakoiu" ("The White Bird Marked with Black") (director Yuri Illienko, 1971).

75   Film "Mriiaty ta zhyty" ("Dream and Live") (director Yuri Illienko, 1973).
76   Film "Lisova pisnia. Mavka" ("The Forest Song. Nymph") (director Yuri Illienko, 1980).
77   Film "Molytva za hetmana Mazepu" ("A Prayer for Hetman Mazepa") (director Yuri Illienko, 2002).
78   Film "Vavilon XX" ("Babylon XX") (director Ivan Mykolaichuk, 1979).
79   Film "Taka piznia, taka tepla osin" ("Such Late, Such Warm Autumn") (director Ivan Mykolaichuk, 1981).
80   Film ("黄色地球")　("Huángsè dìqiú") ("Yellow Earth") (director Chen Kaige, 1984).
81   Film ("大閲兵") ("Dà yuèbīng") ("Big Military Parade") (director Chen Kaige, 1985).
82   Hanfu (traditional Chinese 漢服, ex. 汉服, pinyin hànfú, Southern Min hànhȯk (hanhuk), Cantonese hɔn˦fʊk˨ (honfok) is the traditional Chinese Han costume. Nowadays, hanfu is worn only during ceremonies or in historical television series and however, there are cultural societies in China and abroad that dedicate their energies to the revival of Hanfu, a phenomenon called "Hanfu Fuxing" (Chinese: 漢服復興).
83   Film ("紅高粱") ("Hóng gāoliang") ("Red Sorghum") (director Zhang Yimou, 1987).

Ill. 4 Film ("英雄") ("Yīngxióng") ("Hero") (director Zhang Yimou, 2002)

for Asian cinema". Zhang Yimou's historical drama "Ju Dou" [84] (1990) is a visually stylized, pictorially refined version of the image of "ancient" China for the Western world. In the early 2000s, Zhang Yimou began collaborating with the talented costume designer Emi Wada, who was involved in the creation of costumes for the films "Hero"[85] (2002) (Ill. 4) and "The House of Flying Daggers"[86] (2004) (Ill. 5). Prior to that, Japanese-born Emi Wada had collaborated with the renowned Akira Kurosawa. Emi Wada's Japanese graphic design of the costumes and knowledge of the East by Australian cameraman Christopher Doyle have made the representational world of the film "Hero" extremely sophisticated.

In the film "The House of Flying Daggers", a historical drama, the author's style of the director and the dress designer is the most striking. Against the background Zhang Yimou creates a cinematic narrative with elements of several genres: historical drama, melodrama and all. The representational space of "The House of Flying Daggers" is poetic and sophisticated. The colour of the landscapes (bamboo grove, mountain lawns, etc.) is supported with Emi Wada's dress colours: light green for rebel girls and dark green with red embroidery for Imperial Army soldiers. Emi Wada introduces the author's edits as a historical hanfu of rebel girls, making it more "graphic", depriving it of the historical details of the time when these historical events unfolded, at the same time authorizing the military clothing of Imperial Army soldiers. Such authorial marking of historical time coincides with the representational style of Zhang Yimou himself. It is no coincidence that, after the success of this picture, Zhang Yimou turns to the historical drama genre

Ill. 5 Film ("匕首之家") ("Bǐshǒu zhī jiā") ("The House of Flying Daggers") (director Zhang Yimou, 2004)

in the film "Curse of the GoldenFlower" (Chinese: 满城尽带黄金甲; pinyin: Mǎn chéng jìn dài huáng jīn jiǎ; ad verbum "When the golden armor covered the whole city") (2006), in which he continues to demonstrate the dominance of authorial screen coding over traditional mythopoetic. In the films of Chinese directors of the sixth generation the genres of folklore and historical drama bring the viewer back to the origins of Chinese cultural heritage. First of all, this concerns the numerous screen adaptations of "eternal" subjects. Thus, in 1995 in Hong Kong the films "Journey to the West. Great Conversations"; the film by Zhou Xingchi "Journey to the West. Conquering Demons"[87] (2013), the film by Zheng Baorua "Journey to the West. Clutter at Heavenly Palace"[88] (2014), the film by Tian Xiaopeng "Journey to the West. The Return of the Great Sage"[89] (2015), as well as the films of the same

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84 Film ("菊豆") ("Jú dòu") ("Ju Dou") (director Zhang Yimou, 1990).
85 Film ("英雄") ("Yīngxióng") ("Hero") (director Zhang Yimou, 2002).
86 Film ("匕首之家") ("Bǐshǒu zhī jiā") ("The House of Flying Daggers") (director Zhang Yimou, 2004).
87 Film ("西遊記·降魔") ("Xīyóu jì·jiàngmó") ("Journey to the West. Conquering Demons") (director Zhou Xingchi, 2013).
88 Film ("西遊記。凌亂的天宮") ("Xīyóu jì. Língluàn de tiāngōng") ("Journey to the West. Clutter at Heavenly Palace") (director Zheng Baorua, 2014).
89 Film ("西遊記。大聖歸來") ("Xīyóu jì. Dàshèng guīlái") ("Journey to the West. The Return of the Great Sage") (director Tian Xiaopeng, 2015).

Ill. 6 Film "Atlantida" ("Atlantis")
(director Valentin Vasyanovych, 2019)

year by the director Liu Zhenwei "Journey to the West. Great Conversations-3"[90] and the film by Zheng Baorua "Journey to the West 3"[91] were screened. The subjects of all these films are short stories from the novel "Journey to the West", created by the writer Wu Cheng-eng in the sixteenth century.

In recent years, Ukrainian films have shown a persistent search for national identity based on different types of cultural labeling. Nariman Aliyev's films "Homeward"[92] (2019), "Atlantis"[93] by Valentin Vasyanovych (2019) (Ill. 6) and others use the authorial coding to find a meaning creatable beginning for contemporary citizens of Ukraine (both Oriental and Western). Referring to the classics, the director Akhtem Seitablayev transcodes it into a contemporary Ukrainian action film — the latest version of "Zakhar Berkut" (2019), and Olena Demyanenko creates the author's version of the well-known lexical plot in the "Huzul Ksenia"[94] (2019) (Ill. 7).

The influence of the trends of Western postmodernism, the introduction of so-called genre hybrids in China has become quite natural. The presentation of a huge number of fantasy films that contain all types of cultural coding is an example. The film by the director Chen Kaige "Wu Ji"[95] (2004), the film by director Zhang Jiaxiang "Painted Skin"[96] (2008), as well as a new version of "The Wall Fresco"[97]

Ill. 7 Film "Huzul Ksenia" ("Huzul Ksenia")
(director Olena Demyanenko, 2019)

(2011), the sequel film "Virgin Spirit"[98] (2011) directed by E Weixing, the motion picture by Wu Jinshan's "Painted Skin 2"[99] (2012), the film by the director Lee Goli "Emperor Xuanyuan's Sword"[100], the motion picture by the director Niu Chaoyang "White Fox" (2013) are the live-action films that on the basis of "eternal subjects" create their own film versions.

These films often feature a Chinese historical costume: as a certain source of hanfu is used in the film of the fantasy genre by the director Liu Jianhui "Legend of Ma Dynasty"[101] (2013), in the sequel to the film "The White Haired Witch"[102] directed by Zhang Zhiliang (2015), Xiao Cheng's film "The Expulsion of Demons"[103] (2015) and the direc-

90   Film("西遊記。偉大的對話-3") ("Xīyóu jì. Wěidà de duìhuà-3") ("Journey to the West. Great Conversations-3") (director Liu Zhenwei, 2015).
91   Film("西遊記 3") ("Xīyóu jì 3") ("Journey to the West 3") (director Zheng Baorua, 2015).
92   Film "Dodomu" ("Homeward") (director Nariman Aliyev, 2019).
93   Film "Atlantida" ("Atlantis") (director Valentin Vasyanovych, 2019).
94   Film "Huzul Ksenia" ("Huzul Ksenia") (director Olena Demyanenko, 2019).
95   Film ("無極") ("Wújí") ("Wu Ji") (director Chen Kaige, 2004).
96   Film ("畫皮") ("Huàpí") ("Painted Skin") (director Zhang Jiaxiang, 2008).
97   Film ("壁畫") ("Bìhuà") ("The Wall Fresco") (director E Weixing, 2011).

98   Film ("處女之靈") ("Ch n zhī líng") ("Virgin Spirit") (director E Weixing, 2011).
99   Film ("彩繪皮膚 2") ("C ihuì pífū 2") ("Painted Skin 2") (director Wu Jinshan, 2012).
100 Film ("軒轅帝劍") ("Xuānyuán dì jiàn") ("Emperor Xuanyuan's Sword") (director Lee Goli, 2012).
101 Film ("馬朝傳") ("Mǎ cháo chuánqí") ("Legend of Ma Dynasty") (director Liu Jianhui, 2013).
102 Film ("白髮女巫") ("Bái fà nǔwū") ("The White Haired Witch") (director Zhang Zhiliang, 2015).
103 Film ("驅魔") ("Qū mó") ("The Expulsion of Demons") (director Xiao Cheng, 2015).

tor Bao Dejia's film "Zhong Kui Conquers the Demon"[104] (2015).

So, nowadays, the screen type of cultural coding is predominant in live-action cinema in both Ukraine and China.

CONCLUSIONS

Thus, a comparative analysis of cultural coding in live-action cinema of Ukraine and China shows that similar processes were taking place in both countries. On-screen coding, whose formation began in the late nineteenth and early twentieth centuries, initially relied primarily on the "eternal subjects" of national cultural heritage, the core of which was the mythopoetic codes of traditional culture. Early in development of the national cinema, both countries used these subjects as autochthonous and professional artistic "processing" as film adaptations. Only since the second half of the twentieth century, when the morphology of live-action cinema was finally formed, on-screen authorial type of cultural coding has formed the basis of films by Ukrainian and Chinese filmmakers.

SUMMARY

The article deals with a comparative analysis of cultural coding in live-action cinema of Ukraine and China. The paper analyzes pre-literate, literate and on-screen types of cultural coding that were used and are used by Ukrainian and Chinese authors in the films of various genres. The similarity of the processes of cultural coding in the cinema of both countries is proved. Universal and national features of cultural coding are revealed in the contemporary Ukrainian and Chinese live-action films.

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ILLUSTRATIONS

1. **Ill.** Film "Zemlia" (Earth) (director Alexander Dovzhenko, 1930)
2. **Ill.** Scene from the movie "Battle of Dingjunshan" (film company unknown)
3. **Ill.** Film "Tini zabutykh predkiv" ("Shadows of Forgotten Ancestors") (director Sergey Parajanov, 1961)
4. **Ill.** Film ("英雄") ("Yīngxióng") ("Hero") (director Zhang Yimou, 2002)
5. **Ill.** Film ("匕首之家") ("Bǐshǒu zhī jiā") ("The House of Flying Daggers") (director Zhang Yimou, 2004)
6. **Ill.** Film "Atlantida" ("Atlantis") (director Valentin Vasyanovych, 2019)
7. **Ill.** Film "Huzul Ksenia" ("Huzul Ksenia") (director Olena Demyanenko, 2019)

Андрій Алфьоров, Зоя Алфьорова, Лі Хань
Культурні коди в сучасному кіно України та Китаю

АНОТАЦІЯ

Розглянуто культурні коди в сучасному ігровому кінематографі Китаю та України. Новизна даної публікації полягає в тому, що на основі порівняльного аналізу в науковий обіг уведений новий матеріал, присвячений культурному кодуванню в екранних творах України та Китаю. У дослідженні використано методи класичного порівняльного мистецтвознавчого аналізу, а основною методологією є морфологічний підхід до об'єкта аналізу. Виявлено універсальні та національні особливості екранного кодування. Порівняльний аналіз формування національного кодування в Україні та в Китаї довів, що обидві країни переживали подібні процеси в цьому сенсі. Охарактеризовано три типи культурного кодування в китайській та українській мистецькій спадщині: традиційне, літературне та екранне.

Охарактеризовано основні екранні твори українських і китайських кінематографістів, де представлені стратегії екранного культурного кодування. Традиційне культурне кодування як в Україні, так і в Китаї базувалось та базується на автохтонних символах і міфологемах дописьмового періоду. Це кодування було збережено в традиційному масиві міфів і легенд, які стали усним стрижнем традиційної культури обох країн.

Літературне кодування в обох країнах було побудовано на сюжетах традиційного типу, але перероблених протягом багатьох століть як анонімними літераторами, так і відомими письменниками. Особливостями такого кодування стало застосування конкретних авторських літературних прийомів, додавання сюжетних ліній тощо.

Третій тип кодування — екранний — з'явився лише з початку XX століття і став найскладнішим серед зазначених. І лише з другої половини XX століття, коли остаточно сформувалася морфологія ігрового кіно, екранний авторський тип культурного кодування ліг в основу фільмів українських та китайських кінематографістів. На основі проаналізованого матеріалу можна дійти наступних висновків: завдяки кінематографу, а потім і телебаченню, традиційні та літературно оброблені сюжети обох національних культур набули конкретних візуальних образів, фактур, які, з одного боку, характерні для цих культур, а з іншого — є результатом авторської роботи знімальних колективів над цим матеріалом. Окрім цього, саме при третьому, екранному типі кодування використовуються прийоми адаптації традиційних і літературних сюжетів до смаків аудиторії XXI століття.

Ключові слова: культурні коди, екранне кодування, сучасний ігровий кінематограф, Україна, Китай.

NON-CANONICAL STRATEGIES OF REPRESENTATION OF WOMEN'S COSTUMEIN CONTEMPORARY CHINESE EASE PAINTING

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REVIEW ARTICLE

Chinese fine art over the long course of its existence has formed certain strategies for the representation of certain image objects. The canonical system of representations in Chinese fine art was developed over many centuries and corresponded to the rules of each genre. Women's costume in the canonical system of fine arts of China obeyed the principles and rules of gohua.

In recent times, Chinese fine art, namely easel fine art, began to form a non-canonical system of representations. The traditional object — women's costume — was no exception.

It is absolutely important to update two main strategies of a non-canonical nature: the historical representation of the female costume in modern Chinese stankovism, the purpose of which is to restore a certain historical tradition of such representation on the basis of either reconstruction or stylization of the female costume, and sociocultural representation, which takes into account many parameters (from age to social status of a woman) with the aim of revealing modern changes in her position today. Both strategies are actively used by modern Chinese artists, which is extremely important for the formation of versatile views of the modern Chinese woman and the variations of her clothing. The publication examines this problem on the basis of extensive factual material of paintings, starting from 1949 to 2022. The analysis touches not only realistic works, but also easel painting in other stylistic directions: from expressionism to the "art of scars".

Key words: China, non-canonical strategies of representation of women's costume, easel painting, historical type of representation, socio-cultural type of representation.

INTRODUCTION

Modernization, which began in China in the second half of the 20th century, initiated the process of large-scale changes in socially significant living conditions. They manifested themselves noticeably in the "women's issue": the participation of women in the economic and political life of the country expanded, and their social status increased.

Chinese researchers include A Feng, Bu Wei, Wang Jinli, Wang Chunmei, Wei Guying, Liu Ni, Liu Ciming, Xu Weixing, Xiong Yuden, Xue Ninglan, Tang Can, Tan Lin, Huang Yufu, Jiang Xiuhua, Cui Fengyuan, Zhang Guihua, Zhu Li, Zhen Yan, Sha Jitsai, Yan Jianli, etc., covering in their writings questions about the status of women in the family, economy, education, politics, etc.

A Feng[105], in his publication, turns to the origins of women's issues during the Ming and Qing dynasties, when this issue takes on a different tone in Chinese historiography. In their study, Huang Yufu and Liu Ni[106] interestingly analyze foreign studies of Chinese women. The analysis of documents and digital data revealed the growing international interest in the "women's" issue in China. Xuey Ninglan[107] draws attention to gender as a significant parameter of the modern socio-cultural dynamics of Chinese society. Zhu Li singles out the "women's question" among other social problems of modern China[108].These and other numerical studies of the "women's question"

105 劉妮，黃玉甫。 中國婦女外國研究. 文檔和數字數據分析。 北京，2009. 352頁。[Liu, Ni & Huang, Yufu. (2009). *Foreign Studies of Chinese Women. Analysis of documents and digital data.* Beijing].

106 薛寧蘭。 性別和婦女權利。 北京，2008. 337頁。[Xue, Ninglan. (2008). *Gender and Women's Rights.* Beijing].

107 朱力。近代中國的社會問題。 北京，2008. 389頁。 [Zhu, Li. (2008). *Social Problems in Modern China.* Beijing].

108 Barlow, T. E. (2004). *The Question of Women in Chinese Feminism.* Duke University Press. doi: 10.2307/j.ctv113195k.2

are important in understanding the current changes in our country.

Foreign researchers, including Tanya E. Barlow, Catherine. Bernhardt, Elizabeth Kroll, Anne Elizabeth McLaren, Margery, and others, who explored the place of Chinese women in society, changes in marital relations, and other important issues related to the "woman question."

The problem of Chinese feminism in the publication of Tanya E. Barlow[109] is considered, understandably, from the standpoint of the Western humanitarian discourse. Elizabeth Krollp[110] identified changes in Chinese female identity during the 20th century. Margery Wolf also drew attention to the changing status of women in Chinese society, analyzing the factors that led to these changes [111]. And Ellen Widmer [112],for example, also studied the place of women in Chinese literature. However, both in Chinese and foreign historiography, there were very few works that systematically investigated the representation of women's costumes in easel painting.

At the same time, fine art could not help but reflect these large-scale changes, because women have always been present in Chinese painting. After the revolutionary events of the second half of the 20th century, examples of the historical representation of a woman and her costume appear in Chinese easel painting. Different artists, different themes, but the same strategies of representation, which unite the view of a modern woman who seeks to preserve the tradition of either historical costume or ethnic.

The modernization of China as a world power actualized the socio-cultural type of representation of the Chinese woman and her clothes in painting. The participation of women of the weaker sex in the economic and political life of the country has expanded, and their social status has increased. Such status dynamics of women, fixed at the legislative level, implies the emergence of many problems in social reality, the solution of which largely determines the socio-political stability of Chinese society. New images, new social statuses flooded the country's easel painting, allowed Chinese society and the international commu-

nity to get to know the new Chinese woman. Turning to the indicated types of representation does not exhaust the problem, but gives impetus to the study of precisely these aspects of the existence of modern Chinese easel painting.

1 Historical reconstruction and stylization as a strategy for depicting women's costume in modern Chinese easel painting

The non-canonical strategies of depicting women's costume in contemporary Chinese easel painting are nevertheless closely related to traditional strategies of such depiction. Historical forms of representation of femininity in Chinese easel painting have always been considered as a basis ("method") of broadcasting and consolidating family ties, but not as a basis for establishing equal partnerships of socio-cultural significance.

The latest period of the country's history demonstrates a clear change in gender, sociocultural and other accents both in the representation of femininity as such and in the representation of women's costume in modern Chinese easel painting. However, the so-called "historical" type of representational strategies is still preserved, thanks to which the connection of modern easel artists with both the historical women's costume and the ethnic costume has been restored. Two main strategies of non-canonical pattern: reconstruction and stylization (as well as their combination) are used by Chinese easel artists who rely on the "historical" type of representational strategies.

It is clear that the realistic style in easel painting of modern China is dominant. This circumstance is due to both the artistic and cultural tradition of the country, and the desire of modern easel artists to use reconstruction-stylization as one of the most common non-canonical strategies of female costume in modern Chinese easel painting. The most common type of such representation of women's clothing in modern easel painting is an appeal to the traditional clothing of women in various historical periods of China's development.

It is important that traditional and historical women's clothing in China is a material representation of the main properties of the cosmological Chinese picture of the world. First of all, this is manifested in its basic cut, which emphasizes the general rectangular shape (the square is a symbol of the Earth), the correspondence of parts of the clothing to the sides of the light (the left side symbolically means the east and should be on top), the selection of the Center (a strip along the gate and the top of the shelf,

109 Croll, E. (1995). *Changing Identities of Chinese Women: Rhetoric, Experience, and Self-Perception in Twentieth-Century China.* Hong Kong: Hong Kong University Press; London: Zed Books.

110 Wolf, M. & Wilke, R. (Eds.). (2009). *Women in Chinese Society.* Stanford, Calif.: Stanford University Press.

111 Widmer, E. (2006). *The Beauty and the Book: Women and Fiction in Nineteenth-Century China.* Cambridge: Harvard University Asia Center. doi:10.2307/j.ctt1tm7fv5

112 Widmer, E. (2006). The Beauty and the Book: Women and Fiction in Nineteenth-Century China. Cambridge: Harvard University Asia Center. doi:10.2307/j.ctt1tm7fv5

an apron "bisi"), the hierarchy of the top (Heaven) and the bottom (Earth). The belt was the most important internal boundary of the traditional costume, as an imprint of the dualistic worldview, the harmony between Heaven and Earth.

Correspondence to the Chinese picture of the world is also manifested in the differentiating function of the traditional costume. Hierarchy is the basis of Chinese society, and it was the costume that distinguished age, gender, status, and other characteristics of a person. However, a traditional suit contains many parameters that perform symbolic functions, contrary to convenience and comfort. Historical women's clothing confirms this observation (long plumes and wide sleeves in the Tang era, "10 tsuni leg" in women, women's shoes on a high stand and long men's braid in the Qing period, etc.). Anthropomorphic and zoomorphic characters corresponding to the aspects of light (tiger, dragon, phoenix, and others) formed the basis of traditional ornaments and patterns.

The tasks of the easel painters of modern China, who are guided by the representational strategy of historical reconstruction-stylization, are as follows:

- to reconstruct the general image of women's historical costume in an easel painting;
- to stylize the main elements of women's historical costume and the image itself in accordance with the cultural codes of the modern viewer.

Of course, according to the history of historical Chinese costume, there were versions of the Dohan history of the era (quite diverse), the era of the Han dynasty and subsequent historical periods. Today in China, the following periodization of the formation of the historical women's costume is accepted:

The first stage: from the Zhou dynasty to the Song dynasty (XXI–XVI centuries BC — 589–618 AD) — the formation of the basic cut, which reflects the main spatial-temporal and movement-evolutionary parameters of the picture of the world;

- II stage: Tang dynasty (618–907) — the formation of the color symbolism of the historical costume, which, in addition to the natural-philosophical content, performs the function of social differentiation of Chinese society; in the Tang era, the division of clothing into men's and women's clothing is observed for the first time, clothing attributes that identify the Chinese ethnic group (futou) appear; the Tang era became the boundary between ancient Chinese and medieval costume;
- Stage III: the implementation of radical changes in the traditional Chinese costume took place dur-

ing the Mongol Yuan dynasty (1271–1368). Based on the worldview of the Mongols, the elements of the Mongolian costume appear in the national clothes of the Chinese ethnic group: folding along the waist line, a pleat, a narrow silhouette of the suit in general; changes in color symbolism (white color as a symbol of wealth and happiness), a female headdress appears. At the same time, the rule of cut that separates top and bottom is preserved.

- Stage IV: the era of the Manchu dynasty — Qing (1644–1911). The basis of the official suit was a right-button robe — "paoji", the characteristic feature of which was the hoof-shaped cuff — "matysu". A "bufu" shoulder jacket appears, where fasteners replaced the usual silk belt in the Han costume. Despite the radical transformation of the Chinese costume, the Manchus also tried to adhere to the basic rule — preservation of the bottom-up silhouette, wide sleeves are also preserved in the ceremonial costume.

The symbolism of color is the five traditional universal colors (red, white, black, yellow and green) acting as a natural-philosophical category of symbols of traditional clothing in Chinese culture, carrying a code determination, fixation and reflection in the composition of the costume.

Starting with the historical reconstruction-stylization of women's clothes of the Tang Dynasty, modern easel artists carefully reproduce the features of women's historical costume. This era is the historical period of the rise of Chinese fine art, the time of the emergence of the basic rules of realistic painting in imperial China. It was the era of the Tang dynasty that provided many classic examples of realistic figure painting, portraits, etc., all of which could become a significant source for implementing the strategy of reconstruction-stylization in the present. From the second half of the 20th century. In China, easel paintings with the reconstruction of women's clothing of the Tang Dynasty appear: Zhang Daqiang's famous painting "Girl with Red Down" (1944, private collection) and Fu Baoshi's painting "Heavenly Girl Scattering Flowers" (1944, Beijing Palace-museum). Zhang Daqiang's painting presented by the Dafentang School of Painting (vertical scroll) depicts the concubine Yang Gui of the Tang Dynasty in the traditional clothes of the time: a cape made of embroidered silk and a light robe-dress, with a phoenix crown on her head, her hair in a high hairstyle. Yang Gui's image is realistic, but executed in a modern for the 1940s painting manner: the painter does not focus

the viewer's attention on the model's face, he is interested in the image of the "Phoenix Bird", which is emphasized as a colorful, bright gamut of women's historical clothing (combined red, blue and green colors), as well as the pose of the model, which is similar to the pose of a flying bird, and the type of her high hairstyle.

In the same representational strategy of reconstruction-stylization, Fu Baoshi's vertical scroll "Heavenly Maiden Scattering Flowers" embodies an unknown female model ("heavenly maiden" is a mythological person), whose clothing of the Tang Dynasty is also depicted quite stylistically. The asymmetric composition of the scroll emphasizes the dynamics of the female image with a light red-green cape dress, with the same high hairstyle, fixed with a crown. The image style of Fu Baoshi's "heavenly girl" is an image style formed by the Jinling New School of painting, which combines the stylization of classical Chinese painting patterns with a fairly free compositional solution of the image. Qi Baishi's scroll entitled "Lady Holding a Fan" (Beijing Zhongbaozhai Collection) also represents a reconstruction of the historical female costume of the ruling elite of imperial China during the Tang Dynasty. Gao Jianfu's vertical scroll The Fragrant Dream of Luofu (Holding: (Art Museum, The Chinese University of Hong Kong, Hong Kong)) depicts a lady from the upper echelons of the Chinese Empire of the Tang Dynasty. The lady, who is depicted from the back, stands half-turned towards the viewer in a blooming garden. The model's clothing, quite informal, consists of a blouse made of very light fabric with hypertrophied wide sleeves fastened at the wrists, a wide skirt of light fabric with a petticoat fastened with a narrow belt. The model's looser female suit emphasizes the informality of the image. And the lightness of the fabrics, the high hairstyle, fixed with a comb, the wide sleeves of the blouse and the background of the blooming garden in which the woman is depicted prove this. The image is made in the style of classical Chinese painting, the stylization of which is skillfully represented by the artist.

At the end of the 20th and the beginning of the 21st centuries, Chinese painters continue to use the representational strategy of reconstruction and stylization of historical women's costumes in easel painting. An appeal to the reconstruction-stylization of the female costume of the time of the Manchu Imperial Qing (Da-Qing) dynasty, which ruled China from 1636 to 1912 after the liquidation of the Ming dynasty, with elements of its nomadic culture can be seen in Chen Yifei's painting "Relics of Xiongyang" (1991, private collection). The artist realistically conveys the reconstruction of the historical women's costume of the Qing Dynasty, emphasizing the Manchurian elements of the evening dress of three women depicted while performing music. The artist meticulously pays attention to the ceremonial forms of women's clothing as the most interesting both in terms of construction and richness of ornamentation. It is known that the Qin Empire covered a fairly large territory from the 17th to the 20th centuries (Khalkha, Inner Mongolia, Xinjiang, Buryatia).

The unifying characteristic features of the clothes of the Chinese and Mongolian peoples are: the general construction of upper and lower clothes, articulation in the area of the waist and sleeves; folding the lower part of the robe, which is sewn along the waist line; asymmetric cut of the side with a smell from left to right; the presence of cord buttons and their location in certain areas; availability of sleeveless shirts with fasteners in the center of the board; characteristic shape of the cuff; belts with various pendants and silver plates; presence of leggings, knee pads and stockings; chest ornaments (guu) in the form of incense sticks with prayers inside; general color scheme. It was the general movement towards a more comfortable and practical costume that led to the introduction of the main features of Manchurian clothing into the Chinese costume. Thus, during the period of Manchu rule, in the official women's costume, the robe was shortened so that the skirt worn underneath was visible, and distinguished Chinese women from Manchu women.

Chinese women's robes with a Manchurian design of the neck, generously embroidered and decorated with beads with an ornament characteristic of this ethnic group are presented in the painting "Relics of Xiongyang". The multi-figure composition (two young women with musical instruments are depicted in profile, one is full-face with a round-shaped fan) with elegant, but laconic, hairstyles demonstrate clear belonging to the ruling elite of imperial China of that time. Their clothes resemble the clothes of the upper class women of Inner Mongolia. Chen Yifei emphasizes the sophistication of not only the decoration of a woman's suit, but the preciousness of the fabrics from which it is made. The artist uses perspective in the composition of the image, certain light and shadow effects characteristic of realistic easel painting of the 20th century. "In his oil paintings, Chen Yifei adopts the techniques of Western painting combined

with the connotation of traditional Chinese culture, and implants Cheongsam, Tibetan clothing, Chinese tunics and other historical clothing with Chinese characteristics into his works…", Zhang Yu notes[113]. Chen Yanyain's painting "Far Away" (2009, storage location unknown) is made in the style of Chinese classical realism. Having a symmetrical composition with the use of perspective, the painting depicts a lady in historical clothing of the Qing Dynasty. The picture is also represented as a reconstruction-stylization of historical women's clothing. The model's typically pricey women's clothing is complemented by a hairstyle with bangs in the shape of a heart[114].

Another modern easel artist, Xu Xiaoyi, represents the traditional women's cheongsam dress in his painting "The Release" (place of storage: private collection), which is part of the "Compassion" series. Xu Xiaoyi, born in Shanghai in 1949, is a representative of realistic Chinese painting with Western techniques. He created a series of realistic oil paintings "Drunk" and "Compassion", which were included in the list of cultural heritage of Shanghai culture. Chinese oil painting is a separate and independent phenomenon in world fine art, the origin and formation of which is at the epicenter of the clash of Oriental and European cultural traditions. The work of the easel artist Xu Xiaoyi represents the value of paintings written at the "crossroads" of two easel painting techniques — Western and Oriental+--. The mutual enrichment of painting techniques is the result of such creativity. The traditions of western oil painting in China during the reign of the Ming and Qing dynasties (the so-called "penetration period")[115], which can be felt in Xu Xiaoyi's painting, are a clear confirmation that such mutual influences of the East and the West do not nullify traditional Chinese cultural values, in particular, the Chinese traditional suit.

A woman dressed in a Chinese cheongsam embodies the standards of national beauty and charm in Xu Xiaoyi's painting. The depicted traditional female cheongsam in the painting "The Release" marks the connections of realistic Chinese painting with the traditional culture of historical women's cos-

tume. Model Xu Xiaoyi, dressed in cheongsam not only of traditional cut, but also of exquisite texture (it is, most likely, silk) of greenish color. The high, closed collar of the dress contrasts with the short sleeves, emphasizing the beauty of the hands of the young and attractive model, and the high side cut of the hem of the dress allows the artist to emphasize the grace of her pose. Refined, but simple hairstyle, practical lack of jewelry indicates the mundaneness of what is happening. But the pose, the beauty of the face and the sophistication of the woman's costume, on the contrary, convince the viewer that he sees a beauty in front of him. The woman releases fish into the river, and the blue color of the river water is harmoniously combined by the artist with the color of the woman's clothing. The technique of Western painting with the "processed" perspective, chiaroscuro, and asymmetric composition of the picture testifies to Xu Xiaoyi as a master of modern realistic easel painting.

A woman in a cheongsam is an attractive object of self-presentation and for artists. This is evidenced by Pan Yulian's self-portrait, made in the technique of Western painting "Self-Portrait in Black Cheongsam" (1940, storage location unknown). The beauty of the national women's costume, the love of a woman for this outfit is unquestionable. Even feminist artists, to whom Pan Yuliang belongs, cannot deny themselves the pleasure of wearing cheongsam.

2 Ethnic representation as an independent strategy of reconstruction and stylization of women's costume in modern Chinese easel painting

In addition to historical women's costume, the representative strategy of reconstruction in modern easel painting of China is also represented by ethno-cultural examples of women's costume. It is important to keep in mind two main aspects that such a pictorial ethno-representation contains: the first is a reflection of a certain national-minority "picture of the world"; the second is the detailing of such a "picture of the world" in accessories and decorations (additions) to the national women's costume. Also, the national costume acts as an expression of ethnic self-awareness and a stable ethnic marker that distinguishes "own" from "foreigners", fellow tribesmen from foreigners, etc. The system of cut, proportions and manner of wearing clothes, the nature of finishing, choice of material, color, jewelry, hairstyle, shoes gave each ethnic, tribal, territorial group an individual originality and

113 張宇. 陳逸飛油畫中的人物服飾研究》，陝西科技大學，碩士論文，2017. 第1–53頁。[Zhang, Yu. (2017). *A Study of the Costumes of the Characters in the Chen Ifei Oil Paintings.* (Master's Thesis). Shaanxi University of Science and Technology, Shaanxi. P. 1–53.

114 陳陽寧. 機器人陳彥寧. 沈陽米斯托：美術大觀，2021年第10期，第3頁。[Chen, Yanning. (2021). Works by Chen Yanning. *Shenyang City: Grand View of Fine Arts, 10*, 3].

115 王伯民。 中國繪畫史. 上海：上海民間紅色藝術景觀，1982. 747頁。 [Van, Bomin (1982). *History of Chinese painting.* Shanghai: Shanghai Folk Fine Arts Publishing House].

uniqueness, distinguishing it from others. Clothing acted and still acts as an ethnic marker: it indicates ethnic, tribal, tribal, gender, age affiliation, the position of an individual in society.

Thus, researching the ethnic costume in China, the scientist Haslu notes: "Costumes of minorities show the spiritual worldview of different ethnic groups, demonstrating not only the dignity and pride of the nation, but also the manifestation of the cultural connotation of the nation. As a necessity of daily life of all ethnic groups, clothing gradually integrated into a number of cultural and aesthetic functions, such as religious belief, totem worship, social status and status position, providing people with protection from cold and heat. This shows the creativity characteristic of the nation and in a unique artistic way explains a certain harmonious relationship between man and nature"[116].

A great influence on the generalized "Chinese" national women's costume was the clothing of women of the northern and northwestern national minorities of China. In Zhu Naizhen's well-known Western painting, "The Golden Season" (1963, National Art Museum of China), two female models are dressed in the costume of the Qinghai-Tibetan Highlands. Tibetan women's clothing of women is complemented by accessories of this ethnic minority. The headdress is a red turban, which indicates the married status of the models depicted.

The influence of the Mongols on the evolution of women's national costume in China is very significant. It should be mentioned, for example, the well-known ethnorepresentation of women's costume in Jin Gao's painting "Women of Oroken" (1982, storage location unknown). Jin Gao's distinctly realistic painting represents Manchurian traditional women's clothing. One cannot but agree with Haslu that "the beauty of form is not only a crystallization of the wisdom of different ethnic groups, but also an important medium for transmitting one's own culture and history, the value of which cannot be ignored." It is important to take into account that the idea of correlation between the functioning of society and the cosmos is expressed through external attributes (costume, its ornamentation, decorations). "Women of Oroken" is the embodiment of the simplicity and beauty of the ethnic Manchurian women's robe, clothing whose function-

ality has been tested by millennia of Manchu nomadism. Two women — a girl and her mother, dressed in Manchurian women's winter robes with high collars and decorated with a fringe, are engaged in painting household utensils. Wide trousers, tucked into boots, do not restrict the movements of both. The white color of the women's suit contrasts with the warm ocher background of the yurt in which the models are located. The artist managed to convey the coziness and peace that reigns in the home. The comfort of what is happening is emphasized by the soft leather white boots of the older woman and the soft house shoes of the child. A simple red ribbon, which supports the older model's hairstyle, serves as a bright color accent. Jin Gao's realistic ethno-representation of the women's costume focuses on details, but forms a completely modern, integrated image of Manchurian traditional women's clothing.

Realistic ethnorepresentations of women's costume in modern Chinese easel painting are paintings by such artists as Tuomushi, Guo Runwen, Ai Xuan and others. A representative of modern Chinese figurative realism — Tuomushi — in the painting "Women trample the grass" (1984, National Art Museum of China, Beijing) somewhat "modernizes" the image of Tibetan women's costume. In the picture there is one female model — a young woman mowing the grass in a white (contrasting) ethnic outfit. The asymmetric composition of the image is enhanced by the color contrast: "black and white". The traditional Mongolian-Tibetan robe is complemented by a characteristic "working" cap-kerchief: bortogo malgaim — a cap worn by young married women and girls of this ethnic group.

Ai Xuan, who also represents the Chinese realist school of painting, portrays a Tibetan girl in the painting "Storm Shakes the Window" (1995, private collection). A young girl in a traditional Tibetan white robe sits with her back to the window, listening to the sound of the wind. The uncovered head of the model with dark long hair emphasizes her homely, informal image. We again see the well-known color contrast of the image: "firelight" emphasizes the contrast of black and white (with the addition of the traditional red color on the sleeves of the Tibetan robe). The decoration of women's clothing is beads, which mark the unmarried state of a young girl. The cotton robe is complemented by a wide scarf, which the model carelessly threw over her shoulders. Zhu Ningning, in his article "Research on the melancholic beauty

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116 哈斯盧 A。 中國現代油畫肖像創作中的民族服飾，內蒙古師範大學，2011. 第18–19頁。 [Haslu, A. (2011). *National costumes in the creation of portraits of modern Chinese oil painting*, Pedagogical University of Inner Mongolia. P. 18–19.

of female figures in Ai Xuan's oil painting" [117], draws attention specifically to the influence of Western oil painting on the Chinese realistic school of painting: mastery of perspective, techniques of light-shadow and color contrast, etc.

Guo Runwen's realistic easel painting also addresses the representation of ethnic women's costume. In the painting "Taji" (2012, storage location unknown), the artist refers to the typical features of women of this ethnic minority in China. In this picture, although it is quite difficult, you can see a "reference" to the Tajik national dress, since the model girl, who is sitting on a chair and shown in profile, is wrapped in a red and black Tajik blanket, using it as "clothing". However, the name of the painting, rather than the model itself, indicates that it is an ethno-representation. In his painting "Kazakh Shepherdess" (National Art Museum of China, city: Beijing), the artist Dong Siwen also quite realistically recreates the Kazakh ethnic women's costume. Since the national clothes of Kazakh women include the national dress, kimishok (women's headdress with an embroidered pattern), jaulik (the outfit of a married Kazakh woman), saukele, skullcap, camisole, bibs, ichigi, the above picture depicts, first of all, the national clothes in a "working situation": a married Cossack woman holds a lamb in her arms, she is dressed in a rather simple national dress, and on her head is a simple version of a jaulik. A camisole and ichigi complete the women's costume. The simplicity and functionality of her clothes emphasize not only the ethnicity of the model, but also her social status. The artist lovingly depicts a young shepherdess, emphasizing her femininity and humanity. Bright color accents (red lips, accents on the national dress of her friends) indicate the artist's desire to arouse interest in the model and respect for the work she does.

Long Liu embodies his ethnic representation in a style that combines the features of impressionism and realistic Chinese painting. In the painting "A Woman from Khuriburg Waiting for Her Drunk Husband" (1995, storage location unknown), the artist depicts ordinary women sitting on a cart, waiting for their son-in-law and husband. Mongolian traditional clothing is the wife's blue long skirt and jacket, complemented by the image of her mother's clothing, a wide cotton house dress. The red and white scarves of both replace the traditional Mongolian red ribbons.

Long Liyu does not hide the sadness and submissiveness with which women wait for a drunkard. The realism of the painting, complemented by the skillfully reflected natural lighting of female models, reveals the artist's ability to use the experience and tradition of Western oil painting.

Today, there are also easel pictorial ethno-representations of women's costume in expressionist style (E Guijun and Zhang Jianjun) and others. Expressionist Ye Guijun in the painting "Following Spring" (1984. National Art Museum of China) depicts four female characters in the traditional clothing of Tujia minority women. Bright colors and their combination, colored national vests and sweaters with national ornaments, aprons with embroidery, hair accessories, round hats with abundant floral decorations — all these elements of the women's national costume are written by the artist not only skillfully, but with a sense of awareness of the emotional impact of such clothes on the viewer The dance performed by the women depicted by Ye Guijun is also very emotional. The ethno-representation embodied in the painting by the artist not only introduces the viewer to the Tujia minority, but also evokes sympathy for the depicted women. Welcoming the arrival of spring with such an emotional dance, these women become participants in a certain natural ritual full of joy.

Similar emotions are evoked by Zhang Jianjun's expressionism in the painting "The Rising Sun" or "Sunrise" (2012, storage location: unknown). Bright blue-red color combinations (mountains and sunrise on their background) contrast and at the same time complement the color palette in which the young Tibetan model is depicted. Tibetan traditional clothing is a warm robe, half thrown off by her, revealing a cotton, second robe. A traditional red ribbon supports the hairstyle. The model is both emotional and meditative. Sunrise is both joy and contemplation of the day to come. Researcher Lin Xiaochu draws attention to the painting style of Zhang Jianjun as an artist who successfully combines the practice of Western oil painting and the Western tradition of expressionism with a perfect knowledge of the mentality of China's ethnic minorities [118].

In the painting "Blessed Mongolia" (1988, National Art Museum of China, Beijing), the artist Welsh also reproduces the ethnic clothing of women of Inner

117 朱，寧寧。（2017）。 艾軒油畫中女性人物憂郁美的探索（第36頁）。 河南省：河南師範大學 [Zhu, Ningning. (2017). *A Study of the Melancholic Beauty of Female Figures in Ai Xuan's Oil Painting*. Henan Province: Henan Normal University. P. 36.]

118 林曉初。中國第三代油畫家研究. 中央美術學院. 候選人的論文, 2012。 第 10 期，第 78 頁。 [Lin, Xiaochu.(2012). *A Study of the Third Generation of Chinese Oil Painters*. (Candidate's thesis). (Issue 10). Central Academy of Arts. P. 78.]

Mongolia in a classical style. A typical Mongolian white robe with a high collar is girded with a wide belt. The hair of the main model is loose and lies freely on her shoulders. The multi-figure composition of the picture is formed in such a way that the figures of the depicted Mongolian women exude peace and well-being. The headgear of all models is different from a white turban, a long-haired scarf and a white round hat. These are signs of the married status of the two models who accompany the main character of the picture. The red and blue robes of the two married women and the white robe of the main character indicate preparations for the wedding. The title of the painting respectfully indicates the artist's love for representatives of this ethnic group in China.

Yang Jie in the painting "Spring Song in the Desert" (2002, storage location: private collection) also depicts women of Inner Mongolia in characteristic robes and turbans and headscarves. These are young camel milkers who have finished their work. Multi-colored women's clothing, cheeks of the models, which are weathered by the wind and work in the mountains, all the colors used by the artist, emphasize the color of the coming spring. In choosing the plot, the artist Yan Jie always glorifies the work of women who live in Mongolian pastoral areas. They are the main objects of the artist's image. As for the artistic techniques, Yan Jie uses the artistic techniques of realistic painting and combines his own unique painting style and the national style to create a series of wonderful oil paintings. The researcher of creativity Yan Jie Bi Yu draws attention to this [119]. Most of Yang Jie's paintings, such as the early work "Girl Holding a Lamb", as well as the later "Extinguishing Milk" and "White Camel Shepherd" and others, have cold gamut colors with bright color accents, and this color palette and is a sign of Yang Jie's individual style.

Regional samples of ethnic representation of women's costume in Chinese easel painting are presented in Zhu Naizhen's painting "Golden Season" (1963, National Art Museum of China): these are samples of women's ethnic costume of representatives of the Qinghai-Tibetan Highlands. Here we also observe Tibetan clothes and red turbans as headdresses. Jin Shanya's painting "Frightened Woman" (2007. National Art Museum of China) is an ethno-representation

of ethnic minority women in Xinjiang. In this work, Jin Shanyi, as before, uses the classical style of painting, gravitating towards the Western technique of the Pre-Raphaelites, because it is classical and decorative symbolism that he highly values. Analyzing the style of easel painting by Jin Shanyi, in his dissertation study, Lin Xiaochu pays attention to the awareness with which the artist uses the technique of Western oil painting [120].

The specified strategy of representation (reconstruction-stylization strategy), in contrast to a number of Western strategies (imitation, reconstruction, etc.), is the main one in modern Chinese easel painting. Undoubtedly, such a strategy has a significant historical component, which connects the canonically historical representation with actual reconstruction and stylization. If reconstruction aims to reveal all the elements of a woman's costume and, if possible, reproduce them in a painting, then stylization aims to reproduce only its main elements. However, by combining the tasks of both strategies, the artist achieves the main thing — to provide the modern viewer with an idea of both the historical women's costume and the women's costumes of various national minorities and regions of the country.

3 Sociocultural representations of women's costume in modern Chinese easel painting

In contrast to the "historical" type of representation, Chinese easel artists also actively use sociocultural types of representational strategies, thanks to which age, status, and other features of Chinese femininity are represented.

Thus, the age representation of femininity and women's clothing in modern Chinese easel painting is based on the change of elements of women's clothing with the age of a woman. The age stereotypes that are confirmed in modern Chinese easel art are consistent with the general trend of the country's civilizational renewal: artists in many cases depict young, ambitious women whose beauty and strength inspire and fascinate the viewer. In this, they, the artists, agree with the general civilizational actualization of the socio-cultural "demand" for youth, youthful vigor and enthusiasm.

Paintings by Wen Bao, Yang Feiyun, Li Guijun, Cao Dali and other Chinese artists demonstrate the youthful appeal of their female models. For example, Wen

119	畢宇(2019) 現代油畫中蒙古族女性形象的表現風格研究 甘肅省：西北師範大學，論文，第 2 期，頁 31 [Bee, Yu. (2019). 現代油畫中蒙古族女性形象的表現風格研究 [Study of the Execution Style of Mongolian Female Images in Modern Oil Painting]. (Thesis). (Issue 2) (pp. 31). Gansu Province, Northwest Pedagogical University].

120	林曉初。中國第三代油畫家研究. 中央美術學院. 候選人的論文, 2012。 第 10 期，第 116 頁。 [Lin, Xiaochu. 2012). *A Study of the Third Generation of Chinese Oil Painters.* (Candidate's thesis). (Issue 10). Central Academy of Arts]. P. 116.

Bao in the painting "Four Girls" (1962, National Art Museum of China) depicts four young girls in simple clothes of the 1960s. The simple cut, natural fabrics of pants and skirts, and a straw hat in the hands of one of the girls indicate that these are simple country girls who rest during their work break. But this is not what attracts the picture, it focuses the viewer's attention on the youth of the girls, on their joyful, slightly confused smiles. Women's costume is the socio-cultural background that only emphasizes the simplicity and audacity of youth [121].

Yang Feiyun also represents youth in the paintings "Looking Back" (2001, storage location unknown) and "Reflection" (storage location: unknown). Both canvases feature young, beautiful models. The contrasting background of both pictures emphasizes the simplicity and modernity of the models' clothing: in the first picture, the girl is wearing a simple white sweater, her simple black hair cut emphasizes the beauty and whiteness of her skin. In the second picture — "Thinking" — the model is also wearing a simple knitted white sweater and a modern black printed shirt, which also contrast with the model's pale skin, emphasizing the black eyes of the brunette Chinese woman. Yang Feiyun, with his natural talents and everyday attention to detail, builds an ideal world of goodness and beauty on a ten-foot canvas, guided by the principle of perseverance and rationality. As a person, he is one of the many national "stars" of artists who use the oil painting technique. The simplicity and modernity of the clothing of the models in Yang Feiyun's paintings does not distract, but emphasizes the youth of the women depicted.

Li Guijun also portrays a young woman in the painting "How much hangs in the air" (2010, storage location unknown). Without detracting from the girl's age, the artist does not focus on her clothes, it is the model's youth that is the basis of the image. The simple blue dress of the girl seems to hang in the air. The model herself is so young and charming that she looks like a teenager. Her beauty is emphasized by roses. Which also seem to be hanging in the air (the viewer understands that the wind, or maybe love itself, picked up the girl and the bouquet of roses she was holding). Being a student of Jin Shanyi and Yang

Feiyun, the artist is a representative of the third generation of classical painting. Not only is Li Guijun not inferior to his teachers in technique, but he has also mastered the modern way of embodying the present. Critics consider him a representative of neoclassical painting. However, the painting technique of Li Guijun is quite modern. Femininity, vitality, simplicity are the objects of Li Guijun's artistic attention. It reflects the beautiful moments of girls' lives, light and unpretentious. According to him, using a brush "can touch the most tender part of a person's heart." It is this deep understanding of women's life that makes the female models in Li Guijun's works radiate a touching charm. The appeal of Li Guijun's art comes from his desire to "touch the heart" and the viewer. What makes Li Guijun's works relevant is not only that he paints young modern women, but also that he introduces some things that do not correspond to the logic of life, such as birds and fish, red cloth floating in water. His painting violates the classic style with a bit of paradox.

Liu Renji's work embodies a realistic vision of a young modern woman. In the picture "Wheezing-2" (2006, storage location unknown) two female characters, young women, are dressed in modern, rather simple clothes: a blouse with white suspenders and blue shorts and a white dress with suspenders. Tang Ping draws attention to the urban context of the picture, because in Liu Renji's work, the new, urban China is associated with the youth of female models [122].

In Se Chu Yu's realistic painting "Endless Love" (2013, storage location unknown), the age representation is also modernized through the clothes in which the model is dressed: she is wearing a white top, black suspenders and a pink dress. A yellow hairpin with a purple decoration in the hair looks like a color contrast.

Another representative of the Chinese realistic school of painting, Jin Shanyi, in the painting "The Drunkard" (place of storage: private collection) depicts a young beautiful Chinese woman in a drunken state. In the "Drunken" series of works, the woman's clouded eyes, disheveled hair, and half-sitting pose in the picture make us see the gentle beauty embodied by a slightly drunk woman. The artist initially chose a modern city girl as a model. Jin Shanyi intends to use the side light to convey light and shadow. Jin

121 曹慶輝。 我和我的四個女孩進行了一次即興交談—我認識了文寶。 北京：中國美術出版社, 2016。 第 2 期, 第 12 頁。第73–77頁 [Cao, Qinghui. (2016)。 我和我的四個女孩進行了一次即興交談——我認識了文寶 [I Had an Impromptu Conversation with My «Four Girls» – I Met Wen Bao]. (Issue 2 (12)) (pp. 73–77). Beijing: China Art Publishing House].

122 譚平. 城市語境中的中國當代油畫. 西安 ：西安美術學院, 2014. 第12期, 第65頁。[Tan, Ping. 2014). 城市語境中的中國當代油畫 [Chinese Modern Oil Painting in an Urban Context]. (Issue 12). Xi'an: Xi'an Academy of Fine Arts]. P. 65.

Shanyi still uses a classical style of painting, and the side lighting really solves the problem of volume, the painting achieves the multi-layeredness he strives for.

It is the images of these women that can be found on the easel paintings of artists of the next generation, because after learning, these women began to work in agriculture, industry, etc. The artists Gu Pan and Pan Honghai in the painting "Another Harvest Year" (1972, private collection) represent the image of a young worker at the harvest. The youth, enthusiasm of the model, who is passionate about her work, is expressively embodied by the artists. The "gold" of the grain harvest contrasts with the model's black hair. A simple white work blouse "echoes" with the girl's white-toothed bright smile. She weighs bags of grain, but it only makes her happy, she sincerely smiles at the world, rejoicing at such a generous harvest.

Another worker is represented in his painting by the artist Chen Yanning. His painting "New medicine for the fishing harbor" (1972–1974, National Art Museum of China). The social status of his model is a female medical worker who works in a fishing port. A young woman in a black work apron, barefoot, carries a bucket with some kind of solution around the ship (disinfects the ship?). Simple clothes only emphasize her youth, the lack of jewelry and headdress indicates her busyness, passion for work. The fact that such women appear in unusual places of work also indicates the status changes that took place in China in those years.

One of the most influential oil painters in China, Wang Yidong, draws attention to the fact that women work not only in production. They realize themselves in other areas as well. In his painting "The Sun is High in the Mountains". (2005, private collection), Wang Yidong depicts a sportswoman in a red alpine ski suit who happily poses for the artist, admiring the surrounding nature. And once again we see a young woman passionate about what she does. Wang Yidong skilfully combined the exquisite techniques of Western classical oil painting with the aesthetic connotations of Chinese national culture and successfully recreated his unique artistic style. His works are distinguished by clear lines, accurate body construction, well convey the rich and complex inner world of the characters.

Socio-cultural type of representation by age and social status of models are important types of representation that demonstrate gender and age-related changes in Chinese society's attitude to women, and thus to their costumes. P. J. Bailey draws attention

to this, analyzing the fact that at the beginning of the 21th century. Chinese women received significant freedom of choice for self-realization, were able to occupy leading positions in the society of their country [123].

CONCLUSIONS

Youth, intelligence, beauty of Chinese women are the object of research and reflection of modern easel painting. The predominance of the realistic style of such an image is evidence of the efforts of modern Chinese easel artists to maintain referential links with reality, not to break with the tradition of historical representation of women, which is many thousands of years old. However, the latest type of historical representation, which reconstructs or stylizes the image of a Chinese woman and her costume as a historical (or traditionally ethnic) one, is enriched by the artistic work of mastering the techniques of Western oil painting by Chinese easel painters.

On the other hand, the sociocultural type of representation of women's costume in Chinese easel painting draws attention to women's costume as a symbol of youth and purity, and only in representations of the status of modern Chinese women do artists emphasize a certain character of such clothing: clothing. In which they study, work or rest. These social roles and markers of status are manifested in the costume and allow the artist to more accurately reflect the image of his contemporary.

SUMMARY

The chapter is devoted to the analysis of non-canonical strategies of representation of women's costume in modern Chinese easel painting. In contrast to the canonical system of representation in Chinese fine art, today the female Chinese costume in modern easel painting is represented either as a historical reconstruction and stylization, or as an ethnic representation. These important representational strategies have different tasks: the first restores (or stylizes) the historical women's costume in the works of contemporary Chinese artists; the second focuses on the ethnic elements of women's Chinese costume of different ethnic groups of the Chinese population.

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Неканонічні стратегії репрезентації жіночого костюму в сучасному китайському станковому живописі
АНОТАЦІЯ

Розділ присвячений аналізу неканонічних стратегій репрезентації жіночого костюму в сучасному станковому живописі Китаю. На відміну від канонічної системи репрезентації в китайському образотворчому мистецтві, на сьогодні жіночий китайський костюм у сучасному станковізмі репрезентується або як історична реконструкція та стилізація, або як етнічна репрезентація. Ці важливі репрезентативні стратегії мають різні завдання: перша відновлює (або стилізує) історичний жіночий костюм у творчості сучасних китайських художників; друга акцентує увагу на етнічних елементах жіночого китайського костюму різних етнічних груп населення Китаю.

Ключові слова: Китай, неканонічні стратегії репрезентації жіночого костюму, станковий живопис, історичний тип репрезентації, соціокультурний тип репрезентації.

'ALAM AL–MITHĀL: ONTOLOGY OF LIGHT AL–ISHRĀQ AND OTTOMAN MINIATURE OF SAZ STYLE

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REVIEW ARTICLE

The subject of this section of the monograph is the visualization of the ideas of the philosophical tradition of al-ishraq or Illuminativism in the Ottoman miniature of the 16th century in the Saz style. In this section of the monograph, the connection between the philosophical concept of Persian Neoplatonism and the artistic tradition is proved. On this basis, an analysis of the semiotic model of miniatures in the style of Saz is carried out.

A semiotic analysis of a book miniature in the Saz style is made. This style is presented as a reflection of the philosophical provisions of Suhrawardi's Illuminativism. We observe a close interweaving of the philosophical concept and a special artistic tradition that visualizes the idea of the world. The "world of suspended forms" becomes not just an echo of the history of philosophy or the history of miniatures, but a kind of forerunner of the metamodernist culture of metaxis, i.e. fluctuations, hanging between semiotic models, images, interpretations.

In this study, we use an interdisciplinary approach. This will allow us to approach the goal in a compre-hensive manner, not limited to historical or art criticism aspects. The result of the study involves not so much a description of the philosophical concept and style of the miniature as a demonstration of a system for visualizing a certain relationship of a person to the world. At the same time, the mechanisms and forms of this system do not lose their significance for modernity, since they belong to the basic mode of modern culture.

Key words: Persian Neoplatonism, Suhrawardi, Saz style, al-ishraq, Illuminativism, Ishrakism, Sufi tradition.

INTRODUCTION

The philosophical tradition of recent decades has created tools for the analysis of complex cultural strata. The concepts of Other, Alien are not only designations of the gradations of acceptability of the encountered object, but also the conditions for constructing one's own identity. These are markers of their own world, in which foreign elements are involved. They cannot be dismissed or ignored in the same way that you cannot stop thinking about a polar bear when someone asks you to do so. The postmodern idea of the simultaneous presence of many realities makes us think about the mechanisms of the correlation of these realities. Just like the idea of metamodernist metaxis, as "hanging between". To what extent are the boundaries between these foreign elements and what I used to perceive as "my own world" preserved? It is quite possible that it is these "strangers" that become the reference points around which the world of each of us is built. Thus, the relevance of this problem is quite obvious in the conditions of modern society with its changeable social geometry. And even more so, the results of solving this problem open up prospects for the interaction of different modern civilizational systems.

The space of culture is the space of the constructed world. It contains fragments of alien worlds that we are trying to include in our own system of understanding. Here, mimesis and fantasy are intertwined, ideas about what should be and what is. And all this is done with a single goal the creation by a person of his own world, understandable and comfortable.

There are many visual ways to represent your relationship to the world. Along with this comes a huge selection of vision techniques, gazing, optics for assessing the environment and styles of communication. All this creates the conditions for the polylogue of modern culture. It would seem that this is the uniqueness of modernity, but no. This is just the re-

sult of modern information technologies that have facilitated the process of communication. This polyphony has always been a part of human life and the basis for the synthesis of culture. And as an example, in this section of the study, we will turn to the analysis of the style of the Ottoman book miniature of the Saz style and school. This is a phenomenon in the history of the culture of the East, which reflected the widest range of interaction between traditions, ways of thinking about the world and forms of their representation.

The subject of this section of the monograph is the visualization of the ideas of the philosophical tradition of al-ishrāq or Illuminativism in the Ottoman miniature of the 16th century in the Saz style. The aim is to prove the connection between the philosophical concept of Persian Neoplatonism and the artistic tradition and, on this basis, to offer an analysis of the semiotic model of miniatures in the Saz style.

Achieving this goal is possible by solving a number of problems. First, it is necessary to analyze one of the main concepts of Suhrawardi — the "world of suspended forms" or ʿālam al-mithāl, as the starting point of the visualizing discourse of Ishrakism. Having presented the key points of the philosophy of Suhravardi and his commentators, it is necessary to determine the degree of their influence on the Ottoman aesthetic canon and, as a result, the emergence of the Saz style. Secondly, to conduct a semiotic analysis of book miniatures in the style of Saz, as a reflection of the philosophical provisions of Suhrawardi's Illuminativism. And, thirdly, we observe a close interweaving of the philosophical concept and a special artistic tradition, which visualizes the idea of the world. "The World of Suspended Forms" becomes not just an echo of the history of philosophy or the history of miniatures, but a kind of forerunner of the metamodernist culture of metaxis — hesitation, hanging between semiotic models, images, interpretations. And at the same time, this is a kind of propaedeutics of an object-centric philosophy, for which a thing has its own, and not instrumental, being.

In this study, we take an interdisciplinary approach. This will allow us to approach the goal in a comprehensive manner, without limiting ourselves only to the historical or art history aspects. The result of the study involves not so much a description of a philosophical concept and a miniature style, as a demonstration of a system for visualizing a certain relationship of a person to the world. At the same time, the mechanisms and forms of this system do not lose their sig-

nificance for modernity, since they belong to the basic modus of modern culture.

1 The problem of context and understanding

Appeal to the study of the visualization of the ideas of the philosophical tradition of al-ishrāq or Illuminativism in the Ottoman miniature of the 16th century in the Saz style is connected with one of the most important problems of the philosophy of culture — the problem of understanding. For the Western tradition of Orientalism there is a problem of constructing the image of the East as the Other. This is an attempt to create an antipode of Western culture, where there is its own system of rationality, understood as the opposite of Western practicality, logic, and scientificity. All this has repeatedly become the subject of discussion within the framework of the concepts of anti-colonialism and Orientalism in the works of Edward Wadi Said[124], Homi Bhabha[125] and Orhan Pamuk[126]. The idea of man-made East, romanticized perception of original culture in many ways hinders the understanding of many cultural phenomena of different eras. Researchers working in the paradigm of Orientalism (in the terminology of Said) are trying to adapt the phenomena of the culture of the East to the schemes and structures of the Western model of philosophy, aesthetics, and religious teachings. But at the same time, even the thought of the independence of the most striking phenomena of oriental cultures is not allowed. It should be noted that many philosophical, aesthetic and religious concepts have common historical roots. In the East, they developed in the cultural paradigm that gave birth to them. Platonic doctrine, Aristotle's Metaphysics, mystical theology and the aesthetics of book miniatures are not so much experiencing a "second edition" in a foreign cultural environment as a return to the origins. From this point of view, many phenomena of Oriental culture are perceived as the completion of the dialectical cycle — the knowledge of oneself through antithesis and the return to the understanding of one's essence. It is in this vein that we will begin to study the connection between the ideas of the philosophical tradition of al-ishrāq and Illuminativism in the Ottoman miniature of the 16th century in the Saz style.

124 Said, E. W. (1978). Orientalism. New York: Pantheon Books.
125 Bhabha, H. J. (1994). The Location of Culture. London & New York: Routledge. doi:10.4324/9780203820551
126 Daftari, F., Bhabha, H. K. & Pamuk, O. (Eds.). (2006). Without Boundary: Seventeen Ways of Looking [Catalogue]. New York: Museum of Modern Art.

In this regard, the problem of the context for considering these two phenomena arises. First of all, one should avoid the position of Orientalism as a way of understanding the East, which is dominated by the Western style and the nature of judgments, assessments, and views. We need to reveal the genetic links between the philosophical tradition of al-ishrāq and miniatures in the Saz style as an independent cultural phenomenon. The aesthetics of the Saz style manifests itself as a visualization of ideas about the world and man, an original interpretation of the philosophical and theological synthesis of ideas that have existed in a single cultural field for more than a millennium. This symbiosis of philosophical and aesthetic concepts was the result of profound transformations of culture under conditions of civilizational shock. This should be emphasized, as we are faced with the phenomenon of radical shifts in the system of established civilizations, which are caused by wars, migrations and deportations of the population. All this leads to the search for a model of coexistence of traditions and social practices that need a common universal language of explanation. In fact, we are faced with the phenomenon of cultural convergence, i.e. rapprochement, development of common forms and practices of socio-cultural traditions of different origins. The same process is going through modern society.

Thus, our study allows us not only to consider in detail the original historical and cultural phenomenon of the interaction of philosophical concept and aesthetic practice, but also to reveal the patterns of the process of convergence of cultures and the creation of a single semiotic model understandable to all participants in the dialogue. Thus, we indirectly solve one of the most pressing problems of the modern situation of metamodern culture — to create conditions for understanding cultural phenomena that are distanced from us in space and time. This is important because we experienced the beginning of a new historical period in the 2000s. A generation has formed that has grown up in the conditions of the postmodern crisis, for which the possibility of multiple identities and simultaneous communication in different networks is important. Thus, a new structure of feeling, a new cultural logic and a "new metamodernist regime of historicity" appeared, for which the present opens up as possibilities of the past and options for the future.

2 To the origins of the wisdom of the East: the philosophy of light or manifestation

On a September evening in 1186, when "the seven Ptolemaic planets approached over the horizon of Aleppo," Shihāb ad-Dīn Yahya ibn Habash Suhrawardī's main work, The Philosophy of Illumination, was completed. It summed up the author's many years of research on the "metaphysics of light." For representatives of Iranian thought, first of all, the Shiraz and Isfahan schools, he was the spokesman for the "primordial wisdom of the ancient East", stolen by the Hellenes. His "Orientalized Platonism[127]", in the apt expression of J. Walbridge, was perceived as the revived wisdom of "Awwal Irmis", the First Hermes, with whom Suhrawardi so often correlates himself in his texts. Following the romantic version of late antiquity, Suhrawardi argued that the profound truths hidden in Greek philosophy came from the East. In the West, philosophers have become victims of allegories — following the path of "concealment", they have forever lost their prophetic essence. The language of the ancient Greek philosophers, being the language of symbols and allegories, was the result of their insight and enlightenment, eventually turned into the Aristotelian language of judgments and syllogisms. From that moment, according to Suhrawardi, the decline of Greek philosophy began. Turning to the wisdom of Iranian thinkers, as well as to the accessible texts of Greek philosophers, Suhrawardi sets himself the goal of resurrecting the "original philosophy", the wisdom of revelation, which became a hostage of Aristotelian metaphysics. Thus, the concept of Suhrawardi is a medicine, a pharmakon that heals philosophical thought. If we leave aside the romantic image of the East, to which the "sheikh of insight" regularly appeals, it turns out that the whole concept of al-ishrāq is consistent and logical Platonism. The origins of the Platonic Suhrawardi tradition need further study. On the one hand, the "wisdom of the Sabies" he cites indicates his familiarity with the religion of Harran, the last polytheistic center in the Islamic east. However, a thorough analysis of the religious and philosophical doctrines of the Sabies, conducted by T. Green [128](1992) and K. van Bladel (2009)[129] has shown that it is hardly neces-

127 Walbridge, J. (1992). The Science of Mystic Lights: Qutb al-Din Shirazi and the Illuminationist Tradition of Islamic Philosophy. Cambridge: Harvard University Press. P. 148.

128 Green, T. M. (1992). The City of the Moon God: Religious Traditions of Harran. Leiden: Brill.

129 Van Bladel, K. T. (2009). The Arabic Hermes: from Pagan Sage to Prophet of Science. Oxford: Oxford publishing

sary to speak of the Harran school of Platonism, the successor of Alexandria and Athens. The Hermetic tradition of Harran was a motley mixture of Syriac polytheism, Hellenistic magic and theurgy, and perhaps fragments of the Stoic and Platonic tradition, borrowed through the intermediary of the Bardaisan school. Surviving texts, such as the citations of Sabaean books by Ibn Waḥshiyya in the *Kitāb al-Filāḥa al-Nabaṭiyya*, show that the Sabians were hardly directly familiar with the literary tradition of Platonism. On the other hand, Suhrawardi's argumentation, his hierarchical system and basic principles for the construction of realities, his "pharmakon", point to direct quotations from the late Neoplatonic tradition. As we will see later, the fundamental moments of the "anti-metaphysical" construction of the "Sheikh of Illumination" are the reception of a fairly certain range of Neoplatonic works, primarily the corpus of works by Proclus Diadochus. The origins of this perception are not entirely clear. They are probably associated with the vast expanses of *"ghulāt"*, an intellectual Shia tradition. It was Suhrawardi who accused al-Malik al-Zahir of having links with the *"ghulāt"*. However, this accusation can hardly give us concrete information about the sources of inspiration of the "Sheikh of Illumination", since *"ghulāt"* is an unusually broad category that included countless discourses and traditions, from the philosophical receptions of antiquity within the framework of Ismailism, to the militant Zoroastrian sects of Khurramdaniyya. Probably, the origins of Suhrawardi's "wisdom of insight" must be sought among the Ismaili intellectuals, with whom A. Korben suggests a connection [130].

The "liberation" or "healing" of philosophy for Suhrawardi is to build a new philosophy, a philosophy of light or manifestation, not process or substance. All things line up in a hierarchy of "manifestation" or "illumination", comprehended intuitively. Objects closest to the Absolute Light are endowed with greater "manifestation" (*zuhur*). Darkness is a distance from the Absolute; it is a shadow (*barzakh*) that defines things. Since Suhrawardi, following the Platonists, argues that the One cannot be complex, since it is above all categorical thinking, the Universal Light is conceived as absolute simplicity. And here the reasoning of the "sheikh of insight" comes up against an insurmountable, at first glance; barrier is the aporia of the transcendent principle. Since the One is the

Absolute Light *(nūr)*, it cannot undergo any changes; it is eternal, unchanging, self-sufficient. The One is timeless and spaceless. Literally repeating the seventh argument of Proclus' Fundamentals of Theology, Suhrawardi argues that if the one is not identical to being, then being and the world are built hierarchically. Obviously, the one is above being, since the latter proceeds from it. The One transcends any intelligible certainty, since the very possibility of definition testifies to a plurality that is impossible in conditions of primordial simplicity. How do *"anvar"* — "lights", multiple reflections of the One appear, descending from it into the darkness of matter? Suhrawardi scholars have repeatedly pointed out that the "sheikh of insight" leaves this question unanswered. So, A. V. Smirnov states: "As – Suhrawardi simply silently slips the term *anwar* to the reader as a matter of course, smuggling along with it an in no way justified thingness"[131]. A. Korben believes that Suhrawardi leaves the solution of this question to the space of pure intuition (*ḥads*), since the Absolute manifests itself through it, therefore the final answer is inexpressible and inexplicable, but intuitively understandable to anyone who has come across a multitude as such [132]. However, this is not entirely fair. "Following in the footsteps of Plato", Suhrawardi could not simply pass over in silence the ontologically important problem of the origin of the multitude, since this would deprive the complex hierarchical system of the universe of any meaning.

3 Image ontology or reasonable contemplation triad

First of all, it is necessary to dwell on the triad *"nūr"* (or *"dav"*), *"zuhur"* and *"ẓāhir"* — light — "revealed", "phenomenon" and "appearance". This triad is reminiscent of the famous Neo-Platonic construction, most clearly expressed in Proclus' "incomprehensible" (τὸ ἀμέθεκτον), "communal" (τὸ μεθεκτόν, μετεχόμενον) and "participant" (τὸ μετέχον)[133]. Suhrawardi repeatedly uses the image of a mirror to illustrate his construction. "Imagine an object reflected in a mirror surface. So, the mirror will be revealed *(nūr)* to everyone who sees it, the agreed ob-

130   Corbin, H. (1993). En Islam iranien, T. 2: Aspects spirituels et philosophiques ; Sohrawardî et les Platoniciens de Perse (pp. 29–33). Paris: Gallimard.

131   Smirnov, A. V. (2011). Svetonosnyi mir: logiko-smyslovoi analiz osnovanii filosofii as-Sukhravardi [Light-bearing world: a logical and semantic analysis of the foundations of the philosophy of al-Suhrawardi]. In Ia. Eshots (Ed.). Ishraq: Islamic Philosophy Yearbook. (Issue 2) (pp. 14–27). Moscow: Vostochnaia literatura RAN.

132   Corben, H. (1993). En Islam iranian …p. 84

133   Mesyats, S. (2019). What Kind of Souls Did Proclus Discover? In J. Finamore & T. Nejeschleba (Eds.). Platonism and its Legacy. London: The Prometheus Trust. p. 104.

ject will be reflected in it, but the mirror itself will not change one iota"[134]. Similarly, light, according to Suhrawardi, is reflected in the mirror of Matter, without changing or decreasing. To put it in Platonic language, light is uncommon in relation to the world.

Following further in the logic of reasoning, Suhrawardi emphasizes that there are two types of things connected with their consequences, or devoid of any connection at all. This is an extremely important point, on the basis of which he derives his further cosmology: "So, it is established that he who comprehends his selfhood is light for himself, and vice versa. If we imagine the accidental light as free, it will be revealed in itself to itself. That, the truth of which is to be revealed to itself in itself, has the truth of the light that we have set free"[135]. This also makes him related to the reasoning of Proclus and his system of "monads" and "genads". What Suhrawardi calls "accidental light" is what Proclus calls the impartial or transcendent principle, which can be regarded as the thing itself, free from any connection with anything else. For example, the One itself or the Mind itself is a monad. The generation of new entities occurs according to the nature of the creative monad, as Proclus proves in Theorem 27 of the Fundamentals of Theology: "Everything that produces is capable of producing the secondary due to its perfection and excess of potency"[136]. At the same time, as S. V. Mesyats notes: "The non-participatory monad, as it were, splits into parts and actualizes its hidden multiplicity. It generates a number of related terms that are similar to it in essence (ὕπα ρξις), but differ from it and from each other by the addition of some specific feature (ἰδιότης), indicating their connection with the lower reality"[137]. Here it is appropriate to recall the distinction that Suhrawardi draws between "light-for-itself" *(li nafsi — hi)* and the light that exists for another *(li gairi-hi)*. Light, proceeding from a single, inexpressible primary source, returns to itself. But the reflected beam is already devoid of the attributes of the integrity of the One, duality and direction appear in it, this is already light-for-the-other, where the Absolute acts as the Other. This is how *"anwar"* appear, similar to genads Proclus. They have the same essence with the light-for-themselves, but dif-

fer from it because of their connection with the lower cosmic levels, which introduced elements of multiplicity and separation.

In a similar way, Suhrawardi explains the further division of the world into several levels of reality. The primordial light, descending, gives rise to countless entities, which is quite consistent with one of the basic principles of the Neoplatonic emanation. As we move away from the One, the multiplicity of beings increases. And here we come to one of the most fundamental constructs of the "philosophy of insight"/ It is "the world of suspended images", *('ālam al-mithāl)* or mundus imaginalis in the interpretation of A. Corbin. Being absolutely self-sufficient and integral, the upper world of the ruling luminaries *(kahirat)* or the world of ideas descends down into the world of souls *(mudabbira)*, or the world of moving luminaries. Even lower, devoid of involvement in the original integrity at all, is the world of bodies *(mulk)*. Such a triadic system is not new, it resembles the hierarchical cosmological constructions of Porfiry and Iamblichus, a similar ontological system was reconstructed by R. Mayerchik based on the analysis of the Chaldean oracles[138]. The Near Oriental Neoplatonists Ikhwan al — Safa, the "Brothers of Purity", whose work Suhrawardi was no doubt familiar with, take this division more literally. In the "Message of the Brothers of Purity" the world is divided into three spheres of Ether (athir), Zamharir and Nasim, which is associated with different refractions of solar and lunar rays[139]. Approximately in the same vein, Zamharir understands the Qur'anic term and the peripatetic tradition, while for Suhrawardi it denotes a separate, very specific ontological level. Suhrawardi introduces *the world of suspended forms into the* traditional Neoplatonic triad, emphasizing that none of the philosophers had previously singled it out as a separate ontological level, and at the same time he "himself had reliable experiences indicating the existence of four worlds".

Here is a quote explaining the essence of this ontological level. "Jinns and demons come from these souls and suspended images (al-muthul al-mu'allaqa). These suspended forms can be renewed and destroyed, like images in mirrors. Those who control the light of the spheres can create them so that they serve as places *(mazakhir)* in which they appear in barriers *(barazih)* for the elect… We call the afore-

134 Suhrawardī. (1372/1993). I'tiqād al-Ḥukamāʾ. In H. Corbin (Ed.). Majmūʿah-yi Muṣannafāt-i Shaykh-i Ishrāq. (Vol. 1). Tehran: Muʾassasah-yi Muṭāliʿāt va Taḥqīqāt-i Farhangī. P. 56..

135 Suhrawardi. (1372/1993). I'tiqād al-Ḥukamāʾ …P. 63..

136 Proclus. (1993). Pervoosnovy teologii. Gimny [Fundamentals of Theology. Hymns]. (A. A. Takho-Godi, Ed. & A. F. Losev, Trans. Moscow: Progress.

137 Mesyats, S. (2019). What Kind of Souls… P. 108.

138 Majercik, R. (1989). The Chaldean Oracles. Leiden; New York; Copenhagen; Cologne : Brill.

139 Khayr al-din al-Zarkali, usayn, T. & Zakī Pasha, A. (1928). Rasāʾil Ikhwān al-Ṣafāʾ. (Vol. 2). Cairo: Arabiyyah Press. P. 57–9, 66, 67–69, 70–73.

mentioned world 'the world of incorporeal images *(al-ashbah al-mujarrada)*'. The resurrection of images (amtal), majestic images *(al-ashbah al-rubbaniyya)* and all the promises of prophecy *(nubuwwa)* find their reality through him."[140]

This ontological level is located between the world of absolute light and the material level. It is inhabited by amazing images, constantly changing insofar as they are devoid of materiality and permanence, just as they are not enclosed in the framework of matter. The images born in the world of 'alam al-mital are like mirages, smoke or hallucinations. The great heroes of literature, born of the human imagination, are found on this level of reality, they exist insofar as they are endowed with an inner reality. In addition, the images born in *ʿālam al-mithāl serve* as inspiration for numerous prophetic visions, they, according to A. Korben metahistorical, since time, as a physical construct, does not exist at this level of reality. This is the eternal "here and now", grasped by the human consciousness only to the extent that the consciousness is ready to catch the ever-changing images of the world of imagination. The souls of the dead also converge here, projecting their experiences and aspirations, because of which a "vibration of light" is born, which ensures the appearance of eschatological pictures. Unfortunately, Suhrawardi does not give detailed explanations about the essence of this ontological level, therefore his followers and students were forced to reconstruct the teacher's reasoning system. Thus, a separate work by Qutb al-Din Shirazi is devoted to the world of images, *"Risala fi Tahkik Alam al-Mithal"*, "Message about the reality of the world of images". Thus, he argues[141] that each of the ontological levels is embodied in the quality and character of soul types — divine, angelic, jinn / demons and, finally, human. The main difference between one and the other lies in the fact that angelic souls can rise to the contemplation of the One, although they are not free from dialogism when referring to it. They are not able to dissolve in the Absolute, unlike the divine ones, because they are too attached to the nature of their "I". While the demonic souls found in *ʿālam al-mithāl can only* contemplate reflections or creations of their mind. Thanks to this, according to the "Sheikh of Illumination", the resurrection and fulfillment of escha-

tological promises is possible — souls that have risen to the demonic level experience and observe the creations of their mind and their faith, reflected and embodied in the world of images. A. Korben draws parallels with the Zoroastrian concept *of daena* — the eschatological personification of faith, which was supposed to meet the dead on the Chinvad distribution bridge. Depending on the deeds of the deceased, she took the form of a beautiful maiden or a terrible old woman. So, according to Korben, the visions available to the soul in the world of images are only a logical continuation of the idea of the imaginative embodiment of faith. However, it can be assumed that such a concept, like all other ontological constructions of Suhrawardi, does not stem from Zoroastrian eschatology. Their roots must be sought in the neoplatonic system of reasoning. Let us recall the already considered principle of genads by Proclus and draw parallels with his 181 theorems of "The Fundamentals of Theology": "It means that some kind of mind must be together with the divine and allow participation in itself. However, there must also truly be a mind that does not participate in divine singularities, but only thinks, because the primary in each series and connected with its monad can participate directly in the higher category; the multiple, in comparison with the original monad, cannot depend on them."[142] Understanding the logic of Proclus' reasoning, we will be able to apply this principle to all ontological levels — the level of Mind, Soul and Nature. Thus, one can argue after L. J. Rosan that in Proclus, the souls attached to the divine have reached those heights in which they can contemplate the world of ideas, while demonic souls are rewarded only with the contemplation of its reflections in the mind. This is consistent with the system of "worlds" that Suhrawardi *presents to us,* where *ʿālam al-mithāl* is the demonic level of the soul, directed at the "only thinking" mind and devoid of connection with the Absolute. Therefore, those images that arise in the world of suspended images depend on the abilities of the human mind, and do not come from the "source of all lights."

4 The rise of Ottoman Illuminati discourse

The influence of Suhrawardi's ideas on the later Persian philosophical tradition is difficult to overestimate. In particular, representatives of the Isfahan school of philosophy in the Safavid era revered the divine revelation of the "Sheikh of Illumination." Arguing

140   Suhrawardi, Shihāb al-Dīn. (1993). Ḥikmat al – Ishrāq [Philosophy of Illumination]. Tehran: Institute for Cultural Studies and Research. § 247. P. 232.

141   Quṭb al-Dīn al-Shīrāzī. (1315/1895–1897). *Sharḥ Ḥikmat al-Ishrāq* [with Mullā Ṣadrā's glosses]. Asad (Allāh Harawī Yazdī, Ed.). Tehran : facsimile. P. 352.

142   Proclus. (1993). *Pervoosnovy teologii. Gimny…* P. 102.

with him, Mulla Sadra, the greatest thinker of the "Safavid renaissance", will refuse the role of *ālam al-mithāl* in the ontological system of "illumination". Undoubtedly, the philosophical reflection of Suhrawardi's texts was preserved within the framework of the Iranian intellectual tradition. The conducted research allows to clarify the influence of the ideas of Ishrakism on Persian painting, literature, ideology, worldview in the era of the Safavids. Things are much more complicated with understanding the influence of Suhrawardi's ideas on the Ottoman Empire.

One of the founders of the commentary tradition of Ishrakism in the Ottoman Empire was Ala ad-Din ibn Maj ad-Din Muhammad al-Bistami, known under the pseudonym Musannifak. Of his heritage, only a small work of Ḥall al-rumuz wa-kashf mafātiḥ alkunūz, a commentary on Risālat al-abraj Suhrawardi. Born around 1400 in the city of Bistam in Oriental Iran, in 1444 he arrives at the court of Mehmed II in Edirne, and after 1454 settled in Constantinople. In Edirne, according to A. Korbin's suggestion, the neo — Platonic philosophical school arose[143]. In this environment, according to Gennady Scholaria, through the Hellenized Jew Elisha, the last great Byzantine neoplatonist thinker Gemist got acquainted with the "wisdom of Zoroaster" Plethon[144]. Probably the "Chaldean wisdom" of Plithon, which he attributed to Zoroaster, was a reception of the works of Suhravardi. Taking the free retelling of Proclus for the "original wisdom of the East," Plethon became a participant in the orientalized discourse of the alishraq tradition. The bright symbolic language of Illuminativism, juggling with the images of Iranian and Greek mythology create the semantic framework of the semantic game. At its center is the concept of the "world of suspended images", which takes various forms in the treatises of Persian, Greek and Jewish authors. Consideration of Suhrawardi's influence on Renaissance Neoplatonism is beyond the scope of our study. However, living quotations from Suhravardi's works in Pletho's treatises show the role played by the philosophy of al-ishrāq in the intellectual tradition of the Ottoman Empire in the 15th century. A detailed study of the Topkapi archives showed that in the Mehmed library II, there were several treatises by Suhrawardi and his commentators, such as treatises MSS Ahmet III 3377; 3183; 3217[145].

Probably after Mehmed's death II most of the works were destroyed. Thus, the work of Plethon (Topkapı MS Ahmet III 1896) with the tugra Beyazid II was thrown into the fire and only its title was preserved with a note about the unfortunate fate of this treatise.

Speaking about the key figures of the Ottoman Illuminati discourse, it is worth mentioning two more names — Davani and Dashtaki. It is their work that can give us the key to understanding the aesthetics of the Saz style. Jalal al-Din Davani (1426–1502), a native of Shiraz who wrote an extensive commentary on Haikal an-Nur around 1490. According to A. Korben, a thorough acquaintance with the previous commentary tradition, as well as deep knowledge of Platonism, emphasizes Davani's belonging to the tradition of Illuminativism[146]. His opponent was Giyas ad-Din Dashtaki (1462–1542). Dashtaki's works are rather a polemic with Davani, his commentary on "Haykal an-Nur" indicates his position in the dispute that flared up within the Shiraz philosophical school. It is important for us that in his response to criticism of Davani, Giyas ad-Din Dashtaki resorts to detailed analysis of the concept of *"ālam al-mithāl"*. In his youth, he experienced mystical revelations of contact or "entry" into the world of images. It was *ālam al-mithāl* that became the starting point for his research on the work of Suhrawardi. Both authors were honored by the Ottoman scribes, receiving gifts from the Sultan's court[147]. Probably, during the same period, their comments fall into the Ottoman Empire.

It can be assumed that the wary attitude towards the works of Suhrawardi was caused by a special sphere in which his heritage was used, namely, the sphere of istinzāl and istiḥḍār — "bringing down" and "summoning" entities from ʿālam al-mithāl, in other words, magic. Philosophy, as knowledge of a symbolic language, according to Suhrawardi, endowed a person with a different ontological status. The various entities appearing in the ʿālam al-mithāl are projections made by the human mind, but their nature is absolute light. In this argument, Suhrawardi also follows Proclus and the later tradition of Neoplatonism, in which numerous "demonic" and "divine" entities, being an emanation of the One, formed multiple levels of realities.

143 Corbin, H. (1993). *En Islam iranien…* P. 31, 34.
144 Tardieu, M. (1987). Pléthon lecteur des oracles. *Mètis, 2*(1), 141–164.
145 Mavroudi, M. (2013). Plethon as a Subversive and His Reception in the Islamic World. In *Power and Subversion in Byzantium. Papers from the 43rd Spring Symposium of Byzantine Studies.* Birmingham. P. 188.
146 Corbin, H. (1976). Presentation. In Shihâboddîn Yahyâ Sohravardî, Shaykh al-Ishrâq. *L'Archange empourpre: Quinze traites et recits mystiques* (Henry Corbin, Trans.). Paris: Fayard. P. 33.
147 Deniz Çalış-Kural, B. (2014). *Şehrengiz, Urban Rituals and Deviant Sufi Mysticism in Ottoman Istanbul.* London: Routledge. P. 43.

Thus, the appeal to them and their glorification is not an act of pure polytheism, since the supermundane entities are only a projection of the One Primary Principle. A collection of theurgic works was presented in the Mehmed Library II in the form of a complete compendium of practical Illuminativism, called Recep Pasha 1480. Mention must also be made of the collection Veliüddin 2050 containing several works by al-Shahrizuri and Suhrawardi himself. It is noteworthy that the scholia to this collection contains the signature of a Jewish scribe from Sivas, and in the comments to it — quotes from the largest Jewish Illuminativist Ibn Kammuna, who played an important role in spreading the ideas of Suhrawardi in the Ottoman Empire. Given the context of the surviving collections of manuscripts and their contents, it can be assumed that Illuminativism retained its influence in the circles of Ottoman intellectuals opposed to the ghazi ideology in those circles that B. Deniz Çalış-Kural calls "the new urban elite of the Ottoman Empire". The new elite of the young empire was multinational by definition — based on Persian culture and having as a model the centuries-old tradition of Iranian literature, it absorbed Jewish, Italian and Byzantine elements. Bold aesthetic experiments were born within the framework of a closed discourse, represented by ghazal poetry and receptions of Akbarite and Ishraqit traditions. How can one visualize the space of visions? At the same time that Dashtaki is asking this question, on the wave of interest in Illuminativism in Iran, the Saz style is emerging. The revived Suhrawardi tradition provides a universal toolkit for multi-level reality. It's a complex topic of various ontological levels. On the other hand, Illuminativism, with its emphasis on ancient Oriental and Hellenistic mythology, presents a kaleidoscope of traditional images, mythologies, and symbols. It can be said that it is Suhrawardi who returns interest in Iranian and Greek mythology to Muslim intellectuals. In the world of 'ālam al-mithāl, the heroes of ancient myths and the Iranian epos, biblical narratives and Islamic tradition are equivalent and equally great. They are on the same ontological level, acting as a projection of global universals, refracted through the prism of human consciousness. The wisdom of the First Hermes is to learn to interact with these images and recognize them. So, in the style of Saz, chronologically coinciding with the growing interest in the discourse of Ishrakism, we see a revolutionary transition to the image in its integrity, "suspension". One of the theurgic techniques proposed by Suhrawardi is visualization, as it seals the changing image born of cognitive effort. Such sealing is an act of power, commensurate with the seal of Solomon — the creator is likened to the creator, imprinting the image shown to him in 'ālam al-mithāl. It is important to emphasize here that the function of the creator is somewhat different from the idea of wahdat al-wujud Ibn Arabi and the later Sufi tradition. The philosopher in Suhrawardi is not identical with the Absolute. He uses the multiple levels of the divine hierarchy to ascend "mountain Kaf" — to approach the Absolute from the depths of ontological abandonment.

5 From the philosophy of contemplation to the aesthetics of the image

The question of the origins of this style remains open. Presumably, he comes from the Herat school of miniature, inheriting the traditions of Central Asian and Chinese painting of the Timurid period. It is difficult to judge the earliest works in this style, since none of the surviving works has a clear date. It is known that one of the founders of this genre was Shah Kulu, who worked at the court of Suleiman the Magnificent. Let us take the liberty of selecting some of the most illustrative works in the style of Saz from those attributed to the disciples of Shah Kul and, probably, reproducing his creations.

The first of the selected drawings is from an album drawing created for Prince Murad (later Murad III, 1574–1595). The first, like the following drawing, now is in the Austrian National Library in Vienna (Codex mixtus 313). According to Walter B. Denny, the drawing dates from 1572[148] (Ill. 1, 2).

The composition of this drawing is unique. The field appears as a single rhythmic ornament. This is a conditional grid of squares. It is created by flowers, stems, leaves. But the elements of this grid do not repeat themselves. Each leaf or petal is not a reproduced image, but a new version created, a combination of similar details in a single color scheme. There is no animation of a certain element traditional for the ornament. The artist creates an "unsimilar likeness", like nature itself, where the child is not identical to his parents. Ornamental elements are not copied in monotonous repetition, but demonstrate the development, variability of forms, color details. Each step in this movement resembles a new improvisation on the chosen theme. The drawing turns into a paraphrase of the idea of life. Birth, formation and death are the rhythm of change, which is the founda-

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148   Walter, B. D. (1983). Dating Ottoman Turkish Works in the Saz Style. *Muqarnas, 1,* 104.

tion of life. But each of the creatures is a uniqueness woven into this rhythmic repetition of the ornament. This is the general background or frame that holds the main image of the drawing.

It seems that the artist maintains the illusion of spontaneous harmony of the image. The center of the overall composition of the picture is shifted from the center of the sheet. The ornament on the left side is made larger. Its general theme and rhythm is supported by smaller images of leaves and flowers on the right side of the drawing. The central image is placed in a frame that is also off-center to the right. We see the establishment of a certain order as a violation, displacement of centers and composition as a whole and its independent fragments.

Looking at the details of the ornament, you notice the incompleteness and lack of self-sufficiency of each of its elements. Sliding through the transitions of image details creates an infinity effect. One can feel the rhythm of the change of dissimilar images connected with each other. This mutual positing of each of the elements of the ornament leads to an understanding of the continuity of the common visual motif. It is important to note here that the Ottoman aesthetic canon formed a special concept of the view, based on the work of ibn Haytham. Some researchers, in particular, G. Nejipoglu, calls the "psychological theory of optics"[149]. The stability of this concept is confirmed by numerous Ottoman optical treatises of the 16th century, containing lengthy quotations from Kitab al-manazir by ibn-Haytam. So, the look was divided into three levels: "pure sensation", "pure look" and "contemplative perception". Each level of contemplation was formed under the influence of reason, reason and the feeling part of the soul — it was she, according to Suhrawardi, who was responsible for the imagination. It is worth noting that the imagination itself is the main tool for interacting with the world of suspended forms. According to B. Deniz, Chalysh-Kural "Contemplative perception" includes the abilities of the imagination, which allow you to see beyond the visible form of an object and contemplate its new qualities that the mind or memory cannot recognize and the eye cannot distinguish … initially, the complexity of the patterns was designed in such a way as to attract the attention of the beholder. After the initial attraction, the observer enters the field he/she is looking at. This journey requires a subjective initiation and a per-

sonal journey, as the field of vision has no single focus, but is a surface with depth, an intricate web of Islamic patterns superimposed on each other, without beginning or end[150]. A complex pattern, devoid of sequence, forms a field with many centers and introduces subjectivity into the contemplation of the ornament. Thus, the artist allows the observer to independently go through the path of "contemplative perception", where the born images are individual and not set by the canvas of the work. In this form, the concept of psychological optics is close to 'ālam al-mithāl, where various images appear before the subject depending on the point of view, the angle of observation, and the initial cognitive attitudes.

However, it should be noted that the artist violates this fluid pattern of ornament. A frame is placed in the center of the composition. It is a geometric rectangle that highlights the central fragment of the miniature. Picture in picture. A hierarchy of composition elements and semantic accents of the presented images are built. Picture in a frame with its own composition, color and dynamics. A bright, gilded contour separates the image of the feather of the Simurgh bird is a conceptually important image. If for the Sufi traditions the Simurgh was the image of the Almighty, then in the Illuminati tradition he is rather a symbol of orientation. Orient is the polar star, the starting point and the first step on the path of mystical knowledge. According to Suhravardi, it is the Simurgh who awakens a person from sleep, wakes him up and leads him to Mount Kaf, the center of the world, where a mystical rebirth takes place — the seeker himself becomes the Simurgh. Suhrawardi illustrates the first glimpse of the landmark — Simurgh with an excerpt from the Shahnameh — the duel of Rustam and Isfendiyar. The radiance of the Simurgh is reflected in the sparkling helmet of the Iranian hero and Isfendiyar falls to the ground amazed — he is not ready for revelation. In a short treatise "Safir-e Simorgh" Suhrawardi explains that 'ālam al-mithāl is like the shining armor of Rustam — at the right moment he refracts the divine revelation with dazzling power, such that the philosopher cannot stand on his feet.

The curves of the pen are placed diagonally across the rectangle formed by the golden frame, from the top left corner to the bottom right. They are highlighted by four contrasting black arcs, which in turn become the axes of the internal ornamental blocks. At the same time, the idea of ornamental blocks of the

149 Necipoglu, G. (1996). *The Topkapı Scroll-Geometry and Ornament in Islamic Architecture.* Los Angeles: Getty Publications. P. 197.

150 Deniz Çalış-Kural, B. (2014). *Şehrengiz, Urban Rituals and Deviant Sufi Mysticism in Ottoman Istanbul…* P. 81.

outer frame is repeated. Each block is unique and does not copy others. The image of the Simurgh bird itself is placed in the upper left corner of the inner frame as a kind of starting point of the Fibonacci spiral.

The bright colors of the ornament of the outer frame contrast with the faded tones of the pattern of the inner frame. It would seem that the inner drawing disappears in this variegation. But this is the intention of the whole composition — to make the viewer peer. The innermost is hidden in this diversity of the external world. Deep meanings are like those thin curves of a magic bird's feather. They are fancy, but not throwy. They need this effort of peering. And the artist forces this to be done by introducing the contour of a gilded frame into the drawing. She acts as a lure for the viewer. This is the border, barzakh, behind which is Mount Kaf — there the viewer himself becomes Simurgh. It forces you to strain your eyes to consider the idea behind this visual story. Here is revealed the dramatic recognition that Aristotle spoke of in the Poetics. Recognition pushes the viewer not only to understand, but also to produce new meanings of the visual image. He gets involved in the endless game of production of meanings. A game similar to the movement of flowers and leaves in the ornament of the picture. But this movement is not a "bad infinity". This is a way to a new level of understanding.

The feather of the Simurgh bird leads to transformation, transformation, going beyond the ordinary. The artist emphasizes this by symbolically stepping over the edges of the gilded frame with black arcs of feather bends. The broken borders of the central element of the picture connect the composition into a single visual image. This is the image of knowledge. A painstaking and intense way of overcoming borders. The ability to peer and see the subtle and subtle details of the visible world, which make it possible to move on to understanding the world of the hidden, sacred.

A kind of alternative to this image is a drawing with a dragon[151]. (Ill. 1) It is built according to the same compositional principle with an ornamental field and a dragon image in a frame. However, this is the exact opposite of the drawing with the feather of the Simurgh bird discussed above. Here is the result of the battle between the Simurgh and the dragon. The dragon plucks this feather. Referring to the symbolism of Suhrawardi, the dragon is an inhabitant of the dark rifts of the universe. This is nafs as the bodily component of the soul, the material shell, devoid of glimpses of the upper light[152]. In this battle between the bearer of revelation and the material part of the soul, matter gains the upper hand, but a shining feather falls to the ground. The seeds of gnosis fall on the ground. Suhrawardi repeatedly cites the Late Antique myth about the fall of Sophia to earth and the split of the original Pleroma. We observe this leitmotif in the battle with the dragon. The artist depicts a broken pen — knowledge has lost its integrity. Its lush edges are twisted into tight spirals and look like wilted leaves.

One detail draws attention: the dragon's head grows out of the very feather of the Simurgh. It stands out in color. There is no need to peer and look for the contours of the bird, as was the case in the previous drawing. Only through overcoming the earthly part of the soul is it possible to complete transformation, renewal, the acquisition of original integrity in the shining light of Mount Kaf.

Analyzing the semiotic models of these two images, one should pay attention to the meaning of the frame in the center of the picture. If in the first drawing the frame is made in the colors of the floral ornament, then the dragon's head is enclosed in a frame that contrasts with the ornament. The red-pink line cuts off the central part of the composition from the surroundings. This is the border beyond which other laws. This is a feature of the new world and new events. There is no transgression here. Here the feather of the bird Simurgh does not break out into the surrounding world.

You should also pay attention to the color scheme of the ornament. Since the basic concept of Illuminativism is based on the degree of manifestation of the various levels of the universe, the brightness and saturation of color plays a huge role. Blue and gold (yellow). The variegation of the first drawing is replaced by two colors, as symbols of the collision of the higher, mountainous light of dazzling radiance and the earthly, remote from Absolute radiance. Gold and dark blue. There is no innuendo here. This is a semiotic model of conflict, which is rendered in this color scheme. Lost in the pattern is the world of ʿālam al-mithāl.

Prophetic images, dreams, an altered reality in which one can travel and to which Suhrawardi pays considerable attention are a characteristic element of Shia ontology, which can be dubbed as "existential cosmos". On the one hand, as an ontological construct, it provides "barzakh" — the separation

151 Ornamental drawing of a dragon. National bibliothek, Vienna, Cod. mixt. 313. Istanbul, P. 1570.

152 Suhrawardi, Sh. (2005). *Philosophers' Conviction*. (F. Radmehr, Ed.). Tehran: Publication of Ershad Administration. P. 312.

between the world of ideas and the world of matter, acting as a space for mixing pure forms and cognitive images. On the other hand, ʿālam al-mithāl is the realm of the fulfillment of prophetic promises and the revelation of the inner imam. Here Suhrawardi is close to the Shiite concept of "open prophecy". Islamic dogmatics suggests that Muhammad is the "key of the prophets", and prophetic revelations (nabis) after him are impossible. However, the Shia concept insists that the vilayat, a series of prophecies, is embodied in the imams, "pillars" as a qutb of each particular era. In order to reconcile, to reconcile these doctrines, Suhrawardi resorts to neoplatonic logic. So, the prophetic space before Muhammad is a sphere "joining" the Absolute, while subsequent prophets, imams and the righteous have access only to the "reflected prophecy", embodied in the world of suspended images, "only the thinking mind" of Proclus. This level is ahistorical, time in it takes the form of "revelation time", which is not linear in nature. Since there is no division into "before" and "after", but there is an infinite "here and now", it is meaningless to talk about pre — Muhammad revelation in ʿālam al-mithāl. Turning to it, to the "demonic" level, a person can only contemplate what is shown in his imagination — a series of images that exist at different levels, at the same time. For example, eternal hellish torment, thanks to the "time of revelation" lasts infinitely long and infinitely short at the same time. The time of revelation for Suhrawardi is like a point that unfolds into infinity, accommodating an infinite number of other points — topoi of the individual "I", topoi of perception of revelation. In this case, the famous expression of Imam al — Sadiq "It is always the day of Karbala" becomes possible — the experience of revelation is given as an eternal "now". Thus, the condition of Proclus's theorem is observed — "every soul has an eternal essence and an activity carried out in time". Suhrawardi develops this idea by adding several "times", since the thingness or manifestation in the world is temporal, it is impossible to completely deprive one of the ontology levels of the temporal dimension. And in the concept of prophetic time, he also resorts to the argument of Proclus, for which demonic and divine souls think, but, unlike human souls, who "think sometimes", they do so throughout time. The "all time" of the demonic soul, devoid of bindings to the material dimension of time, is the "time of prophecy" Suhrawardi.

6 Receptions of tradition in modern Turkish painting

Suhrawardi and the Saz style, historically far from us, could be considered as an interesting phenomenon of the past. However, the study of this phenomenon makes it possible to understand the modern culture of the East. Despite the strong Europeanization of modern Turkish painting, many works by contemporary artists are created on the basis of a specific philosophical and aesthetic tradition.

An example is the 2017 series of works by contemporary Turkish artist Ghazi Sansoy "Yesterday, Today, Tomorrow, Istanbul, Dervishes". Ghazi Sansoy makes extensive use of the collage technique. His works form a single space where objects and characters from different eras interact directly with each other. For example, "The Golden Horn" is one of the works inspired by the miniatures of Levny, the famous painter of the Tulip Era (18th century). In imitation of miniatures, the image is woven from many micro-scenes that require peering as a tool that complements the creation of a picture. (Ill. 3) Quoted images of classic miniatures form the frame of the entire work. Sultans, courtiers, foreigners on elegant sailing ships are carefully watching the scenes in the center of the picture. They face the center like circus spectators face the arena. But this collection of images gets its understanding within the timeless and ahistorical co-presence of different levels of being.

The artist moves from the contrast of the drawing to the contrast of images that are placed in a single space. Before us is the multiple reality of Istanbul, where dervishes, heroes of European paintings with mythological and religious plots, dancers of exotic dances, baroque cupids and angels form a single fabric of the city, its atmosphere. It is just as the images of ancient and oriental mythology were intertwined with the images of Christian and Islamic sacred traditions in Suhravardi.

Here the humor and irony of the author develops into sincerity, nostalgia, sadness. In fact, we are faced with a situation in which a metamodernist structure of feelings is being built, which makes it possible to comprehend the subtle emotional and psychological processes of experiencing urban space. Gazi Sansoy presents his version of the world, felt, experienced and expressed in modern aesthetic discourse153.

154 Gürel, H. N. (2018) Gazi Sansoy. Şeri 2008–2018 / Decades. *Sanatgezgini.* Retrieved from https://www.sanatgezgini.com/marketplace/seller/profile/gazi-sansoy.

Ill. 1, 2 Two pages from the Sultan Murad III Album. Şahkulu. Istanbul, 1572–73 (ANL Cod. mixt. 313 ff. 11b, 46a).
URL: https://commons.wikimedia.org/wiki/File: Two_pages_from_the_Sultan_Murad_III_Album_
(ANL_Cod._mixt._313_ ff._11b,_46a).jpg

The artist combined images of collages against the background of photographs of buildings from the beginning of the 20th century, but in a state of "for today", with graffiti on the walls, boarded up doors and broken windows. Color and black-and-white images continue to contrast, emphasize the collage and the different nature of the characters, but they become those accents that, like a loud call for the viewer, make you think about what he sees. In fact, this is how constructive participation works and the return of the communicative form of affect, similar to what we saw in the miniatures of the Saz school. Here, too, a monochromatic pattern hides the participants in the dialogue. Colored inserts of characters, like the blue head of a dragon, line up the semantic accents of the scenes. It is necessary to note one of the works of the series "Yesterday, today, tomorrow, Istanbul" (Ill. 4), where the image of Victorine Meurent, captured in the painting "Breakfast on the Grass" by Edouard Manet, is used as a nude. We are again faced with quoting,

familiar to contemporary art, but this quotation sets the context for understanding the image, reveals its semantic nuances. We must refer to the source of the quote. This appeal is complicated by the fact that the work of E. Manet itself is also a quote at the same time of the painting "Country Concert" (1508–1509), begun by Giorgione and completed by Titian, as well as the engraving "The Judgment of Paris" by Marcantonio Raimondi, made according to a drawing by Raphael. This, according to A. Proust, was mentioned by E. Manet himself, talking about his intentions to paint his picture. But his goal was to change the classic plot: "I will transfer the scene to the air, surround it with a transparent atmosphere, and the people will be as we see them today"[154]. Thus, borrowing the image of Victorine Meurent from E. Manet,

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154 Mane, E. (1965). Zhizn. Pisma. Vospominaniia. Kritika sovremennikov [Life. Letters. Memories. Criticism of contemporaries]. (V. N. Prokofeva, Trans.). Moscow: Iskusstvo. P. 73.

Ghazi Samsoy got involved in an unusually long series of references and connotations, much more complex than the conflict between a naked person and a smoking dervish. The scene is really transferred to the air, but to the air of an Istanbul street, where people are the same as today, but for us and Ghazi Sansoy. Here, modernity is present not in the form of fashionably dressed men, but in graffiti-painted walls of the house. Nature has been replaced by the anthropogenic space of the city, which is read as the natural environment of our contemporary.

But it would be an oversimplification to regard this work as another Europeanized collage on a Turkish theme. This is the presence of a multi-level reality in a person's environment. Fauns, satyrs, dervishes and Christian saints are involved in the single world of man.

At one time, E. Manet transferred the classic story to a contemporary setting. At the same time, he departed from the allegoricalness familiar to this plot (the relationship between man and nature, poetry and music), concentrating on the aesthetics of the contrast of local tones: black, white, green. In Ghazi Sansoy's picture the figure of Victorine Meurent is black and white and is derived from the color aesthetics of the original, but it is introduced into the mainstream of new allegories: civilizational differences, history and modernity, historicity and everyday life. This black-and-white figure is equalized in color status with the surroundings, as if creating a general impression of the past, held and accepted.

The plot proposed by E. Manet, where two fully dressed men with a naked woman are in nature, was a challenge to public opinion of the 19th century. But in the work of Ghazi Sansoy, it takes on a different meaning — everything is permissible. Even if the dressed men are dervishes and they are not in nature, but on an Istanbul street, surrounded by familiar cats and dogs.

In E. Manet, the men are carried away by the conversation and do not pay attention to the naked woman, while she looks boldly at the viewer. It was this impudent look that at one time caused a storm of indignation among contemporaries. But the collage of Ghazi Sansoy breaks this gender confrontation of the plot of the century before last. His characters are silent. They found themselves together, where different civilizational practices intersect, and where polite silence is the best form of interaction. The woman is still looking at the viewer, but the gaze of the young dervish is also aimed at the viewer. The plot multiplies the question, which is enhanced by the background of an old house painted with graffiti. Gradually, a fourth participant appears in the picture — a world overflowing with stories of people and civilizations. It appears as a space where everything is possible and everything is appropriate.

Certainly in the works of Ghazi Sansoy and especially in his series "Yesterday, Today, Tomorrow. Istanbul", following the traditional narrative strategy characteristic of the Turkish miniature can be traced. We see a narrative about the world that includes the unity of various realities. The author reconciles images of different nature and etymology. Mythical creatures and iconic heroes, dervishes and naked women, cats and dogs all this appears are as a single fabric of being. Here, each character is ontologically and historically rooted, involved in a dense network of references and associations, but does not lose its independence. All the characters depicted in the works of the "Yesterday, Today, Tomorrow, Istanbul" series are not just an overlay of images, but co-presence, a dialogue of different realities. As a result, this unique quality of the perceived world is formed. The simultaneity of this dialogue is emphasized by soaring doves, as a symbol of the frozen "eternal now". One gets the impression that what we have before us is not a collage, but a thinly dissected section of the material and temporal world of Suhravardi. The world is captured in the "simultaneity of experience" as a sigh of amazement. With full confidence we can say that the work of Ghazi Sansoy is built in the spirit of the aesthetics of the Saz school, where everything is built around the relationship between the qualities of the environment and the state of the viewer.

This narrative strategy builds a system of experience that can be called an atmosphere. On the one hand, it structures the space in bright and diverse images, generated by different eras and civilizations, but combined into one ensemble. From the other is the education of the viewer as an aesthetic subject, capable of perceiving the integrity of heterogeneous images.

CONCLUSION

Thus, certain conclusions can be drawn. The concept of Proclus, Neoplatonic dialectic, proved to be meaningful for Suhrawardi's "orientalized" reasoning. Healing the "original philosophy", Sheikh Alishraq made an attempt to build an ontological concept on the basis of the Neoplatonic system. In such a case, Proclus's dialectic would have helped to reconcile Islamic orthodoxy and the Shiite concepts of ghulat. The reception

Ill. 3 Gazi Sansoy "Golden Horn" 2013 Painting, 190W x 150H x 3D cm.
     URL: https://www.saatchiart.com/art/Painting-golden-horn-2013/76913/1920605/view

of Platonism within the framework of the Illuminati school had a tremendous impact on the development of Iranian philosophical thought in subsequent periods. Thus, the thinkers of the Safavid period, especially Mir Damad and Mulla Sadr, in building their concepts, repelled from the Neoplatonic reflections of Suhravardi. Unlike the tradition of peripatetism, which did not survive the "collapse of the positions of the philosophers" of al-Ghazali and ibn Taymiyyah, neoplatonism turned out to be the main language of philosophical reflection of the Iranian (more broadly, Shiite) intellectual sphere throughout the High Middle Ages and Modern Times.

Thus, the strict hierarchy of the ontological and epistemological system confirmed the complex religious and historical constructions of Shiite imamology. The chains of revelation "vilayat" were considered in the context of Neoplatonic emanation, and one of the forms of legitimation of the prophetic revelation of the Imams was an appeal to the accidental light, the boundary space between the world of ideas and the world of matter. In addition, it was precisely

the complex, multi-level system of Proclus and Damascus that offered not only a vertical orientation from the Highest Source to the lowest forms of matter, but also numerous horizontal levels parallel to each other, in which each of the hypostases of the One is divided into a number of self-completed participating hypostases emanating from their unparticipated monadic cause. Keeping this structure, Suhrawardi speaks of the multiplicity of self-fulfilled revelations coming from a single source of all prophecies — the world ʿālam al-mithāl.

One of the most striking reflections of the concept of Illuminativism can be considered the style of Saz. Its short heyday coincided with an increased interest in the Suhrawardi school in the Ottoman Empire and served as an overture to the grandiose era of the "Safavid Renaissance" when artists and philosophers transformed the ideas of al-ishrāq into the founding discourse of an Iranianized civilization.

The works of Turkish artists are of particular research value, since they provide an opportunity to trace aesthetic trends outside the Western histori-

experience is the most vulnerable component of the aesthetic. It has nothing to do with material the destructibility of the object, it is a flashing interest, the awakening of an aesthetic experience. In fact, we are talking about preparing the conditions for experiencing objectivity, as a situation of meeting the qualities of the environment and human states.

SUMMARY

The article analyzes one of the main concepts of Suhrawardi "the world of suspended forms" or 'alam al-mithal. This is the starting point of the visualizing discourse of Ishrakism. Presenting the key points of the philosophy of Suhravardi and his commentators, the degree of their influence on the Ottoman aesthetic canon and, as a result, the emergence of the Saz style was revealed.

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cal and cultural environment. W. Beck called this phenomenon "convergence of global culture", that is, approaching the same forms and meanings of cultures that have different origins. The condition for convergence is a common environment for the development of cultures of different origins, but unification in this environment is fundamentally impossible.

This forms the conditions for further research on the philosophy and aesthetics of the countries of the East. Aesthetic is complete completion, and continuing to work with an aesthetic object threatens to destroy it. This brings us to the problem of the vulnerability of the aesthetic, when the meanings that have arisen in another experience will interrupt and even cancel the experience of presence represented in the work of art. This is how the problem of vision as a complementary creation is reflected. Any aesthetic object can be changed not only by physical impact, but also by its perception or vision. It is important to prepare this vision as an aesthetic work, the purpose of which is to recreate the atmosphere of the works. But for the study of a different cultural philosophical and aesthetic tradition, the simultaneous

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ILLUSTRATIONS

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Андрій Артеменко, Микита Артеменко
'Alam al–Mithāl: онтологія світу al–ishrāq та османська мініатюра стилю Саз
АНОТАЦІЯ

Предметом дослідження цього розділу монографії є візуалізація ідей філософської традиції аль-ішрак, або ілюмінативізму в османській мініатюрі XVI століття в стилі Саз. У цьому розділі монографії доведено зв'язок філософської концепції перського неоплатонізму з художньою традицією мініатюри. На цій основі проведено аналіз семіотичної моделі мініатюр у стилі Саз.

У статті розглядається один з основних концептів Сухраварді «світ підвішених форм», або «алам аль-мітапь». Це відправна точка візуалізаційного дискурсу іщракізму. У результаті викладення ключових моментів філософії Сухраварді та його послідовників, виявлено ступінь їхнього впливу на османський естетичний канон і, як наслідок, виникнення стилю Саз та його розвиток у книжковій мініатюрі в Османській імперії.

Здійснено семіотичний аналіз книжкової мініатюри в стилі Саз. Визначено тісне переплетіння філософської концепції та особливої художньої традиції, яка візуалізує уявлення про світ. Цей стиль відбиває філософські положення ілюмінативізму Сухраварді. «Світ підвішених форм» стає не просто відлунням історії філософії чи історії мініатюр, а своєрідним предтечею метамодерністської культури метаксису, тобто флуктуації, зависання між семіотичними моделями, образами, інтерпретаціями.

У цьому дослідженні ми використовуємо міждисциплінарний підхід. Це дозволяє досягти мети комплексно, не обмежуючись історичними чи мистецтвознавчими аспектами. Результатом дослідження є не стільки опис філософської концепції та стилю мініатюри, скільки демонстрація системи візуалізації певного ставлення людини до світу, естетизація філософських уявлень. При цьому механізми та форми цієї системи не втрачають свого значення для сучасності, оскільки належать до основного модусу сучасної культури.

Ключові слова: перський неоплатонізм, Сухраварді, стиль Саз, аль-ішрак, ілюмінативізм, ішракізм, суфійська традиція.

ESTABLISHMENT OF NATIONAL INDIAN ART IN THE AGE OF COLONIZATION

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REVIEW ARTICLE

The material examines the artistic processes that became the basis of Indian national art. The novelty of this publication lies in the fact that the material introduced into the scientific circulation of the Ukrainian art history school is devoted to the processes of formation of the national school of India in the conditions of colonial policy at the beginning of the 20th century. Historical and cultural, art history and comparative methods are used in the publication. The identified processes are caused by the colonial policy of the British Raj, which led to the decline of traditional Indian art at the end of the 19th century.

The processes of the national swadeshi movement in the art of India are characterized, including reforming the education of art centers and the formation of the Indological school of art criticism. The activities of figures from India and Europe are outlined — E. Havell, Sister Nivedita, A. Coomaraswamy, and the Tagore family. They supported the need for reforms and non-standardized processes in the field of art education in India and made efforts to form the first independent from the official government educational art institutions with an original curriculum.

Examples of illustrated publications that specialized in caricature are given. Thanks to the comparative art analysis, it was found that the thematic and plot features of the Indian caricature of this era are caused by social unrest associated with the oppression of Hindus by the colonial authorities, their struggle for political freedoms and the development of national artistic culture.

Image-stylistic and art history comparative analyzes of G. Tagore's works confirm the independence of the artistic pursuits of Indian artists who were previously accused of imitating and copying European models. In this way, stereotypes about the non-independence and secondary nature of Indian art were dispelled. The semiotics of his works demonstrate that the Indian attraction to Cubism does not leave behind the Indian symbolic background and the use of forms and means characteristic of Indian art.

Key words: modern Indian art, national Indian art, Indian caricature, Bengal Renaissance.

INTRODUCTION

National art can be attributed to the main ethnic identifiers of the individual since art itself has always been the root of cultural consciousness. It becomes a reflection of objective reality in a special artistic form and forms social experience, which emphasizes Partha Mitter "The most dramatic transformation of these traditional societies was in the material sphere, affecting not merely their economic structures but also their social behaviour and modes of thinking" [155]. At the beginning of the 20th century, an important process of self-identification began in India on the way to a consciousness free from colonial rule. These processes were broadcast through various media — traditional painting or sculpture. And, more reactive graphics, in particular satirical caricature, the culture of which was considered by Khanduri R. G.[156].

An important component of modern art studies in the process of Indian art should be their complete freedom from the involvement of colonial politics. Thanks to the national movement, India's artistic process experienced a series of upheavals that radically changed its representation in the world context. If at the beginning of the century, Indian artistic achievement was perceived in the world context as the art of a secondary colonial country, and the activity of artists was focused on the production of high-quality copies and illustrations for natural atlases, then during the next thirty years, thanks to powerful artistic processes, this paradigm of perception changed in the opposite direction.

As noted by B. Igor-Antonovych [157], art creates a separate artistic reality since it acts on the psyche,

155 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922: Occidental orientations. London: Cambridge University Press. P. 3.
156 Khanduri, R. G. (2016). Caricaturing Culture in India: Cartoons and History in the Modern World (pp. 5). New York: Cambridge University Press. P. 5.
157 Antonych, B. I. (2012). Natsionalne mystetstvo (sproba idealistychnoi systemy mystetstva) [National art (an attempt at an idealistic system of art)]. In B. I. Antonych. Vybrani

causing impressions, feelings, and impulses of the will. Indian artists who turned to the revival of the artistic traditions of their country went through these stages, reproducing and returning to those trends formed over the centuries, which were lost or considered unimportant during the centuries of colonization.

1 The influence of colonialism on Indian art

In terms of the traditional social structure of Indian society, the original Hindu foundation was remarkably resistant to European influence. It was this factor that later allowed India to revive its own national art from scratch. However, the system of political administration remained weakened afterwards, and the crisis of the Mughal Empire [158] contributed to polycentrism and internecine wars. The fact that a large part of the population converted to Islam did not add strength to Indian statehood. On the part of the colonizers, the English capitalist industry at the turn of the 18th and 19th centuries was in dire need of new markets for factory goods, and India became an ideal solution to these problems.

Since the Mughal and Rajasthan[159] centers of power were the main patrons of art, the speed and quality of the development of artistic centers depended on their financial support. Most of the Indian artists of that time specialized in depicting vivid sensual atmospheres, palaces, and their interiors, fountains, temples, bazaars, and durbars. However, the weakening of local government also led to the closure of art schools, less demand for aesthetic goods, and even the actual disbanding of individual centers. From the 1830s, when the British colonial economy had become paramount, new patrons and professionals transformed urban culture and artistic genres in early modern India.

Art critic P. Mitter in his work "Art and Nationalism in Colonial India" characterized the period of colonialism in Indian art as an "era of optimism"[160]. This is because the new government has shown some

interest in the Indian art school. Active support for artists began, along with new practices to which these artists were open.

At the same time, it is necessary to understand that the main feature of colonialism remains "unification". Empire always pursues the goal of combining cultural, political, administrative, economic, etc. factors into a homogeneous structure. Art also in the conditions of colonialism encounters rigid frameworks that define the language, and traditions for imitation or produce fixed canons for conditional identification and assimilation. This community is formed asymmetrically: there will always be a high culture that is the basis of the empire and absorbs the profane culture of the colonized.

The rhetoric of the assimilation process is striking with cynicism: the actual destruction of local features is presented as an important emancipatory factor that allows the periphery to be transformed into a full-fledged part of the center. Of course, such a process requires both hard physical levers and inconspicuous ones that mimic and are oriented in a certain way to cultural identity and the creation of a certain habitus for the colonized.

The statement about the profaneness of Indian art did not arise immediately. Initially, local masters fall under the trends of more popular European art. The colonial authorities were not interested in the diversity of the former national schools and their support or development. The British did not show much interest in the national art of India, because it operated in a different artistic language. Stylization, a sense of color, the combination of painting with decorative and applied arts, sculpture, or architecture, did not meet the expectations of the English community, which took as a basis Western art with perspective and oil painting. The position of Indian art was complicated by complex semantic images with which the European viewer was not familiar[161].

The first art school to teach the fashionable European manner was founded by the British Resident, Sir Charles Mallet, in Poona towards the end of the 18th century. Her task was to provide the necessary skills to Indians so that they could help to visit British artists. Beginning in the 19th century, the English elite was gripped by the idea of encouraging art and science among Bengalis through lectures, exhibitions, and an art school.

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tvory [Selected works]. (D. Ilnytskyi, Ed.) (pp. 502–512). Kyiv: Smoloskyp.

158 The Mughal Empire was an Islamic early-modern empire that controlled much of South Asia between the 16th and 19th centuries

159 Rajasthan – is a state in northern India. In the 19th century, the Rajput kingdoms were exhausted, they had been drained financially and in manpower after continuous wars and due to heavy tributes exacted by the Mughal and later Maratha Empire. To save their kingdoms from instability, rebellions and banditry the Rajput kings concluded treaties with the British in the early 19th century, accepting British suzerainty and control over their external affairs in return for internal autonomy.

160 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922... P. 29.

161 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922... P. 34.

The first true art school was the Calcutta Mechanics' Institute and School of Art, founded by Frederick Corbin in 1839. Having taken advantage of Indian resources, the British considered it their duty to introduce the art of civilized life in the land. The school, which was supposed to protect the morals of the youth and educate them in "manliness", modelled itself on the model of British institutions that sought to "wean artisans from bad habits, make them moral and open the door to knowledge "[162]. In the selection committee for the Great Exhibition of 1851 [163], the success of Indian art products in London prompted the Parsi industrialist Jamsetjee Jejeebhoy [164] to offer funds to set up an art school in Bombay. Patrons also sponsored the opening of schools in Madras and Jaipur.

The institutions eventually came under government control for quality control, the spread of European tastes, and moral education as part of a grand plan to bring progress to the colony. The initiative belonged to the high official Sir Richard Temple[165]. He repeatedly noted that, for example. "The Bombay School of Art can teach them one thing which they have never learned in all previous ages, namely, the correct drawing of objects or figures, landscapes, or architecture. Such painting tends to correct some of their mental defects, to sharpen their observation, and to make them analytically understand those beauties of nature which they love so much", he said of the Hindus[166].

Such public statements, which denigrated the achievements of Indian culture, were not isolated. The British Empire shaped and maintained this image for a long time. Similar thoughts were expressed by J. Ruskin: "The Indian will not paint the form of nature, but a mixture of terrible objects"; Sir George Birdwood [167]writer, naturalist and official: "painting

and sculpture as fine arts did not exist in India"[168]. These statements laid the foundation for the stereotype about the profaneness of Indian art and the primitiveness of the skills and views of its artists.

The positions of Indian art were also weakened by published studies that emphasized nationalism or the comparison of Indian art to European art. However, scientific works did not always go unnoticed. When in the second half of the 19th century architectural historian J. Ferguson published his own observations about Indian architecture, he was criticized by Indian historian R. Mitra. D. Ferguson's main thesis was that Indian architecture borrowed its style from the ancient Greeks. This, in the researcher's opinion, called into question its quality and the aesthetic achievements of Indian architects, since they "should have learned better from the applicants"[169].

However, the work did not go unnoticed, and already in 1870, the Indian historian R. Mitra published his own work "The Antiquities of Orissa"[170]. R. Mitra's research had an advantage — the author turned to Sanskrit sources and shied away from current archaeological finds. In addition, this work exposed the scientific bias of D. Ferguson, as it questioned the Greek origin of Indian architecture, and emphasized the need for scientific publications to recognize the inadequacy of facts rather than their fabrication.

The dispute between the two historians continued in other scientific publications. J. Fergusson dismissed his opponent's use of literary sources by saying: "his desire to be regarded as an archaeologist of the European type … led to him inventing incredible myths to explain the sculpture of Buddhist caves"[171]. However, when examining those sources, it is not difficult to notice that the Englishman did not refute the arguments of his Indian opponent, but tried to discredit him, calling him incapable of honest science "babu"[172].

The era of optimism ends due to the coincidence of several circumstances. Initially, studies of the Upanishads were published, which influenced the modern Hindu's perception of his past. National "pride" re-

162 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922.

163 Great Exhibition or the Crystal Palace Exhibition was an international exhibition which took place in Hyde Park, London, from 1 May to 15 October 1851.

164 Sir Jamsetjee Jejeebhoy, 1st Baronet Jejeebhoy of Bombay was an Indian-Parsi merchant and philanthropist. He donated to at least 126 notable public charities, including the Sir Jamsetjee Jejeebhoy School of Art, the Sir J. J. College of Architecture, the Sir J. J. Institute of Applied Art and the Seth R. J. J. High School

165 Sir Richard Temple, 1st Baronet, (1826–1902) was a British colonial administrator in India.

166 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922... P. 68.

167 G. Birdwood interested himself also in the municipal life of Bombay, where he acquired influence and popularity. He was obliged by ill-health in 1868 to return to England, where he entered the revenue and statistics department of the India Office (1871–1902).

168 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922... P. 68.

169 Fergusson, J. (1855). The Illustrated Handbook of Architecture: Being a concise and popular account of the different styles of architecture prevailing in all ages and all countries. (Vol. 1) (pp. 42). London: John Murray.

170 Mitra, R. (1875). The Antiquities of Orissa. (Vol. 1). Calcutta: Wyman And Co.

171 Mitter, P. (1994). Art and Nationalism in Colonial India, 1850–1922... P. 51.

172 Babu is a respectful address to men in India, equivalent to "Mr." During the Indian national revival, it was used by the British as a mocking address.

mains the most powerful feeling of the time, as it expresses the social, economic, and political aspirations of a community. Later, M. Müller's studies will appear that Hindus are descendants of Aryans. The controversy in the open space only strengthened the views of ordinary Hindus.

Another aspect that made the colonial regime more brutal for the Hindus was the rebellion of 1857[173]. English cultural figures actively reacted to these events, reinforcing the stereotype of Oriental behavior that Indians should be watched over and taken care of. On the other hand, publications such as the book "Curry and Rice" nourished public opinion.

J. Atkinson published "Curry and Rice"[174] two years after the beginning of the rebellion and was noted for some popularity among society. The book consisted of caricatures that became a measure of racial anger. Undoubtedly, the generally recognized goal of the publication was to squeeze maximum humor out of "human imperfections". Typical heroes of the book were: a judge, a magistrate, a padre, a foreign missionary, and Indian servants (ill. 1). The latter were jokingly called "slaves" in the captions of the illustrations, they were silent witnesses of life at the "station" where the events of the caricatures took place. Interestingly, servant Indians were not the target of the ridicule reserved for Western-educated Indians. Remarks about the latter were regularly interspersed with the refrain: "Ten thousand apologies to Negroes, no, not to Negroes, I mean local, oriental gentlemen" (ill. 2) such inscriptions can often be found on caricatures.

In separate caricatures, J. Atkinson emphasized a special habit of an Indian, which he shared with a monkey. He could stand straight only on certain occasions; but if left alone, it immediately sinks to the ground in a crouch. J. Atkinson, married to an Indian woman, was not kind even to her, mentioning her in part of the caricatures, as a woman who constantly has a strong smell of spices and worships stupid figurines. This contrasted sharply with the condescending attitude towards the behavior of English heroes[175].

A similar trend was picked up by magazines managed by "Englishmen". For example, the theme of the cartoons of "Indian Charivari" was racial malice[176]. The fascinating quality of the magazine was precisely in the witty caricatures of the Bengali character, built on the opposition — "us against them". The cartoonist always grabs onto stereotypes, or "condensed" images of class, gender, or race. Many of the illustrations of "Indian Charivari" were clever, funny and some were even brilliant. The stereotypes used by the magazine were common and well-known among the English, they were both universal and recognizable, and Hindus were expected to appreciate such jokes.

After another major political upheaval in 1903, the Raj became an ardent supporter of "authentic" Indian art. This made it possible to delicately bypass the topic of national Indian art. And, to support those cultural figures of India who were against European plantations.

As a reflection of racial psychology, Indian art was simply incomparable to European naturalism, whose main source was progressed. Sir G. Birdwood, an ardent supporter of this idea, also disliked industrial Britain and admired Indian art as the product of an ideal pre-industrial society. High-ranking officials listened carefully to Birdwood when they passed laws on art education. Exploratory naturalism and realistic works did not communicate with the idea of Indian art from the beginning. Instead, a flat, linear artistic style was identified with the essence of Hindu India. If earlier the local artist occupied a low but safe place in academic art, now he was completely excluded. On the other hand, this exclusion of Indian art was adopted by nationalists as they tried to assert their cultural identity: the innate differences between Indians and Europeans expressed a different artistic spirit. In short, the phoenix of nationalist art arose from the Victorian adage that Indian art was the highest form of decoration.
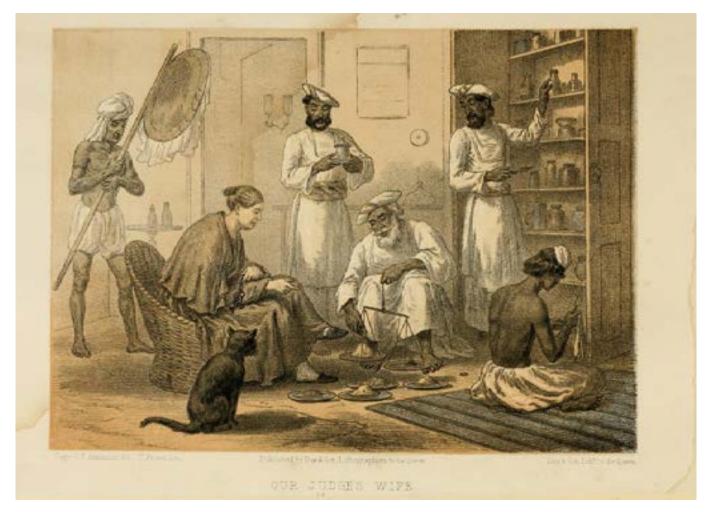
Indian artists were inspired to create national art by its loss. Similar processes took place at different times all over the world — for authenticity to start attracting attention, it had to be on the verge of complete disappearance first. In addition to this, the local masters were not worried that their specific work was gradually being forgotten and had no followers, and Indian art increasingly acquired borrowed or implanted features, as happened, for example, with the Patna school. Until now, in the living tradition, they

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173 The Indian Rebellion of 1857 was a major uprising in India in 1857–58 against the rule of the British East India Company, which functioned as a sovereign power on behalf of the British Crown.

174 Atkinson, G. F. (1911). *"Curry and Rice" on Forty Plates: Or the Ingredients of Social Life at "Our Station" in India* (pp. 34). London: W. Thaker. Retrieved from https://www.indianculture.gov.in/rarebooks/curry-and-rice-forty-plates-or-ingredients-social-life-our-station-india.

175 Atkinson, G. F. (1911). *"Curry and Rice" on Forty Plates...* P. 34.

176 Harder, H. & Mittler, B. (Eds.). (2013). *Asian Punches: A Transcultural Affair* (pp. 32). Germany: Springer.

Ill. 1 Illsutration the chapter "Our judges wife" from the book "Curry and Rice on Forty Plates" by G. Atkinson

were not aware of the syndrome of cultural purity. Even in the nationalist era, there was a marked difference between the highly self-conscious "indigenous art of the elite" and non-self-conscious popular art such as prints that did not shy away from European ideas.

In addition, disillusionment with Western education will be important factor. Restoration of trust in Hindu civilization, changing views on progress and its artistic expression, and academic naturalism — helped define the specific character of Indian art, a non-classical tradition. It was against this background that the ideology of swadeshi (indigenous) art flourished based on the dichotomy between the "spiritual" East and the "materialistic" West.

2 Swadeshi Movement as the basis of national art

Indian artists entered the political arena in the 1900s when Bengal was partitioned on the orders of Lord Curzon. A new class of "Indian gentlemen" — bhadralok [177] cleared the first unrest in India with the

demand for swaraj (self-government), and they chose swadeshi ("roots") as their weapon.

The Swadeshi movement later led a war against the empire on two fronts — boycotting British goods while promoting local production and leading a call for the development of its own art, encouraging artists to use it as a political weapon, which launched the movement and ideology of the Bengal Renaissance. Cultural autonomy complemented economic self-sufficiency.

When the Bengali elite of the 20th century discovered the Indian patriotism of the past not only within the borders of Bengal, but because Indologists see the germs of Swadeshi as early as the 1860s, they expanded their geographical horizons[178]. And if earlier, Bengali nationalists acted separately and alone, then later, they felt unity with the whole of India. Not that a Hindu consciousness did not exist before the last century, but that identity was fragmented and dependent on caste and regionalism, with which the country and its culture are mistakenly associated even now.

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177 Bhadralok is Bengali for the new class of "gentlefolk" who arose during British rule in India (approximately 1757 to 1947) in the Bengal region in the oriental part of the Indian subcontinent.

178 Kopf, D. (2006). *The Brahmo Samaj and the Shaping of the Modern Indian Mind* (pp. 37). Princeton, N. J.: Princeton University Press.

Ill. 2 Illsutration the chapter "Our judge" from the book "Curry and Rice on Forty Plates" by G. Atkinson

In 1912, the leading nationalist weekly magazine "Dawn" explained the reason for the political participation of artists, describing the situation in the following words: "One of the most remarkable, though less pronounced, features of our modern social life are the steady growth of a number of movements, literary, historical and artistic, which represent a distinct stage of the work of the Indian mind in favor of the inspiration of Indian nationalism…"[179]. The Bengali Renaissance, in the sense of cultural regeneration, claimed its golden age to alleviate the sense of inadequacy caused by events around it. Nothing strengthened incipient nationalism more than appeals to the past. Western thinkers viewed history not only as a nation's collective memory, but also as an investment in the legitimacy of their current actions.

The Indian people had to deny the British stereotypes of a people without history, antecedents, and character, who only needed to build their benevolent name on a more balanced foundation from the be-

ginning. Young nationalists began to shout that Hindus were skilled not only in science or literature, but also in war.

The first reactions appeared similarly in cartoon magazines, turning human stupidity into an object of amusement. Moreover, magazines edited by Indians began to appear. Among such publications should be highlighted — "Indian Punch", "Mookerjee's Magazine", "Basantaka"[180]. Bengali cartoonists started a cruel and at the same time humorous game of self-mockery. The wit and innuendo used in caricature to expose pretense are symptoms of heightened individualism. Caricature, the primary vehicle for parodying modern manners, gave this lively, self-absorbed medium a new weapon to turn against itself.

At the same time, the activity of Ernest B. Havel should be noted. During the nationalist unrest of 1905, with the leading Bengal School led by Abanindranath Tagore, academic art was threatened. E. B. Havell, the

179 Mitter, P. (2007). *The Triumph of Modernism. India's artists and the avant-garde, 1922–1947* (pp. 45). London: Reaction Books Ltd.

180 Nijhawan, S. (2019). *Hindi Publishing in Colonial Lucknow: Gender, Genre, and Visuality in the Creation of a Literary 'Canon'* (pp. 73). Delhi: Oxford University Press.

Ill. 3 R. R. Varma "Lakshmi goddess", 1896.
Oil, canvas. Maharaja Fateh Singh Museum, Gujarat

English head of the government art school in Calcutta, appointing A. Tagore as his deputy, allowed him to ruthlessly dismantle the institute of Western art.

Ernest Binfield Havel was one of the three defenders of Indian national art who came from the West. Together with A. Coomaraswamy and Sister Nivedita bet on the spirituality of Indian art. Their views were formed in the era of romanticism, so these researchers and cultural figures supported the swadeshi movement in the direction of getting rid of foreign influences. This doctrine developed between 1896 and 1910, although the final versions appeared later. E. B. Havell immersed himself in religious reform soon after arriving in Calcutta in 1896. Nivedita immediately joined the artistic debate, A. Coomaraswamy left his mark on history after the establishment of the Bengal School.

At that time, these three ideologues — Havel, Nivedita and A. Coomaraswamy — seemed to be of one voice. Only later did intellectual differences become apparent. E. Havel justified the aesthetics, Nivedita and A. Coomaraswamy the moral and metaphysical content of the Swadeshi doctrine. P. Mitter says that Nivedita was the fieriest, A. Coomaraswamy the most persuasive, but Havel the most systematic critic of naturalism[181].

E. Havel's publications at the peak of national unrest summed up years of his own pedagogical experience. His starting point, like all heads of art schools, was the revival of crafts, which was brought to the attention of the government in 1875 and 1890. E. Havell called for a return to the pre-industrial way of production. His ideas were close to the ideas of William Morris, the inspiration of the Pre-Raphaelites — Western society became a slave to machines, which should primarily improve craftsmanship, but in fact, only reduced the price of the product. This was the reason why the Indian artisans, in the end, were unable to become "screws" in the machine.

P. Mitter, who most fully analyzed the views of E. Havel, calls them "Gesamtkunstwerk", seeing in common with the ideas of German romanticism. This term most fully describes the approach of the English researcher when working on the development of Indian art. First, the idea of universal art gave E. Havel the opportunity to look at ancient Indian art with an open imagination, which was then transferred by him to the understanding of this topic among his contemporary society. E. Havel saw Hindu architecture as the embodiment of the hierarchical principle of decoration, from the simplest abstract decorations to large reliefs of figures. He saw that every element of the temple was imbued with a "spiritual" principle that gave unity to the entire architecture. Today, such an approach does not cause any surprise, but it is difficult to imagine how much it impressed English critics in the 1910s. In this way, not only the exclusively decorative part of Indian art was opened, but also a complex layer of meanings and functionality.

Indian art was ideologically "loaded" from the very beginning. Leaving aside all stereotypes about Indian art, modern art critics see R. R. Varma[182] (ill. 3) as a pioneer in the formation of national art. However, at the beginning of the 20th century, the name of this artist regularly appears in critical articles about colonial art. The fact is that academic art became inextricably linked with the colonial policy of the British Raj. The creative output of Abanindranath Tagore and his circle of students goes in the opposite direction to realism and historicism. The quest for authen-

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181 Mitter, P. (1994). *Art and Nationalism in Colonial India, 1850–1922… P.* 68.

182 Raja Ravi Varma was an Indian painter and artist. He is considered among the greatest painters in the history of Indian art. His works are one of the best examples of the fusion of European academic art with a purely Indian sensibility and iconography.

tic style joined the new identity of India — unified, timeless, and historic — creating a nationalist myth. From this point of view, culture is not a constantly developing process, on the contrary, it has an original essence, deviation from which was considered unworthy. Based on these two theses, Indologists conclude that the strength of Indian art is not in its "sterility" and closedness to the new, but in the ability to absorb new influences.

Moreover, the position of Indian sculpture and painting at the beginning of the new century was quite different from that of literature, because to the "Victorians", as P. Mitter calls them, it seemed logical that they should obey certain canons of taste. However, these canons were characteristic of the mimetic art of the Victorian taste, the main thing was morality and a tendency to progress. Literature was left with such regulations. One of the reasons, apart from France, there was no universal "neoclassical" canon to which to refer. English, Celtic, and Germanic literatures for the most part could not be subordinated to a single classical tradition. Because of this, Rabindranath Tagore's unique success in the West becomes particularly noticeable, and although the norms of Sanskrit literature were foreign to European perception, they proved capable of appealing to the human romantic imagination.

This gave an impetus to the fact that the Bengal school set the goal of reviving old and forgotten themes: Buddhist legends, plots from the ancient epics "Ramayana"[183], "Mahabharata"184, the works of Kalidasa[185] and ancient history, while encouraging the idealized interpretation of artistic images, special attention was paid to beauty and elegance of the line, the techniques of oil painting and all known techniques of the academic direction of Western European painting were rejected. Bengali artists turned to study the techniques and techniques of ancient Ajanta painting, Mughal, and Rajput miniatures, as well as modern Japanese and Chinese painting. The painting technique was dominated by watercolor by the method of "washing", i.e., repeated washes of paint with wa-

Ill. 4 A. Tagore "Bharat Mata", 1905. Watercolor, paper. Indian Museum in Kolkata, India

ter, because of which a soft and uncertain tonality was created[186].

Not the last role in this was played by the instructions of sister Nivedita. From the numerous comments, it is easy to know that Nivedita is valued most of all. She spoke about two technical aspects: the importance of light in painting and the search for the living, real subjects. According to her, the light became the missing element of Indian canvases with dull colors that could not fully reveal the essence and depicted the play of parts and the whole. In addition, Nivedita urged the students to look for picturesque pictures for painting — beggars, boatmen on the Ganges, a young

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183 Sanskrit epic from ancient India. Ramayana is one of the two important legends of Hinduism, known as the Itihasas. The epic, traditionally ascribed to the Maharishi Valmiki, narrates the life of Rama, a legendary prince of Ayodhya city in the kingdom of Kosala.

184 Sanskrit epic from ancient India. It narrates the struggle between two groups of cousins in the Kurukshetra War and the fates of the Kaurava and the Pāṇḍava princes and their successors.

185 Kālidāsa (fl. 4th-5th century CE) was a Classical Sanskrit author who is often considered ancient India's greatest poet and playwright. His plays and poetry are primarily based on the Vedas, the Rāmāyaṇa, the Mahābhārata and the Purāṇas.

186 Parimoo, R. (2011). *Art of Three Tagores* (pp. 203). New Delhi: Kumar Gallery.

Bengali bride, without which the painting of Indian artists was masterful, but mute and dead.

Nivedita claimed that the love of nature is not exclusively Western but appears to be universal. Nevertheless, she had no doubt that Indian artists would be able to assimilate lessons from the West without losing their own integrity.

Sister Nivedita as the inspirer of national Indian art is well characterized by the following remark: "The profession of an artist should be considered not just as a means of earning money for survival, but as one of the highest goals of the highest type of education"[187]. She believed that art could flourish only when the freedom of the nation is raised to the highest level. She was against devotion to mythical subjects, supporting a fascination with ancient Indian history. Little by little, the main ideological image for Indian artists is the Madonna, whose individual features can be seen in A. Tagore's "Bharat Mata".

"Bharat Mata" (ill. 4) is a personified representation of India in the form of a mother goddess, filled with symbols by Abanindranath. This woman is similar to the four-armed goddess of prosperity Lakshmi, she is dressed in saffron clothes (a symbol of purity, ordeal by fire), clutching a book, an ear of rice, a japa-mala[188] and a white cloth. This image was supposed to call Indians not only to fight for their own state from political ideas but also to remember the spiritual basis and unity. All these meanings are easily read and guessed by Indians themselves, for whom individual images are like letters.

When E. Havel and sister Nivedita talked about what modern Indian art needed, they were talking about two opposing artistic languages. For the art teacher, the point was uniqueness, which non-representational Indian painting lacked. For Nivedita, nationalism was a marker of universalist art since absolute beauty would be understood by all mankind. The essence for her was not in the search for stylistics, but in creating the idea of morality, which "must appeal to the Indian heart in an Indian way and convey a certain feeling, that is, become immediately understandable"[189].

There is an active process of "discovery" of one's own art by Hindus, the culture is experiencing a wave of renaissance, which is met positively. It will be appropriate to note that the colonial power did not pose a threat to this development, on the contrary, the planted English art becomes a catalyst, thanks to which new processes are launched.

Thus, ideas of pan-Asian culture, which came from Japan together with Kakuzo Okakura[190], were gradually added to the direction of swadeshi. And when at the end of the 19th century Oriental art was perceived as "non-academic" art, Swadeshi followers were happy to discover similar nationalist developments in Japan. The processes of westernization in Japan and India are indeed similar. In the last century, Japanese craftsmen were absorbed by industry, which led to social upheaval. Artists, in turn, turned to illusionism and oil painting.

The challenge to Western art in these two countries is also similar. This is a chain consisting of Theosophy, Slavophilism, the Arts and Crafts movement. E. Havell and Okakura came to recognize "spirituality" as an exclusively Asian virtue. Okakura and Nivedita had considerable influence on Abanindranath, strengthening his artistic movement towards the East. But the Japanese theoretician himself came under the influence of the artist. It was from A. Tagore that he learned about the similar Chinese doctrine of "Sadanga" (Six Rules of Painting), as part of the commentary on the Kama Sutra, which he then compared with the six Chinese principles of art.

The differences between the Okakura principles and the Swadeshi doctrine are minor. Nivedita saw Okakura as Japan's William Morris, and his students as artists "trying to acquire a deep sympathy and understanding of all that is best in the modern West, while at the same time aiming to preserve and expand their national inspiration"[191]. However, historicism prevailed over nationally directed art.

Thus, a new perspective on art education is emerging. Art schools and systematic training allowed for progressive results and the ability to provide an objective assessment of the level and contribution of Indian artists. In turn, the art critic Stella Kramrish, teaching the history of Western European art, noted the special successes of the students. As a teacher, S. Kramrish, when explaining certain principles, often referred to comparisons, for example, of a Gothic temple and an Indian one.

An important step towards national art was the formation of separate artistic groups. The "Bichitra

187 Mitter, P. (1994). *Art and Nationalism in Colonial India…* P. 169.
188 Japa-mala is a loop of prayer beads commonly used in Indian religions such as Hinduism, Jainism, Sikhism, and Buddhism for counting recitations.
189 Mitter, P. (1994). *Art and Nationalism in Colonial India…* P. 126.

190 Okakura Kakuzo Tenshin was a Japanese scholar and art critic who in the era of Meiji Restoration reform defended traditional forms, customs, and beliefs.
191 Mitter, P. (1994). *Art and Nationalism in Colonial India, 1850–1922…* P. 126.

club" was organized in 1915 by A. Tagore. He also acted as a teacher along with his brother Samarendranath, while Gaganendranath Tagore held the position of principal and administrator.

The initiative originally aimed to create a safe cultural space where members of the Tagore family could share their own research and experiments. Club members also drew attention to the handmade products of local artisans. Inspired by these materials, Abanindranath compiled them and published them in his book titled "Banglar Brata" along with rhymes and sacred stories. "Bichitra" was also open to the women of the family, it is known that Pratima Devi and Sunayani Devi received their first drawing and painting lessons here. Another important function of the "Bichitra club" was to encourage members to collect various handicrafts such as handicrafts, earthenware, bamboo materials or cane from different villages.

Initially, the club was located on the converted veranda of the family residence. "Bichitra" in Bengali means diversity, and that's what the club is becoming. During the day, various activities were planned — lessons in drawing, and training in xylography and lithography, which are gradually gaining the attention of Indian masters, music, literary and theatrical meetings. It is necessary to note the growing popularity of the theater in the first decades of the 20th century. R. Tagore's plays win the attention of the public, because together with penetrating lyricism, they sound like national drama, vividly emphasizing modern realities and peculiarities of Indian life. Dramatic or satirical, the images of the Indian writer become a relevant reflection of everyday life. Artists of the Bengal school (A. Tagore, G. Tagore, N. Bose, etc.) worked on the design of the plays. By the way, in 1876, E. Lytton's[192] bill "Dramatic Performances Act"[193] was considered, aimed at curbing protests colonial rule demonstrated through theatrical productions.

Rabindranath Tagore saw the potential in the "Bichitra club" and gradually began to transform it into a full-fledged school — "Santiniketan". In 1916, he invited the Japanese artist Kampo Arai, who taught the Japanese drawing method and shared the achievements of the Japanese national school. The library of the club and later the school contained a large collection of over 7,000 books, drawn mostly from the rare and valuable collections of various members of the Tagore family.

A team of teachers was assembled by the joint efforts of R. Tagore and A. Tagore. Nandal Bose, a supporter of Mahatma Gandhi's ideas, joined the "Bichitra Club" as teachers, while painters and sculptors Surendranath Kar, Mukul Chandra Dey and Asit Haldar were senior teachers.

3 Caricature as part of national revival

At the beginning of the 20th century periodical illustrated editions of India became an important platform that communicated independently of the authorities, provided encyclopedic information on various fields, and art. Thanks to the printing method of U. K. Ray Chowdhury[194], magazines become democratic and do not depend on the technical possibilities of printing, thus publications begin to compete conceptually and in terms of quality and originality of printed material. The magazine "Sukumar" started by R. Chowdhury was distinguished by a unique combination of literary and pictorial wit, thus forming a bridge between funny drawings for children and social and political caricatures, another thriving genre in illustrated magazines.

The policy of "Sukumar", as a publication aimed primarily at a children's audience, did not allow grotesque and cruel humor. These were original ironic comments according to articles of a scientific, entertaining, or moral nature.

The first illustrated editions of "Bengal Hurkaru" and "Indian Gazette", which published political cartoons, appeared in 1850. In the following years, this trend reached a certain development — these were not isolated publications, but full-fledged magazines focused exclusively on caricature, since the colonial administration became a legitimate target for journalists The Bengali nationalist newspaper "Amrita Bazar Patrika" published its first caricature in 1872[195] (ill. 5).

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192 Edward George Earle Lytton Bulwer-Lytton, 1st Baron Lytton (1803 – 1873) was an English writer and politician. He served as a Whig member of Parliament from 1831 to 1841 and a Conservative from 1851 to 1866. He was Secretary of State for the Colonies from June 1858 to June 1859, choosing Richard Clement Moody as founder of British Columbia.

193 The Dramatic Performances Act was implemented by the British Government in India in the year 1876 to police seditious Indian theatre. India, being a colony of the British Empire had begun using the theatre as a tool of protest the oppressive nature of the colonial rule. To check these revolutionary impulses, the British Government proceeded to impose the Dramatic Performances Act. Following India's independence in 1947, the Act has not been repealed, and most states have introduced their own modified versions with certain amendments which have in fact, often strengthened the control of the administration over the theatre.

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194 Upendra Kishore Ray Chowdhury – was Bengali painter and writer. He was the first person who introduced the colour printing in Bengal. He started the first colour children's magazine Sandesh in 1913.

195 Khanduri, R. G. (2016). *Caricaturing Culture in India… P*. 143.

Ill. 5 First caricature in "Amrita Bazar Patrika", 1872.
         Vol 5. Issue 6 (21 March 1872)

Among the themes of the caricatures, social ones prevailed. For example, in 1878, regular beatings of Hindus by the British became an urgent problem to which Indian society drew attention. The latter avoided justice due to the loyalty of English judges, who saw in the death certificates of the victims an enlarged spleen, a diagnosis also established by English doctors. The suggestion of a conspiracy between European judges and criminals, expressed in the illustration, really had an unexpected effect on society. The cartoon became one of the pieces of incriminating evidence that led to the censorship of the popular press in 1878. And already in 1882, these situations became the basis of Ilbert's bill, the purpose of which was to cancel the immunity of European criminals whose cases could not be tried by Indian courts[196]. The first cartoon magazines were oriented towards the Anglo-Indian way of life and were started by the English themselves. Thus, there are bright glimpses of colonial attitudes. In general, the funniest caricatures, whether English or Indian, focused on an Indian character.

The first Anglo-Indian journal "Delhi Sketch Book" (1850) belonged to the leading newspaper "The Englishman". In the foreword, the publication warned that the cartoons are primarily entertaining and do not "intend to be rude, insolent or offensive". Delhi Sketch Book gently pokes fun at British social life, these are private jokes aimed at the English reader. Occasional Indian stories continued the romantic image of Hindus.

However, English publications, as is already known, will change their rhetoric after 1857. A vivid expression of British sentiments was the popular literature of that period, which glorified the "civilizing" mission of the empire and sharply demarcated the "otherness" of the colonized. Accordingly, the Indian cultural community responded in a similar manner, producing more and more disengaged publications. At the same time, it is the caricature genre that is gaining momentum in popularity, as it provides an opportunity to create an apt and imaginative comment.

Unlike most other illustrated publications in India, the "Indian Punch" (1878–1930) enjoyed a long life. Initially, it was a regional edition of "Parsi Punch" under the leadership of N. D. Apyakhtiyar[197]. When the magazine expanded its geography with the new publisher B. Naoroji, it received a new name — "Indian Punch" and received its own way of presenting the material. The characters "Panchoba" and "Hind" became the main ones, representing India, combined with public figures to comment on the current political situation. The style of the journal was positively noted by foreign publications. In addition to the drawings inspired by Punch, the magazine also cleverly adapted popular illustrations by the likes of Ravi Varma. For example, Lord Curzon is Saraswati, the Hindu goddess of learning, in a parody of his speech at an educational conference in Simla. Hindu Punch adored Curzon, including him in other illustrations of Varma, for example, in the image of Ganesha. In the West, the use of visual metaphors to express political views was the custom of caricaturists[198].

India's right to political representation, the birth of the Congress and Indian public opinion were carefully depicted in the first caricatures of 1887–1889. On Victoria's Diamond Jubilee, when the Congress declared its loyalty, the "Indian Punch" marked the occasion with an illustration "Before her loving mother", showing the queen's maternal image of the entire empire. The main political vector was an appeal directly to the justice of the British public and forced concessions through lobbying in London.

The cartoon magazine "Basantak" targeted colonial officials and their Indian allies by portraying public figures as mythological figures. The humor relied on allusions to the divine lovers, Radha and Krishna[199], for example: the love of high-ranking British officials for their Bengali allies, "Basantak" suggested, displayed

196 Mitter, P. (1994). *Art and Nationalism in Colonial India…* P. 163.

197 Harder, H. & Mittler, B. (Eds.). (2013). *Asian Punches…* P. 124.
198 Mitter, P. (1994). *Art and Nationalism in Colonial India…* P. 169.
199 Radha-Krishna is collectively known within Hinduism as the combined forms of feminine as well as the masculine realities of God. Krishna and Radha are the primeval forms of God and his pleasure potency, respectively, in several Vaishnavite schools of thought.

**Ill. 6 G. Tagore. "Purification by Muddy Water", 1917.
　　　Watercolor, paper. Victoria and Albert Museum, London**

**Ill. 8 G. Tagore. "Brahmin of Kaliyuga", from the album
　　　"The Realm of the Absurd", 1917. Ink on paper.
　　　Private collection, Kolkata**

**Ill. 7 G. Tagore. "By the Sweat of My Brow"
　　　from the album "The Realm of the Absurd", 1917.
　　　Ink on paper. Private collection, Kolkata**

the same intensity. Brutal satires included the destruction of the Indian handloom by Manchester Textiles, the corruption of Calcutta's civic administration and the mismanagement of official famine relief programs.

"Basantak" reserved its deadliest barbs for the Westernized, in satires reminiscent of Kalighat miniatures. The cartoonist satirizes both the modest women's dress campaign and the prevailing fashion for Victorian clothing. In common iconography, the naked goddess Kali with disheveled hair stands on Shiva. Here she wears a blouse and modest full-length pleated skirt in homage to the reformer. She also carries a lady's handbag. Her prone victim wears tweed trousers with suspenders.

The most popular Bengali caricature-like illustrations were social. "Prabasi" and "Bharati" magazines had occasional cartoons, but "Manasi-o-Marmabani", "Bharat Barsha" and "Masik Basumati" saw them regularly. Standard Bengali characters — the hypocritical zamindar[200], doctor, the haughty professor, the

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200 Zamindar – in the Indian subcontinent was an autonomous or semiautonomous ruler of a province.

compliant clerk, the illiterate Brahmin[201] — were favorites of cartoonists. Characteristic behavior and typical situations, such as a chubby old man who returned from the market with his favorite fish, or a thin teacher with stick-like arms and legs are all recognized characters[202].

Gaganendranath Tagore was one of those Bengalis who aptly highlighted the shortcomings of society. His caricatures were created during the period of active development of the "Bichitra club". The new genre of the artist was inspired by the Japanese graphic technique, he always complemented the daconic image with grotesqueness and apt metaphors.

Typical caricature images appear from the caricatures of G. Tagore. Priests who work for extremely large alms and educate with dirty water (ill. 6), unpleasant administrative workers, unmotivated to work, and westernized Hindus. Last one, for example, in the artist's illustration, suffered from the heat in a three-piece suit, wiping the sweat pouring down the waterfall with the help of a hat, or could not figure it out in any way how to wear a suit with traditional dhoti (ill. 7). Harshly ridicules Gaganendranath and caste hegemony. The aristocracy, which he believed could improve the lot of Indians and had the freedom to choose whether to support or oppose the colonial policy, was caricatured as emulating the colonizers, hoping to derive their own benefits from it.

Images of the Brahmin elite also become prominent. The "Brahmin of Kaliyuga"[203] (ill. 8) caricature, for example, depicts a monstrous, bloated figure of a Brahmin eating. The typology of the image refers us to the Japanese ukiyo-e, created on the themes of frightening mythological subjects. This figure contains Brahmanical vices in a synecdochal form. The figure's body has lost its own form due to constant gluttony; dirt becomes the antithesis of the Brahmanical understanding of purity. Reminiscent of the Hindu deity Vishnu[204], he also has four hands holding alcohol, sweets, a dead chicken, and a prostitute enjoying a hookah.

However, unlike racially discriminatory caricatures, the object of Gaganendranath's criticism was not fo-cused on a fixed identity. It is always a study of the behavior, consequences, and reactions of the audience. However, the practice of such expressive caricatures mocking the anglicized Bengali elite was not new in his time, the illustrations of Kalighat[205] and Battala[206] followed a similar aim.

4 Cubism of G. Tagore in context of Indian modernism

Start 20th century becomes significant for India for another reason — historians and art historians-Indologists call it the beginning of Indian modernism. This stylistic direction can be perceived and con sidered as an opposition to the English colonial rules, which is emphasized by P. Mitter in his research[207].

The new paradigm also required a new way of thinking and speaking. In Indian art, a similar trend is developing in two directions — primitivism, which became a way of expressing opposition to urbanization, and cubism under the leadership of Gaganendranath Tagore.

The first series of Indian cubist works belongs to G. Tagore. They were printed in the magazine "RUPAM"[208] in 1922, illustrating the article "Indian Cubists" by Stella Kramrisch. S. Kramrisch analyzed the works and presented the first arguments for the originality of the new current, asserting that "the discovery of cubism definitely belongs to the West, but its roots lie in the East"[209].

From this moment, attempts to find out the origin of Indian Cubism, as well as to define and evaluate its originality and originality, begin. Such a question arises at a time when the achievements and bold experiments of Indian artists are innovative, but not new. The Bengal school can be considered a foundation for the further development of other artists, but another generation had to appear, which could create Indian, and not colonial or post-colonial art. This is how one of the important problems in the history of Indian art is revealed — its originality.

Despite the various cultural manifestations, the general perception of Orientalist modernism remains

201 Brahmin – is a varna as well as a caste within Hindu society. The Brahmins are designated as the priestly class as they serve as priests and religious teachers.
202 Khanduri, R. G. (2016). *Caricaturing Culture in India… P. 150.*
203 The Kali Yuga, in Hinduism, is the fourth and worst of the four yugas (world ages) in a Yuga Cycle, preceded by Dvapara Yuga and followed by the next cycle's Krita (Satya) Yuga. It is believed to be the present age, which is full of conflict and sin.
204 Vishnu – is one of the principal deities of Hinduism. He is the supreme being within Vaishnavism, one of the major traditions within contemporary Hinduism.
205 Kalighat painting – originated in the 19th century in West Bengal, India, in the vicinity of Kalighat Kali Temple, Kalighat, Calcutta, and from being items of souvenir taken by the visitors to the Kali temple, the paintings over a period of time developed as a distinct school of Indian painting.
206 Battala woodcut prints are the woodcut relief prints produced in the Battala region of Calcutta.
207 Mitter, P. (2007). *The Triumph of Modernism… P. 287.*
208 "RUPAM" Illustrated Quarterly Journal of Oriental Art, Chiefly Indian was published by B. R. Publishing Corporation in Delhi from the year 1920. It was edited by Ordhendra C. Gangoly.
209 Kramrisch, S. (1922). An Indian Cubist. *RUPAM, 11,* 107–109.

Ill. 9 G. Tagore. "Magician", 1925. Watercolor, paper. Victoria and Albert Museum, London

at the level of a derivative phenomenon, which the art critic P. Mitter describes as the syndrome of the "Picasso manner"[210]. A certain admiration and imitation of popular styles were characteristic of any period of art and of many artists, especially in the formative period. P. Picasso, in turn, was inspired by naive art, which influenced his subsequent style.

For pre-colonial European art historians, these similarities made it possible to consider Oriental art and Indian art, within the framework of imitation. There was a certain dichotomy in the art critic circle — Indian art is, of course, interesting, but it does not have a serious basis for its independent research, thus the inferiority of such art is immediately determined. Therefore, V. Archer's analysis of Gaganendranath Tagore's work was almost entirely reduced to a comparison of the Indian artist with P. Picasso.

A new radical turn in the work of Gaganendranath R. Parimoo calls "opposition to cubism"[211] forces us to look more closely and carefully at the motives of this current in the art of India. The presentation of cubism as a revolutionary method cemented this movement as synonymous with modernism for a long time. Cubism was the first Western movement to attract Indian artists, although it didn't really leave much of a mark. The most obvious reference point is December 1922, when the Bauhaus exhibition opened in Calcutta, symbolizing the leap of Indian art from naturalism to non-narrative art.

The exhibition included the works of members of the Bauhaus school, "The Bridge", and "The Blue Rider". A total of 250 exhibits were designed to explain

Ill. 10 G.Tagore. "City in the night", 1925. Watercolor, paper. Victoria and Albert Museum, London

the vision of the artists of the new group. G. Tagore was certainly familiar with the exhibition and even with some of the artists in person or through correspondence, but his approach is distinguished by relegating any explanation to the background. The spiritual content of the picture, the symbolic associations of colour and the intuitive approach are also characteristic of the artist's earlier works, for example, the period of inner searches — "Chaitanya"[212].

Interest in the story of the ascetic monk Chaitanya, the harbinger of Gaudiya Vaishnavism, arises against the background of a tragic moment — the death of his son, which was accompanied by ritual chants — kirtans[213] (a short mantra, prayer), glorifying heroes and gods. Gestures, names of characters, individual concepts understand a huge layer of "living" myth. The use of a certain character becomes a reflection of Gagandranath's own mystical deformations, while cubist works become evidence of how the artist be-

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210 Mitter, P. (2007). *The Triumph of Modernism…* P. 287.
211 Parimoo, R. (2011). *Art of Three Tagores…* P. 90.

212 Chaitanya was a 15th century Indian saint who is the combined avatar of Radha and Krishna by his disciples and various scriptures.
213 Kirtan is a Sanskrit word that means "narrating, reciting, telling, describing" of an idea or story, specifically in Indian religions. It also refers to a genre of religious performance arts, connoting a musical form of narration or shared recitation, particularly of spiritual or religious ideas, native to the Indian subcontinent.

gins to lean towards mysticism, introversion and implicitism (ill. 9). Turning to an abstract image is an attempt to semantically generalize the dynamics of the soul and thought. An attempt to decompose or simplify real objects to conventional labels is an attempt to master the world and its irrationality.

In addition, the unexpected similarity of G. Tagore's works with some of the works of artist O. Rodchenko and one of the early varieties of abstractionism — rayonism[214] and their bright representatives M. Larionov and N. Goncharova — has been repeatedly noted. The most common accusation against Gaganendranath is imitation of P. Picasso, the so-called "cubist maniqué" (ill. 10).

Such a wide range of influencing factors only confirms the randomness of Gagan-babu's experiment. Criticism of the artist, as P. Mitter points out, depends on a linear point of view on the development of art, which forces the discourse to be confined within a rigid framework and to define predecessors and followers. It is impossible not to admit that the acquaintance with the avant-garde took place thanks to the British, who became a model of European for India at the time. 19th century — beginning 20th century, however, the perception of a new artistic language was organic, expected, and independent.

The non-figurative art of India is not connected with an attempt to reproduce something relevant and modern to stay within the framework of colonialist fashion. On the contrary, it finds a small circle of connoisseurs and is connected rather with an appeal to ancient artistic models of world perception than with imitation. Here are the words of G. Tagore: "These experiments allowed me to discover other artistic paths, which are better expressed thanks to new techniques, which were the result of my experiments with cubism and old methods. The new techniques are really stimulating…"[215].

European avant-garde art was forced to turn to folk primitive art, like the peoples of Africa. At that time, Indians had their own heritage: Ajanta paintings, objects from Bharhuta[216] and Sanchi[217], Rajput miniature architecture visualized in a cubist manner,

which can be considered a full-fledged "background" for their own avant-garde art.

G. Tagore understood the structure at the base of cubist painting and stereometric primitives, the works of his contemporaries were characterized by decorum and unconscious sentimentality to return to historical ideals. Gaganendranath, on the contrary, agrees with the formalistic requirements of Cubism, realizing that light and space, as one of the important artistic tools, have never been used in Indian painting before. The artist strives for a combination of structures, austere simplicity of forms, light, space, and surface design as a whole, which has not been achieved so far by Indian artists.

Rethinking light provides new opportunities for creative experiments. Thus, in artistic works, the artist prefers shadows that cut through the rays, intersecting, and creating the effect of multifaceted plans. Among the artistic means, Gaganendranath first prefers graphic ones. Thus, we are practically not talking about a color solution. The picturesqueness of the artist's works is determined by the development of the problem of light, which he never used only as an element filling the canvas. H. Tagore is described as very interested in the contemplation of the phenomenon of dispersion and distribution of the color spectrum, which determines his method of intersecting color planes, which he used in his own abstract watercolors. Chromatic rhythms in these works create that harmony that can be defined as the achieved "state of music" — the definition used for the works of L. Feininger's late period.

Subsequently, when characterizing the work of G. Tagore, critics will use the term post-cubism. This fact, of course, is not an indicator of changes in the artistic language of the artist but indicates an intuitive perception of these changes. In 1928, Gaganendranath held his last major retrospective at the Oriental Art Society of India, earning him the title of "master of modern art in Bengal" from the press.

It must be admitted that the analysis of the artist's painting is inextricably linked with many names of other artists. Their constant comparison with H. Tagore can be a reason for statements about imitation and copying. However, this is also the basis for understanding the depth of the artist's personal style, which emerges from the eclecticism of the first years of creativity and strives for meaningful depth, which will later allow Gaganendranath to be called the first individualist artist.

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214 Russian avant-garde movement invented by the artists Mikhail Larionov and his partner Natalia Goncharova. Influenced by Cubism and Futurism, the style was characterised by dynamically intersecting lines or rays.

215 Parimoo, R. (2011). *Art of Three Tagores…* P. 169.

216 Bharhut is known for its famous relics from a Buddhist stupa. What makes Bharhut panels unique is that each panel is explicitly labelled in Brahmi characters mentioning what the panel depicts.

217 Sanchi is a Buddhist complex, famous for its Great Stupa, on a hilltop at Sanchi Town in Raisen District of the State of Madhya Pradesh, India.

CONCLUSIONS

Thus, the revival of India's national art school becomes a multifactorial process. First, it is important to understand the processes of colonial power that led to the decline. Based on this, it becomes a logical development of the swadeshi movement, which was aimed at restoring lost processes and creating an information field in which there is a different, non-colonial point of view about art, as well as the possibility of dialogue between cultural and artistic figures of both the British Raj and India. As a reaction to complex political and social processes, the genre of caricature developed as a reactive and effective way of art to influence the problems of various spheres. An important stage is also the inclusion of Indian art in the world context, overcoming the stamp of secondary and colonial.

SUMMARY

The article is devoted to the establishment of a national art school in India in the conditions of the colonial era. The article analyzes the results of the influence of colonial art, as well as the processes of restoration of national identity within the framework of the Swadeshi movement. The role of Indian caricature in the process of national revival is revealed. Using the example of the work of G. Tagore, she proved the originality of the artistic searches of Indian artists in the context of global mutual influences.

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ILLUSTRATIONS:

1. Ill. Illsutration the chapter "Our judges wife" from the book "Curry and Rice on Forty Plates" by G. Atkinson

2. Ill. Illsutration the chapter "Our judge" from the book "Curry and Rice on Forty Plates" by G. Atkinson

3. Ill. R. R. Varma "Lakshmi goddess", 1896. Oil, canvas. Maharaja Fateh Singh Museum, Gujarat

4. Ill. A. Tagore "Bharat Mata", 1905. Watercolor, paper. Indian Museum in Kolkata, India

5. Ill. First caricature in "Amrita Bazar Patrika", 1872. Vol 5. Issue 6 (21 March 1872)

6. Ill. G. Tagore. "Purification by Muddy Water", 1917. Watercolor, paper. Victoria and Albert Museum, London

7. Ill. G. Tagore. "By the Sweat of My Brow" from the album "The Realm of the Absurd", 1917. Ink on paper. Private collection, Kolkata

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9. Ill. G. Tagore. "Magician", 1925. Watercolor, paper. Victoria and Albert Museum, London

10. Ill. G.Tagore. "City in the night", 1925. Watercolor, paper. Victoria and Albert Museum, London

Горбачова В.

Становлення національного індійського мистецтва в добу колонізації

АНОТАЦІЯ

У ході дослідження розглянуто мистецькі процеси, що лягли в основу індійського національного мистецтва. Новизна публікації полягає в тому, що в науковий обіг української мистецтвознавчої школи введений матеріал, присвячений процесам формування національної школи Індії в умовах колоніальної політики на початку XX століття. У публікації використано історико-культурологічний, мистецтвознавчий і порівняльний методи. Виявлено процеси, зумовлені колоніальною політикою Британського Раджу, які призвели до занепаду традиційного мистецтва Індії наприкінці XIX століття.

Охарактеризовано процеси національного руху свадеші в мистецтві Індії, серед яких — реформування освіти мистецьких осередків та формування індологічної школи арткритики. Окреслено діяльність діячів Індії та Європи: Е. Гавела, Сестри Ніведіти, А. Кумарасвамі та сім'ї Тагорів. Вони підтримували необхідність реформ і нестандартизованих процесів у сфері мистецької освіти Індії, а також докладали зусиль для формування перших не залежних від офіційної влади освітніх художніх закладів з оригінальною програмою навчання.

Наведено приклади ілюстрованих видань, що спеціалізувались на карикатурі. Завдяки мистецтвознавчому порівняльному аналізу виявлено, що тематично-сюжетні особливості індійської карикатури даної доби зумовлені соціальними заворушеннями, пов'язаними з утисками індусів колоніальною владою, їхньою боротьбою за політичні свободи та розвиток національної художньої культури.

Образно-стилістичний і мистецтвознавчий порівняльний аналізи творів Г. Тагора підтверджують незалежність мистецьких пошуків індійських митців, що були раніше звинувачені в наслідуванні та копіюванні європейських зразків. Таким чином, було розвіяно стереотипи щодо несамостійності та вторинності мистецтва Індії. Семіотика його спадщини демонструє, що індійський потяг до кубізму не полишає індійського символічного підґрунтя та використання форм і засобів, характерних від початку для мистецтва Індії.

Ключові слова: сучасне індійське мистецтво, національне мистецтво Індії, індійська карикатура, Бенгальське Відродження.

"EAST–WEST" OF STORYTELLING: the construction of story in modern film dramaturgy of artistic screenwriting practices of Oriental artists (China, Japan, South Korea) and artists of the American screenwriting school

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REVIEW ARTICLE

STORY is an ancient tool for conveying a story in dramatic art and the art of communication between people in society. Depending on the country, region, cultural factors of the development of society, national traditions and philosophy of being, the structure of the story-short novel has a different construction.

From the West to the East, stories are embodied in the artistic practices of screenwriters. At the same time, each artist uses a certain storytelling instrumentarium, which makes the story original and unique in the film itself. In this section, we conduct a scientific investigation of the specific features of the construction of the stories of Oriental artists, as well as artists-screenwriters of Hollywood screenwriting — "screenwriting schools", which occupy one of the leading positions in the world in terms of the number of dramaturgical pieces for cinema.

American theoretician of screenwriting R. McKee calls the story "the main information technology, the dynamic development of conflict events that significantly change the lives of the characters." The importance of story and its impact on audiences as "information technology" cannot be underestimated. Especially today, when the world is reeling from hybrid wars based on the propaganda and manipulation of political storytellers who use stories as information weapons. The instrumentarium used by the screenwriter-storyteller to convey information is significant. This fact proves the importance of studying the "nature" of the impact that stories (based on real events or fiction) have on the audience. For example, thanks to the dramaturgical instrumentarium, fictional stories impress people almost the same as the real ones (such as "fakes"). That is why the study of the laws of construction of modern stories in modern art is extremely important.

The greatest changes in stories can be identified in their constructions. "Construction" (or – "construct of story"). Whereas, the basis of the construction of a modern drama screenplay is "plot" and "fable". The fable determines the movement of the plot and its events. Thus, analyzing the fable of various dramaturgical constructions of stories, in our opinion, it is possible to investigate trends, movement and certain changes that occur at the level of artistic practices of creating stories.

Key words: modern film dramaturgy, artistic screenwriting practices, screenwriting, story.

INTRODUCTION

"A story is a dynamic development of conflicting events that significantly change the lives of the characters" [218] and also is a metaphor for life. It goes beyond the factual and approaches the essence. A story is a sequence of structural units of screenplay — acts that lead to a climax that brings about a complete and radical change. Building a plot means moving in the space of the story and choosing the right direction from dozens of possible ones. At the same time, the story must obey its own internal laws of probability. Accordingly, the choice of events carried out by the screenwriter

218 McKee, R. & Geras, T. (2019). Storinomika. Marketynh u postreklamnu epokhu [Storynomics Marketing in the Post-Advertising Era]. (Ye. Holoborodko, Trans.) (pp. 16.). Kharkiv: Vivat. [In Ukrainian].

has certain boundaries of possibilities that exist within the limits of the world he creates [219].

In this section, based on the review and analysis of a selection of films of the Oriental and Hollywood screenwriting schools, we will reveal the specific features of telling stories that reveal the essence of the screenwriter's profession; let's trace the process of constructing a story, which is demonstrated in selected films by screenwriters J. and E. Coen ("Barton Fink", 1991), A. Brooks, M. Johnson ("The Muse", 1999), J. McNamara ("Trumbo", 2015), D. Fincher ("Mank", 2020), I. Brennan, R. Murphy, H. Banzuelo ("Hollywood", 2020), Ch. Kaufman ("Adaptation", 2002). At the same time, all the films used in our analysis tell about real and fictional screenwriters, their lives and surroundings, creative endeavors, and most importantly — about the techniques of working on the story when creating the screenplay. So, based on the analysis of films about screenwriters, we will follow the view of practicing artists on the profession of storyteller, we will find out the storytelling techniques they use.

We will also conduct a study of modern software for creating screenplays (which indicates the evolution of story construction) — Final Draft (12), Celtx (10) and Fade In Professional Screenwriting Software (Fade In) (11) — and follow the algorithm of modern storytelling.

It should be noted that the research of the source based on the outlined issue demonstrates the great interest of the authors and the audience in the issues of storytelling. The field of use of stories is really wide enough. Among the world's modern authors, these are, in particular, the works of R. McKee, T. Geras "Storynomics: Story-Driven Marketing in the Post-Advertising World"[220], K. Hall "Storytelling that will not leave you indifferent" [221], W. Storr "The Science of Storytelling: Why Stories Make Us Human and How to Tell Them Better", F. Beales "The Photography Storytelling Workshop" [222], W. Storr "The Science of Storytelling by Will Storr"[223], D. Miller "Build-

ing a StoryBrand: Clarify Your Message So Customers Will Listen" and so on.

Thus, we consider the study of issues of the construction of story to be relevant and in demand. After all, it will reveal the development of society, and, in particular, in the field of communication art, as well as film art at a separate stage of its development.

1 Artistic practices of Oriental screenwriters (China, Japan, South Korea)

One of the earliest uses of "fable" in Chinese prose is the Jin Teng chapters of Shanshu (2357 to 627 BC), where the oldest retellings of myths and historical events representing different eras and cultures are preserved. The appearance of "electric shadows" 电影 (Chinese cinema at the time of its emergence) marked the art of cinema with the desire for stories to be embodied on the screen. The origins of such stories can be found in theatrical art. In fact, stories in cinematography emerged from theatrical art. In particular, the story of the battle on Dingjun Mountain (Conquering Jun Mountain, director — Zh. Jingfen, screenplay by L. Guanzhong) and "Beijing Opera".

Among the most famous screenwriters of China, we can see the personalities of many names. Among them Ch. Chloe (Oscar, Golden Globe and Golden Lion winner for the film "Land of Nomads"). Ch. Chloe is an American screenwriter of Chinese origin. And also — Jiang Wen (author of the screeplay "Sunny Days", "Evil Will Never Defeat Good", etc.); Hu Bo (author of the screeplay "The Distant Father", "The Elephant Sits Calmly", etc.), Chen Qiufan (author of the screeplay, novels and short stories — The Waste Tide, Vision of the Abyss, A Man Out of Fashion, etc.), Karl Maka (screenwriter Sathesh, Aces Go Places 4, The Thirty Million Dollar Rush), Mai Dzia (screenwriter, novels and short stories — "Rumors", "Uninvented Me", etc.), A Chen (screenwriter "Spring in the Small town", "Master go", etc.) and other outstanding personalities.

To what extent do the constructions of the stories of the countries we have chosen in the cinema differ from the constructions of the West? The answer to this question can be found in the work of U. Matsuyama.

Japanese specialist in the field of linguistics U. Matsuyama devoted his research to a comparison of the European and Japanese narrative models, where the European model is defined as linear and the Japanese model as more structurally rich and complex. A special difference is marked at the level of the end

219 McKee, R. & Geras, T. (2019). Storinomika. Marketynh u postreklamnu epokhu... P. 456.
220 McKee, R. & Geras, T. (2019). Storinomika. Marketynh u postreklamnu epokhu... P. 456.
221 Hall, K. (2020). Storitelinh, yakyi ne zalyshaie baiduzhym [Stories That Stick: How Storytelling Can Captivate Customers, Influence Audiences, and Transform Your Business]. (O. Oliinyk, Trans.). Kyiv: Yakaboo Publishing. [In Ukrainian].
222 Beales, F. (2021). Storitelinh u fotohrafii [The Photography Storytelling Workshop. A five-step guide to creating unforgettable photographs]. (Y. Bosak, Trans.) (pp. 175). Kyiv: ArtHuss. [In Ukrainian].
223 McKee, R. & Geras, T. (2019). *Storinomika. Marketynh u postreklamnu epokhu* [Storynomics Marketing in the Post-

Advertising Era]. (Ye. Holoborodko, Trans.) (pp. 16.). Kharkiv: Vivat. [In Ukrainian].

of the film. The desire for an open ending, the absence of conclusions — the Japanese structure of the story. The presence of a certain conclusion is the European structure of the story.

One of the interesting examples of the instrumentarium of the Japanese narrative — variability and symbolism — can be found in the film "Rashomon" 羅生門 (1950, both directed and written by A. Kurosawa) based on the historical and psychological novels of the Japanese writer R. Akutagawa, written in 1915. The story here is told from several sides and points of view of the characters, and is also rich in details and metaphors. It was the story of Rashomon in the film that became the first Japanese film to be presented to a wide European and American audience.

Also, in the context of the structure and construction of the story, Japanese comics — "manga" 漫画, マンガ — which have their roots in early Japanese art and find their cinematic embodiment in modern Japanese cinema, seem to be particularly interesting. "Manga" is a synthesis and form of visual and literary arts, and since the 1950th there is also a whole separate branch of literary film publishing. Usually mangas are black and white, rarely in color. (It is especially interesting that currently "mangas" are popular with Ukrainian teenagers, as well as with audiences around the world).

It is the "manga" in Japan that goes through the process of adaptation and turns into ranobe (a type of popular Japanese literature), anime (animation) and various computer games. The screenwriter of a manga adaptation can be a mangaka (manga author) or a gensakusya (Japanese 原作字, he creates the original screenplay, texts).

The Japanese manga artist T. Osamu, using new techniques in the manga, such as showing the action from different points of view. T. Osamu is the author of such statements about manga as: "I am convinced that comics should not only make people laugh. For this in my stories found tears, anger, hatred, pain and end not always happy" та "Manga is virtual. Manga is sentiment. Manga is resistance. Manga is bizarre. Manga is pathos. Manga is destruction. Manga is arrogance. Manga is love. Manga is kitsch. Manga is sense of wonder. Manga is … there is no conclusion yet".

We find the following adaptations of the manga in the cinema: Guyver (1991), Pinpon (Japan, 2002) Crying Freeman (Canada, USA, Japan, France, 1995), Edge Of Tomorrow (USA, 2014), Umimachi Diary (South Korea, 2015), Gintama (Japan, 2017), Ghost in the Shell (USA, 2017), Alita: Battle Angel (USA, Canada, Argentina, 2019).

Among the screenwriters who created their stories specifically for the cinema, the following should be noted: A. Kurosawa, N. Abe, T. Imai, S. Imamura, H. Inagaki, N. Inoue, K. Itikawa, N. Kawase, K. Takeshi, K. Kinoshita, T. Kitano, M. Kobayashi, K. Kurosawa, Ya. Masumura, T. Miike, H. Miyazaki, A. Momoko, Ya. Ozu, M. Hosei, N. Osima, S. Sion, T. Tanaka, S. Hashimoto, N. Hisaya, I. Honda and others.

The figure of the screenwriter often appears in Japanese cinema as the main character of the story. As in the film "The Roof" (2005, horror film, Japan, South Korea, the screenplay by K. Kurosawa), "Myshima: A Life in Four Chapters" (1985, USA, Japan), "While Women Sleep" (2016, drama, Japan), etc.

Among the personalities of the screenwriters of South Korea, we find the following authors: Park Chan-Wook (author of the screenplays "The Decision to Leave", "The Moon is the Dream of the Sun", etc.), Bong Joon-ho (winner of the Screenwriters Guild Award, Oscar, Golden Globe and BAFTA for Best Original Screenplay — "Parasite" in 2020), Kim Sun-Ok (author of the screenplays "Korean dramas").

A special role in storytelling belongs to "Korean drama" — serials, the main difference of which is the work of one screenwriter — more often female (and not several — as in the American script-serial practice): sagas (on a historical basis) and dramas about modernity. An important specific feature of the story is the flexibility of the storyline (this means that the plot can change depending on the feedback of the audience — a phenomenon in the field of storytelling), the idealization of characters, Confucian moral values, embedded at the level of the idea of the story.

The most famous screenwriters of "Korean dramas": Noh Hwe-kyung ("The Winter That Winds Blows" and "It's All Right, It's Love") Sister Hong ("My Girl", "You're Beautiful!", "My Girl is Kumiho"); Kim In Suk (Lovers in Paris, The Secret Garden, The Heirs, Descendants of the Sun and Goblin); Lee Kyung Hee ("Sorry, I Love You" and "Good Guy"); Park Chi-in ("My Husband Has a Family" and "Man from the Star").

Most popular Korean dramas: "You and I" (1998), "First Love" (1997), "What is Love" (1992), "Hourglass" (1995), "Ho Chun" (2000), etc.

Among the stories of the series, there are screenwriter heroes. For example, the main character of the South Korean television series "Temperature of Love" is a screenwriter who is making considerable progress in her profession. However, the girl's personal life did

not work out, as a result of which she is forced to seek her fortune on the Internet.

In 2020 "Oscar for the best screenplay" was won by the film "Parasites" written by Bong Jung-ho (South Korea). On "Rotten Tomatoes", the film received 98% positive reviews from critics: "A timely, beautifully crafted look at contemporary social issues, Parasite finds writer-director Bong Jung-Ho as nearly a master of his craft" (Rotten Tomatoes). And such a flattering opinion despite the fact that critics have not seen the "technical" text of the screenplay "Parasites".

The web series authored by screenwriter Hwang Dong-hyuk — "Squid Game" (2021) also gained great popularity among Netflix viewers in 90 countries of the world. The basis of the plot is "the most aggressive children's game" according to the author of the same name.

It is interesting that when the screenwriter started writing the screenplay for the project, he himself was in a difficult financial situation and spent a lot of time in a coffee shop, reading comics. He imagined how he would feel if he himself took part in the games, especially the cruel games of children. This is how the idea of creating a screenplay gradually appeared.

2 American screenwriting film school

In this subsection, we will turn, in particular, to some of our research, the results of which were published in Ukraine in the "Bulletin of the Kharkiv State Academy of Design and Arts" — "The concept of screenplay construction in the context of the American screenwriting school"[224] and the educational manual for practicing screenwriters — "Scriptwriting skills on television. TV dramaturgy"[225].

Drama theorists have repeatedly tried to determine the number of typical plot structures (so-called acanthus models) that can be the basis of any dramatic works. Among them: A. Polti, B. Propp, V. Surio, G. Greimas, D. Uebersfeld.

- Polti. For the first time in the history of the theater, he reduced the leading dramatic plot situations to thirty-six.
- Propp. He defined the story-type as the story of seven acanthus: saboteur, giver, helper, princess, sender, hero, false hero.

- Surio. Any dramatic piece is built on six dramatic functions: Leo (value), Sun (owner of good), Earth (owner of goodness), Mars (adversary), Libra (arbitrator), Moon (helper).
- Greimas. The theory is built on the relationship: sender — object — recipient — helper — subject — adversary.
- Uebersfeld. The subject-object pair is reversed, turning the subject into a function that manipulates the addresser-addressee pair, while the object becomes a function caught between the helper and the adversary [226].

Investigating the aspect of story construction in the context of the dramaturgical construct of American screenwriting practices, we will turn specifically to the results of our research on the specified question, which we have already conducted earlier — "The concept of the 'construction' of the screenplay in the context of the American screenwriting school"[227].

What are the specific features of the story — its instrumentarium?

The specific features of the story are:
- capacious and laconic forms of plot constructions;
- three-act division of the dramatic structure;
- the use of two main "turning points" in plot constructions.
- At the same time, a significant advantage in the study of constructive connections is the so-called triangle of formal possibilities of history — typical plot constructions of R. McKee Including:
- archplot (classic linear structure of the story);
- mini-plot (minimization of the archplot);
- antiplot (an analogue of the "new novel" and the theater of the absurd).

In this classic plot are inherent: causality, closed ending, linear time, external conflict, one main character, constant reality, active main character.

A mini-plot should have an open ending, an internal conflict, several main characters, and a passive main character.

Anti-plot (or "anti-structure") is based on randomness in action, non-linear time and impermanent reality. All of the above plot structures are accompanied by action, and action is, first of all, changes that occur in the lives of the characters. However, on the other side of this triangle is the absence of any plot at all — static (as in the films "Short Stories", "Male-

224 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenariiu v konteksti amerykanskoi stsenarnoi shkoly [Concept design of a screenplay in the context of the American scenario school]. *Bulletin of Kharkiv State Academy of Design and Arts, 3*, 180–183.

225 Kurinna, G. V. (2013). *Stsenarna maisternist na telebachenni. Teledramaturhiia* [Television Scriptwriting. Dramaturgy]. Kharkiv: KhDAK, 2013. P. 189.

226 Kurinna, G. V. (2013). *Stsenarna maisternist na telebachenni. Teledramaturhiia..* P. 52.

227 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenariiu v konteksti amerykanskoi stsenarnoi shkoly… P. 180–184.

Female", "Last Year in Marienbad"). Such films represent some information, touch our feelings and have their own rhetorical or formal structures, but do not tell a story. Thus, one does not fall into the triangle of story in that sphere that combines everything that can be attributed to the category of "narrative"[228].

Along with the classic ones, new approaches and ideas regarding the construction of the story and plot of the screenplay appear.

According to the theorist of screenwriting skill D. Truby "the screenplay structuring system is outdated and even inappropriate." The following concepts can be considered attempts to improve it:

- the twelve-act dramaturgical structure as the only correct scheme for constructing a screenplay;
- the theory of the classic five-act narrative structure, which consists of: 1) a provocative event; 2) sequential complication; 3) crises; 4) culminations; 5) climaxes;
- the work of K. and D. Rasha "Alternative screenplays: we write not according to the rules" (a review of existing theories in screenwriting);
- the influence of the structure of the myth — the concept of D. Campbell, according to which "the hero has the courage to move from the usual world to the dimension of wonder; there he finds himself in a struggle with mythical forces and wins; the hero returns from his mythical journey with power and bestows good deeds on his citizens" (which is actually the plot formula of any screenplay).

Also, to this day, attempts are being made to develop special computer programs that allow constructing and forming screenplays in a fairly short period of time[229].

Methods of working on the story:

1. Card method. The general screenwriting structure is conditionally divided into episodes and their separate parts — micro-episodes. Each episode (micro-episode) is recorded on a sheet of paper or cardboard in the form of a card. Thus, if necessary to replace the episodes (micro-episodes) and their location, the cards simply change places.

2. Sticker method. All micro-episodes of the screenplay are written on separate multi-colored adhesive stickers, which are placed on the wall next to the screenwriter's work area so that, while creating the

script, it is possible to constantly contemplate them. The method allows you to keep an eye on the construction of the screenplay[230].

The topic of construction is also developed by U. Walter. He noted that when starting to work on any screenplay, it is important to solve some possible tasks — first of all, to give the film tones, introduce the main character and create the necessary composition. Indeed, all authors of American manuals play an important role in the creation of a full-fledged (artistically and commercially) screenplay, which is assigned to the dramaturgical construction, calculated to clearly established limits, expressed in the number of pages for each element. At the same time, the construction is three-act, with the obligatory inclusion of two turning stages, which, in particular, give a new direction to the story. According to the concept of L. Seger, the introduction should take up about the first fifteen pages of the screenplay, the first turning point — ten (starting on page twenty-five), the second turning point — ten (starting on page seventy-five), the culmination — ten (starting on about one hundred of the tenth page) and the climax is five (counting from the end). The starting point of such calculation is the total volume of the screenplay of 120 pages / 90 minutes. It should also be noted that an important aspect for the further practical implementation of the screenplay in the American screenwriting school is compliance with all mandatory requirements for its construction and, in particular, formatting. For example, the screenwriter may be refused in cases of insufficiently exciting dramatic conflict in the screenplay, borrowing of the storyline; if the screenplay is too difficult to implement, and its idea is not interesting, not original and not believable, if the screenplay is not professionally formatted, etc. The effectiveness of the "American screenwriting theory of construction" is confirmed by the works of a number of screenwriters-practitioners of different years. Among them: V. Alain, S. Beaufoy, B. Button, U. Goldman, L. Kazdan, F. Kaufman, E. Lehman, P. Morgan, D. and Nolan, F. Pearson, R. Simon, R. Siegel, E. Roth, P. Schroeder and others. Currently, the Writers Guild of America (a trade union of Hollywood writers and screenwriters) operates in the USA, which includes famous TV and film screenwriters. Most of the members of this guild are representatives of the American Academy of Arts, which gives the highest film award in America and the world. Thus, according to the de-

228 Miller, D. (2022). *Stvory StoryBrand. Rozkazhy istoriiu brendu, i tebe pochuiut* [Create a Story Brand. Building a StoryBrand: Clarify Your Message So Customers Will Listen]. (V. Depeshko, Trans.). Kharkiv: Vivat… P. 66.
229 Kurinna, G. V. (2011). Kontsept «konstruktsii» kinostsenariiu v konteksti amerykanskoi stsenarnoi shkoly… P. 180–184.

230 Kurinna, G. V. (2013). *Stsenarna maisternist na telebachenni. Teledramaturhiia…* P. 189.

cision of the Guild, the best screenplays in 2009 were recognized as "The Hurt Locker" by M. Boal (in the "best original screenplay" category) and "Up in the Air" by D. Reitman and Sh. Turner (in the "best adapted screenplay" category), leaving behind the work "500 days of summer" by S. Neustadter and M. Webber, "The Hangover" by D. Lucas and S. Mura, "A Serious Man" by J. and E. Coen, "Crazy Heart" by S. Cooper, "Julie and Julia" N. Epron, "Precious" J. Fletcher, "Star Trek" by R. Ortsi and A. Kartzman. However, the highest-grossing film in the history of the Oscars was J. Cameron's "Avatar"[231].

3   A retrospective of the profession of a screenwriter as a storyteller in cinema

The techniques and methods of the screenwriter's work on the story can be analyzed not only by the artistic practices of individuals, representatives of this profession, but also films, the plots of which tell about the screenwriters.

In this part of the section, we will analyze several films of the American screenwriting school produced in different years, which reveal the essence of the profession of a screenwriter and trace the process of constructing a story. In particular, we will focus on: "Barton Fink" (1991, screenplay by J. and E. Coen), "The Muse" (1999, screenplay by A. Brooks, M. Johnson), "Adaptation" (2002, screenplay by Ch. Kaufman), "Trumbo" (2015, screenplay by J. McNamara), "Mank" (2020, screenplay by D. Fincher), "Hollywood" (2020, screenplay by I. Brennan, R. Murphy, H. Bansuelo). The films, used in our analysis, tell about real and fictional screenwriters, their life, environment, creative endeavors, storytelling techniques and how to find inspiration and create a script as a work of art.

We will start our analysis with one of the early films of the 90s in the context of our topic.

The film "Barton Fink" (1991, USA) is a surreal black comedy written and filmed by Coen brothers that tells about the misfortunes of a screenwriter Barton Fink.

According to the plot, the insecure New York playwright Barton Fink writes plays in the genre of social realism and achieves unbelievable success on Broadway. He is convinced by his agent to accept an offer from the Capitol Pictures film studio based in Los Angeles. Fink moves to Hollywood and meets an eccentric Jack Lipnick, the head of Capitol Pictures. He gets his first assignment to write a screenplay for a movie about wrestling, even though he does not know the

basics about this kind of entertainment. He checks in the seedy yet huge Earle Hotel and spends all day in front of a silent typewriter. Everything seems to disturb him: the loud conversations of guests, the dirty ripped wallpapers, mosquitos, overwhelming heat, a picture of a woman at the beach and the sounds of crashing waves he hears every time he looks at this picture. Barton realizes that the only way of meeting the deadline is to get inspiration as soon as possible. Fortunately, he gets acquainted with the talkative and noisy neighbor Charlie Meadows, who works as an insurance salesman, and gets some good advice from him. But as he is struggling with the lack of inspiration, some strange things start happening in his life and he understands that he is about to lose his mind.

In the end of the film Fink eventually finishes a screenplay, but Lipnik says that it is awful. He doesn't give approval of Fink's screenplay and tells him that he is not special and talented at all: "Jack Lipnick: You ain't no writer, Fink, you're a goddamned write-off".

Barton Fink is an amalgamation of the hapless writer from 1941. Fink wanted to write about a "common man", but instead he agreed to write about wrestling he knows anything about. The inner conflict leads to writer's block and eventually to mental problems. He thinks he writes a masterpiece, but the screenplay he produces is not good for the studio.

By this movie we are illustrated the torments and misfortunes of the writer: these are the "fear of a white sheet", the dictatorship of producers and the real position of authors in the industry, unfair working conditions and the difficulty of building relationships with colleagues.

The textual context of the screenplay is fully reflected in the film's lines:

"Barton Fink: I've always found that writing comes from a great inner pain".

"Barton Fink: [at the USO club] I'm a writer, you monsters! I create! I create for a living! I'm a creator! I am a creator!" [points to his head]

"Barton Fink: This is my uniform! This is how I serve the common man!"

"Jack Lipnick: We're only interested in one thing, Bart. Can you tell a story? Can you make us laugh? Can you make us cry? Can you make us want to break out in joyous song?"

In general, the plot of the picture reflects the slogan: "What's in his head."

The next movie, "The Muse" (1999, USA), written and directed by A. Brooks in collaboration with

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screenwriter M. Johnson is also about a Hollywood screenwriter who is experiencing a writer's block. But this story is built in a totally different manner, giving us some kind of instruction on how to cope with such problems.

According to the plot of the film, screenwriter Stephen Phillips seems to have everything one could dream of, including an Academy Award for his latest screenplay. But suddenly his inspiration disappears and he can't write a single line. His best friend, the writer Jack Warrick, recommends contacting Sarah Little, a woman who calls herself "the Muse". Stephen hires her and starts to experience her "muse vibes". Even though her services are very expensive, she makes Stephen run errands all day long and even night. She behaves like a spoiled child, who wants everything at this very moment and Stephen begins to suspect who Sara really is and what goals she really pursues.

In the film, the image of a screenwriter who suddenly gets a "professional burnout" (as screenwriters say about a breakdown and a loss of interest in the profession) is very well revealed.

The life of a screenwriter from Hollywood seems happy to the audience. He has a lot of freedom, he is rich and lives in a beautiful house, but at the same time, he faces so many problems that people of other professions couldn't even think about.

Stephen gets so desperate that he is ready to do anything to get back his former ability to work, even to believe in miracles and to fulfill the whims of a woman who calls herself "the Muse".

Actually, this movie provides us with a certain "recipe for the success" of the screenwriter in the form of Muse's advice and actions.

For instance, she constantly makes Stephen do what he didn't do before. He makes him "serve the Muse", spend thousands of dollars on gifts, luxury hotel rooms, clothes, etc. Even though she seems to be a kind of a con artist or even insane, she does her job pretty well.

The actions of "Muse" are a kind of advice to screenwriters about what to do if inspiration is lost.

The textual context of the script fully reflects the slogan of the film "In Goddess we trust", as well as the line of the film uttered by one of the characters:

"Nurse Rennert: This is Hollywood. People here believe anything!"

The next movie "Adaptation" (2002, USA), an eccentric meta tragicomedy directed by S. Spike Jonze and written by Charlie Kaufman also reflects an image

of screenwriter, suffering from writer's block. It's quite a fascinating fact that Kaufman has actually written this screenplay about himself.

The film tells the story of Charlie Kaufman, a talented screenwriter who cannot think of ways to adapt the nonfiction book "The Orchid Thief", written by journalist Susan Orleans. According to the plot of the film, the difficulty is that there is no obvious dramatic line in the book (in fact, it is a book about orchids). At the same time, he faces a mid-life crisis, which is aggravated by the presence of his twin brother Donald, a less talented but more cheerful person than Charlie, who dreams of making a lot of money selling screenplays. The film also features Susan Orleans, who is doing her research for the book, and John Laroche, a charismatic orchid hunter whom Susan once interviews and gets close to. These stories ultimately intertwine, and the result is unpredictable.

The image of screenwriter Charlie Kaufman actually reflects the main human flaws.

We see a screenwriter Charlie Kaufman sitting near a rare typewriter, but he is not typing. He feels sorry about himself. He cannot find his path, his "muse" (like the character of "the Muse" movie has literally found), ideas do not come to his head. There is no "bingo", there is no "light bulb over the head" (an expression, used to say that a person suddenly understands something or has a great idea). There are only self-pity and self-criticism: "I am a fat, stupid bore who has not found a place in his life." And looking at his brother, who, on the contrary, is doing great, Charlie simply squeezes the last juices out of himself, lowering his already low self-esteem.

In order to cope with the creative crisis, Charlie Kaufman attends Robert McKee's seminar, where he asks what to do if there is no conflict in the story. The answer is simple. It must be invented.

The textual context of the script is fully reflected in the lines of the film:

[at a seminar, Charlie Kaufman has asked McKee for advice on his new screenplay in which 'nothing much happens']

"Charlie Kaufman: Sir, what if the writer is attempting to create a story where nothing much happens? Where people don't change, they don't have any epiphanies, they struggle and are frustrated and nothing is resolved. More a reflection of the real world.

Robert McKee: The real world?

Charlie Kaufman: Yes, sir.

Robert McKee: The real fucking world. First of all, you write a screenplay without conflict or crisis,

you'll bore your audience to tears. Secondly, nothing happens in the world? Are you out of your fucking mind? People are murdered every day. There's genocide, war, corruption. Every fucking day somewhere in the world somebody sacrifices his life to save somebody else. Every fucking day someone somewhere takes a conscious decision to destroy someone else. People find love, people lose it.

Robert McKee: I'll tell you a secret. The last act makes a film. Wow them in the end, and you got a hit. You can have flaws, problems, but wow them in the end, and you've got a hit. Find an ending, but don't cheat, and don't you dare bring in a deus ex machina. Your characters must change, and the change must come from them. Do that, and you'll be fine."

The film's slogan fully reflects its screenplay concept: "Charlie Kaufman writes the way he lives… With Great Difficulty. His Twin Brother Donald Lives the way he writes… with foolish abandon. Susan writes about life… But can't live it. John's life is a book… Waiting to be adapted. One story… Four Live".

The next movie "Trumbo" (2015, USA), a biographical drama directed by Jay Roach and written by John McNamara, tells the story of Dalton Trumbo, a talented screenwriter who wrote the screenplays for the Oscar-winning films Spartacus (1960) and Roman Holiday (1953).

The film reflects the events, happened in Hollywood in the early 40s. Dalton Trumbo is a successful journalist and one of the leading and highly paid screenwriters in Hollywood. He lives with his wife and children in a luxurious house near the lake. And it would seem that Trumbo's further career should only go up, but Dalton is fond of the ideas of communism and joins the Communist Party, like many of his fellow filmmakers who also support such ideas.

Eventually, in 1947, the House Un-American Activities Committee was formed to investigate alleged communists working in Hollywood. They had to identify people with communist beliefs, and they received information about these people from their own colleagues at work. The rule was simple: if the suspect answered all the Commission's questions and turned in his colleagues, he would be forgiven. And if he refuses, he will be accused of contempt of the US Congress and go to prison.

Trumbo and ten of his fellow screenwriters refused to answer the Commission's questions and turn in their fellows, and were forced to show up to court. They were convicted, but tried not to get desperate

and filed an appeal to the US Supreme Court. The appeal was rejected and Trumbo, along with his fellow screenwriters, ended up behind the bars.

When the colleagues got out of prison, they found themselves in an extremely difficult situation. Career is over. They were blacklisted, and this actually meant a ban on professional activities. Hollywood did not hire people from the blacklist, as they were afraid of accusations of betraying US interests and problems with labor unions.

But Dalton Trumbo wasn't going to give up. He began writing under pseudonyms, arranging with his friends who were not on the blacklist that they would put their name under his screenplays. Later, he started working for a small studio that did not take into account blacklists.

In 1960 the Hollywood blacklist was discontinued. The new US President John F. Kennedy publicly endorsed the film "Spartacus", which allowed Trumbo and his colleagues to start rebuilding their careers. A decade later, when Hollywood finally recognized his merits, Trumbo says that the "black list" made victims of everyone: those who did not compromise on principles and lost their jobs, and those who compromised for the sake of their jobs.

Dalton Trumbo in the film is exactly the kind of screenwriter that the common person imagines. He spends a lot of time lying in the bathtub, immersed in writing the next masterpiece. He is addicted to Benzedrine, constantly smokes, drinks whiskey and doesn't like to be disturbed. The relationships with his wife are getting worse due to the fact that he devotes too much time to work.

The film is interesting because in the process of telling the story about the screenwriter, we are revealed the methods of his work on the screenplay. Dalton Trumbo uses a cork board and note cards to structure the story. In one of the episodes we see how he places the plot points and pivotal scenes in this board, which allows him to see the story fragmentarily and integrally at the same time.

Thus, we can make a conclusion that the film "Trumbo" is a reflection of the concept of the "card" method in creating a story.

The film "Mank" (2020, USA) is a black-and-white biographical drama film, directed by David Fincher and written by his father Jack Fincher. The biopic follows the fate of the famous American writer, producer, literary critic and screenwriter Herman "Mank" Mankiewicz, who once came to conquer Hollywood and gen-

erally succeeded. He is best-known for development of the screenplay for Citizen Kane released in 1941.

The movie starts from the events in 1940 when Mank gets into a car accident and breaks his leg. Soon, aspiring director Orson Welles visits him and offers to work together on the film "Citizen Kane" as a screenwriter. Since he wants to protect the co-author from distractions and, most importantly, alcohol, he sends Munk, accompanied by a nurse and a secretary, to the ranch. Mank begins to develop the screenplay, telling the story to his secretary, Rita Alexander, who is writing it down as he speaks. He bases the plot on the biography of the almighty media magnate William Randolph Hearst. The latter does not like this very much, and, using all his power, he is doing everything possible so that the film "Citizen Kane" does not appear on the screen. Despite pressure from Hearst, Wells sticks to his plan of producing the film and decides to rewrite the screenplay without Mankiewicz, offering him payoffs from the studio. Mankiewicz, in turn, refuses the terms of the contract and asks to include his name in the credits, calling this screenplay his best work. Welles eventually compromises and complies with the request. Two years later, Welles and Mankiewicz received the Academy Award for Best Original Screenplay.

Based on the context of the plot of the film, the technique used by the screenwriter is quite obvious: some scenes in the film are accompanied by the Scene Headings (for ex. EXT. VICTORVILLE — GUEST RANCH — DAY — 1940), thereby immersing the viewer in the working atmosphere of the "screenplay part" of the film. The visuals complement the verbal narration in the form of typewriter sounds, which, in turn, is the artistic image of the film.

While Mank is dictating a screenplay to the secretary, we see some flashbacks of events from his previous life. People he met became the prototypes for the characters of Citizen Kane and inspired him to write the first draft of the screenplay.

Thus, "Mank" can be considered as an excursion through "Citizen Kane", but not on the set, but "on the screenplay."

In addition, to convey the atmosphere of Hollywood of 30–40s the director used the technique of black and white film.

The context of the narrative is very clearly reflected in the textual part of the script:

"Herman Mankiewicz: You cannot capture a man's entire life in two hours. All you can hope is to leave the impression of one."

"Louis B. Mayer: This is a business where the buyer gets nothing for his money but a memory. What he bought still belongs to the man who sold it. That's the real magic of the movies. And don't let anybody tell you different."

Thus, in "Mank" the image of the "golden age of Hollywood" is formed. The audience is shown the reverse side of the studio system, organized according to the principle of the "conveyor", in which the screenwriter plays one of the significant roles.

In the same year, the historic-drama series "Hollywood" (2020, USA), created by Ryan Murphy, Ian Brennan, and Janet Mock appeared on the screens.

The story takes place in the 1940s in Hollywood. World War II is over. Hollywood is in search of new ideas and talents. Everyone who dreams of a career in the film industry gets the opportunity to become famous all over the world and reach incredible heights.

The screenwriters of the series successively introduce the audience to the main characters, whose fates are further intertwined.

Jack Castello is an aspiring actor who returned from the battles of World War II and now dreams of Hollywood glory. His attempts to get the part fail and he has to work at a gas station to support his family.

Archie is a black gay screenwriter. He created a screenplay about Peg Entwhistle, a real-life actress who in 1932 jumped off the Hollywoodland sign. Due to his race, Archie is unable to get a decent contract at the studio.

Camilla is a talented African-American actress who gets only episodic roles of maids.

Her boyfriend, Raymond, is an aspiring ambitious director who has finally been given the opportunity to make his first film from a screenplay written by Archie, a black young screenwriter that was completely unacceptable in Hollywood of the late 1940s.

Soon all characters are getting together and striving for making the first film in history in which an African-American woman is playing the leading role.

Archie represents the collective image of a screenwriter who can't get a job because of his skin color, but who doesn't give up and eventually succeeds.

The film's slogan reads: "What if you could rewrite the story?". This question is answered by the characters of the series. They change the fate of Peg Entwhistle by rewriting the final scene of the screenplay, and the film ends not with suicide, but with hope for the fu-

ture, because they come to the conclusion that reality is too sad and does not teach people anything good.

The story reveals the film industry from the inside, shows true friendship and ways to fight against racial discrimination.

In our opinion, all of the above films fully reflect the realities of Hollywood artistic screenwriting practice.

4 Comparative Analysis of Scriptwriting Software

Creating a quality script depends not only on the creative abilities of the scriptwriter, but also on the ability to write it down in a format that meets international film production standards. For these purposes, many types of scriptwriting software have been developed. They automatically create the structure and layout of the text, and have a number of useful functions, allowing the screenwriter to concentrate directly on developing the story.

In this section, we will analyze some of the most popular screenwriting software, such as Final Draft (12), Celtx (10), and Fade In (11), and evaluate the standard features, availability and advantages of each.

In addition to the analysis of the functionality, we will also touch upon such aspects as the convenience of the interface and the availability of versions for popular operating systems and mobile versions (iPhone, iPad), which in fact is a confirmation of high technologies when creating a script by practicing scriptwriters; we will explore the unique features of each software, that greatly distinguish them from competitors.

One of the most popular software for screenwriting practitioners around the world today is Final Draft. It was co-founded in 1990 by Marc Madnick and Ben Cahan (USA). In 2016 Final Draft was acquired by Cast & Crew Entertainment Services. And in 2013 the program was awarded the prestigious Primetime Emmy Engineering Award and has been "number one" in the market ever since, due to the constant updates of functionality and compliance with modern requirements.

The program is designed to create screenplays, plays, manuscripts, graphic novels, comics and TV shows. It even has built-in templates for popular shows like Game of Thrones or The Simpsons.

Due to its extensive functionality, it is preferred by such giants of the television and film industry as Netflix, Pixar, BBC, Sony Pictures, etc. According to our observation, the editor's interface is not very convenient, and users note that it takes time to get

used to it. Nevertheless, the program has a simple and convenient desktop environment, which consists of a large number of windows, which you can set according to your preferences.

It has its own text editor with built-in spelling and grammar checkers in several languages, the ability to correct common typos automatically, as well as a convenient navigation function and easy movement between scenes.

Among the main features of the program, there are shortcut keys for specifications in the script (Scene Name, Action, Characters, etc.) that provide a quick creation of scenes, acts etc. It is convenient to mark scenes with colors and names in order to quickly find the desired scene and highlight selected text with different colors. You can create personal scriptwriter notes in order to write down additional information about any scene.

More importantly Final Draft stores the data in the profile and does not delete the content that was previously recorded until the program window is closed.

The software is distributed with a paid license. The trial version of the program has a usage limit. You can view the finished script, but no changes can be done. The demo version of the program is intended only for viewing the finished content.

It should be noted that Final Draft is a professional program for writing scripts for films, television shows and performances. The program is a multi-window word processor with a lot of features. To use the program, you do not need to know the scripting rules at all — Final Draft automatically converts the written script to international standards.

We believe that the noted program is worthy of attention.

Final Draft's direct competitor in the film industry is Celtx. It was developed in Newfoundland and Labrador, Canada, in 2000. Celtx was launched to the market in 2006 and then was acquired by Backlight in 2021. The program is suitable for writing and preparing screenplays, music videos, computer games, theatrical plays, comics, podcasts.

Technically, it has a user-friendly interface. The main screen is divided into several convenient windows, responsible for performing a specific task. You can start working on the script both from the main page, where you are typing the text, and from the forms of characters or scenes.

On the character pages, you need to think through the answers to many questions. For example: what is the purpose of this character? How is he going

to achieve this goal? What are the character's habits and flaws? What does he like and what he does not like? What is his family and education like?

Despite the fact that this information may not be used in the script, it is very important to write down in order to feel the character, to see the story of his life, to understand his psychology.

Tables of characters and scenes are designed according to the recommendations of such screenwriting theorists as L. Seger, L. Egri and J. Freya and others.

On the scene development page, you also need to consider answers to the following questions: what is the central event in the scene; how this event affects the story as a whole; what is the mood of the scene; who is the protagonist and who is the antagonist; how they achieve their goals and so on. As we already mentioned about the development of the character, the answers to these questions provide insight into the structure of the plot and its conflicts. What is really important, one can use any media to illustrate ideas on both character pages and scene development pages.

On the storyboard page, you can upload scanned drawings, place them in any order for each scene, and add comments.

In the full version, you can turn script text into a shooting script, set up a schedule, and even let your clients review and approve changes.

The creators have developed many ready-made forms that facilitate both the creative part of the work and the planning of the production process. Moreover, forms are provided even for plants, makeup or hairstyles used in the scene.

Most of the forms are linked to the main script sheet, so you can quickly get an idea of the scope of work. There is also an automatic generation of a project report.

With the help of ready-made forms, you can include all information about props that are used in a scene. For instance, you can decide where the props will be taken (rent, purchase, self-production), expenses are calculated, responsible people are appointed. If it is a documentary or a feature film, filming locations are determined using the appropriate forms, and everything is attributed, including available parking lots, noise, location of light sources, allowable power of electrical equipment, etc. With the help of separate forms, all information about actors, stuntmen, pyrotechnics specialists, necessary cameras and any other equipment is included. Separate forms

are intended for post-processing planning. Everything is brought together with the help of a calendar.

Celtx can be downloaded for free in the basic version, which will be enough if you just need to write a script. However, if you want to take advantage of the full range of professional features, such as serial scripting, storyboarding, and cost reporting, you will need to pay an extra fee.

Celtx stands out from the competitors a lot. It not only allows you to write and properly design the script, but also to think over the characters and motivations of the characters, control the connection between them, work out the scenes in detail, make detailed lists of props, make a storyboard, prepare the final documentation for the actors and film crew.

The Celtx program is suitable not only for scriptwriters, but also for producers, as it has in its arsenal everything you need to perform pre-production of media products.

The last program we will look at in our section is Fade In Professional Screenwriting Software (Fade In), a program written by director and screenwriter Kent Tessman. It was developed by GCC Productions Inc. (USA). The first version of the program was released in 2011.

Fade In is suitable for writing screenplays, TV plays, theatrical productions, radio plays, multimedia, graphic novels, and other similar scripting formats. The program has versions for both Windows, Mac OS X and Linux operating systems, as well as for mobile devices running iOS (including iPhone and iPad) and Android.

Fade In has a simple, easy-to-look and intuitive interface, no matter what operating system the scriptwriter is using. Key features include automatic script formatting, namely the transition from scene titles to actions and dialogues as you type, scene and line numbering, automatic addition of MORE and CONT'D, creation and monitoring script versions.

In Fade In, you can work on the same script with multiple co-authors at the same time, independently of each other, and the changes are reflected in all copies of the co-authors in real time.

Additional features include tools for planning, writing and editing scripts. For example, virtual index cards let you plan, view, and edit the order of scenes. When the order of the cards changes, the scenes automatically change on the page as well. The navigator tool works similarly and shows a preview of all the scenes on the side of your pages in a separate window. You can drag scenes to change their order from the navigator.

Fade In has a few other unique features worth mentioning. For example, Dialogue Tuner displays all lines of dialogue for a given character. This is a good way to quickly make sure that the character speaks in the same manner, style, and tone throughout the script. There is also a function to read the virtual table (Final Draft also has this function). You can select voices for each character and narrator, although they are all computerized and have a flat tone. At the very least, you have the opportunity to listen to someone else's voice reading your work aloud. Fade In also includes a recording timer tool.

The program supports the ability to upload PDF script files and have the application turn them into editable text in script format. In addition to importing PDF files, you can also work with file formats such as CELTX, CXSCRIPT, FDX, FDR, TXT, Fountain, Highland, HTML, RTF, SCRIV, and XML. It's possible to export to TXT EPUB, FDX, Fountain, HTML, XML and RTF.

Fade In supports a long list of keyboard shortcuts. This may seem like a trivial feature, but it's important to the people who are eager to work without wasting extra time. The program is available for free in the basic version. The price of the full version is quite low. You can download the demo version on the official website.

Having appeared on the market quite recently, this program managed to attract the attention of well-known screenwriters. The functionality of the program is considered quite advanced, so it is suitable for experienced scriptwriters. The program quickly gained trust among users, as it has all the necessary functions for writing a high-quality script, and the full version is relatively inexpensive.

Since there are a fairly large number of scriptwriting software on the market, one should rely on the goals that are pursued and choosing an appropriate tool will be the first step in creating a masterpiece.

CONCLUSIONS

Summing up our research, the following should be noted:

1.   The construction of story in modern film dramaturgy of the artistic practices of Oriental artists (China, Japan, South Korea) is based on such techniques as:

- the complex structure of the story construct. A special difference is marked at the end of the film. The inclination of artistic screenplay practices to an open ending, with the absence of clear conclusions of the writer (Japanese narrative structure);
- variability of the plot structure. The role of the co-author of the plot of the story can be performed directly by the viewer (as in Korean drama);
- symbolism of images and plot moves that make up the story;
- showing the action in the story from different points of view;
- thematic diversity with a tangible popularization of the topics of social orientation and the morality of Confucianism.

2.   The specific features of the story of the American screenwriting school are: capacious and laconic forms of plot constructions; three-act division of the dramatic structure; the use of two main "turning points" in plot constructions. At the same time, a significant advantage in the study of structural compounds (R. McKee) consist of: archplot (classical linear structure of the story); mini-plot (minimization of the archplot); antiplot (an analogue of the "new novel" and the theater of the absurd).

The concepts of the twelve-act dramaturgical structure can be considered systems of improvement of constructions as the only correct scheme for constructing a screenplay; the theory of the classic five-act narrative structure, which consists of: 1) a provocative event; 2) sequential complication; 3) crises; 4) culminations; 5) climaxes; the work of K. and D. Rasha "Alternative scenarios: we write not according to the rules" (a review of existing theories in screenwriting); the influence of the structure of the myth — the concept of D. Campbell, according to which "the hero has the courage to move from the usual world to the dimension of wonder; there he finds himself in a struggle with mythical forces and wins; the hero returns from his mythical journey with power and bestows good deeds on his citizens" (which is actually the plot formula of any screenplay).

Also, to this day, attempts are being made to develop special computer programs that allow constructing and forming screenplays in a fairly short period of time[232].

3.   A retrospective of the profession of a screenwriter as a storyteller in the cinema demonstrated the considerable popularity of showing the working specifics of the profession of a screenwriter. Based on the analysis of selected films by screenwriters J. and E. Coen ("Barton Fink", 1991), A. Brooks, M. Johnson ("The Muse", 1999), J. McNamara ("Trumbo", 2015),

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D. Fincher ("Mank", 2020), I. Brennan, R. Murphy, H. Banzuelo ("Hollywood", 2020), Ch. Kaufman ("Adaptation", 2002). The perspective of practicing artists on the profession of storyteller was tracked and the storytelling techniques they use were identified. In particular:

- use of the card method in constructing the plot of the story;

"immersion" method — a method when the viewer feels like he is in the middle of the creative process of creating a screenplay. (Remarks of the screenplay of the main character of the film become part of the visual sequence of the film in the form of titles. The visual part is complemented by a verbal narrative in the form of the sounds of a typewriter — the thematic artistic image of the film);

- the conveyor production of screenplays as a phenomenon of the industry.

4. The analysis of modern software for creating screenplays (which indicates the evolution of creating stories) — Final Draft, Celtx and Fade In Professional Screenwriting Software (Fade In) — provides actual algorithms for creating a story in the context of a screenplay, which is in demand by modern storytelling.

Namely:
- dramaturgy of story;
- construction — structurally consistent development of story parts (scenes), which in turn is tangential to the classic card method;
- language and editing — grammar monitoring and setting of necessary dictionaries;
- planning work on the screenplay and other organizational components with the provision of the necessary templates for this;
- additional — formatting, directory, reading the screenplay aloud.

Therefore, the instrumentarium of the construction of story in modern film dramaturgy of the artistic practices of Oriental artists (China, Japan, South Korea) and artists of the Hollywood script school is wide enough and requires further research.

SUMMARY

From the West to the East, stories are embodied in the artistic practices of screenwriters. At the same time, each artist uses a certain storytelling instrumentarium, which makes the story original and unique in the film itself. In this section, we conduct a scientific investigation of the specific features of the construction of the stories of Oriental artists, as well as artists-screenwriters of Hollywood screenwriting — "screenwriting schools", which occupy one of the leading positions in the world in terms of the number of dramaturgical pieces for cinema.

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«СХІД–ЗАХІД» СТОРІТЕЛІНГУ: конструкт побудови історії в сучасній кінодраматургії художніх практик східних митців (Китай, Японія, Південна Корея) та митців голлівудської сценарної школи

АНОТАЦІЯ

Історія — багатовіковий інструмент донесення оповіді в драматургічному мистецтві. Залежно від країни, регіону, культурних чинників розвитку суспільства, народних традицій і філософії буття, конструкт історії-оповіді має різну побудову.

Від Заходу до Сходу історії втілюються в художніх практиках сценаристів кінотворів. При цьому кожен з них користується певним інструментарієм сторітелінгу, що робить оповідь оригінальною та неповторною. У цьому розділі ми робимо наукову розвідку специфічних особливостей конструкту оповідей східних митців, а також митців-сценаристів голівудської сценарної індустрії, яка на сьогодні займає одну з провідних позицій у світі за кількістю сценарних творів для кіно. Значення історії та її вплив на глядацьку аудиторію як «інформаційної технології» не можна недооцінювати. Саме тому визначним є інструментарій, що його використовує сценарист-сторітелер задля донесення інформації.

Найбільшим фактором змін оповіді є її «конструкція» (або — «конструкт»). У свою чергу, основою конструкту сучасного кінодраматургічного твору є «фабула». Вона визначає рух сюжету та його подій. Таким чином, аналізуючи фабулу різних драматургічних побудов історій, на нашу думку, можливо дослідити тенденції, рух та певні зміни, які відбуваються на рівні художніх практик створення оповідей.

Ключові слова: сучасна кінодраматургія, художні сценарні практики, сценарна майстерність, історія.

COMPOSITION AS A SYSTEM OF IMAGERY PRINCIPLES IN MODERN CHINESE PAINTING

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REVIEW ARTICLE

In Chinese fine art, the problem of composition is given considerable attention. In many modern studies, this topic occupies an actual position, which provides its conceptual level of analysis. The systematic appeal of Chinese artists to the traditional artistic heritage additionally actualizes the professional interest in comparative areas. Within their limits, researchers seek to integrate Western artistic experience. Therefore, we consider it possible to state that the problem of composition, as a system of pictorial principles, has today reached the level of generalization. This level is sufficiently representative for both historiographical and problem-subject analysis. Imagery principles in modern Chinese painting have an obvious compositional and plastic orientation, which requires a separate study.

In the center of our attention are questions aimed at the systematization of pictorial principles, including: 1) the question of the peculiarities of the conceptual and terminological vision of the composition; 2) understanding the system of compositional principles as a visual program of an artistic work; 3) elucidation of the principles of representation of the compositional and plastic language of modern Chinese painting.

The definition and interpretation of the concept of "composition" has a number of features that are a consequence of the evolution of Chinese art forms. Quite often, these features are based on the artistic pictorial philosophy of two traditional genres of painting: mountains-waters and birds-flowers. The topic of the use of pictorial schemes of traditional Chinese art by modern artists has received a lot of attention in both Chinese and foreign studies. Therefore, the subject of our attention is the search for a new compositional vision in modern oil painting. It is oil painting that uses Western artistic practice, and therefore is forced to integrate traditional artistic norms with new Western principles of image.

Key words: fine arts of China of the second half of the 20th — early 21st centuries, imagery principles, imagery, oil painting.

INTRODUCTION

In Chinese fine art, the very concept of composition has a fairly broad interpretation. This is due to a number of factors, including respect for tradition, and a specifically Chinese attitude to the role of color, as well as the desire of modern artists to use the technical assets of Western art to understand their own artistic imagery.

For example, Liu Xiaoyu (刘晓宇) considers the correct transliteration of the English term "composition" and suggests interpreting it as "the terminology of visual arts". According to him, composition primarily regulates "the arrangement of physical space and physical planes in art". This is the basic structure of a work of art, which is a "direct reflection of the artistic level of the author"[233].

Instead, Lin Lin (林琳) proposes to consider composition as a set of artistic skills that structurally organize the space of the painting ("manages" the space of the painting), which by definition is limited by the format and parameters of the author's physical thinking[234].

As we can see, in both of the cases considered by us, the researchers seek to expand and clarify the traditional boundaries of creating artistic images with the help of a more specific expression of compositional and plastic solutions. At the same time, the need to highlight separate compositional contexts (Lin Lin)

233 刘晓宇. 对性图的体会. 吉林教育: 教研. 2007. 释放12. 頁17–20 [Liu, Xiaoyu. (2007). My Experience of Composition in Jilin. *Painting Education: Teaching and Research,* (12), 17–20].
234 林琳. 浅枱电影中图图. 华章. 2010. 释放30 [Lin, Lin. (2010). Analysis of composition in the painting of Hua Zhang, 30].

is obviously dictated by the need to harmonize the framework of the conventional artistic space, which is regulated by building compositional relationships.

To confirm our opinion, it is worth citing the point of view of Li Yuancheng (李元成). The scientist suggests the conclusion that in Chinese painting, the traditional terms corresponding to the Western concept of "composition" are "layout" and "scale of location" ("space of ratio"). The composition refers to the structural context of the work of art, as it is a means of visual expression of an artistic idea. The composition is primarily responsible for physical quantities, dimensions, scales, graphic masses, etc[235].

Chen Yongsheng (陈永生) proposes a similar idea, but from a slightly different angle, in his scientific article. The scientist considers composition as a "method of structural organization of an artistic image." However, at the same time, in the terminology of traditional Chinese painting, he calls it a "method of managing positions" (planes and plans). It is important to emphasize that at the same time, Chen Yongsheng does not seek to talk about the compositional arrangement only as a matter of arranging space. He considers the concept of "structure of the work" more broadly at the expense of the ideological and artistic content and aesthetic program of the work[236].

Zhou Yan (周岩) opposes a purely technical and technological interpretation of the composition. This scientist insists on the "incorrect" understanding of the concept of "composition" in many modern studies on art, even in professional specialized scientific literature. From his point of view, "the entire field of visual arts" uses common pictorial principles. They have their characteristics exclusively within the framework of specific artistic tasks: for example, artistic tasks of graphic art or plastic and formal tasks of sculpture[237].

Thus, attention should be paid to the active discussion in the professional environment of Chinese art critics and artists of two aspects of the problem: 1) the definition of the concept of "composition" (especially within the framework of the post-traditional approach); 2) the limits of the application of the artistic apparatus of compositional and plastic language

within the framework of a specific artistic task, which may be limited by the specifics of an art form or art genre. We observe similar trends in the researches of Wang Jiqing (王阿清), Guo Weiwei (郭伟伟), Li Yuanchen (李元成), Mei Aixiang (梅爱乡), Chen Yongsheng (陈永生), Shen Lu (沈路) and other scholars.

1 Plastic-planar and volumetric-spatial pictorial principles as the basis of the compositional complex of modern Chinese painting

Chinese fine art over thousands of years of development and evolution has formed its own unique sense of artistic space. He is characterized by a specific way of compositional thinking, which is based on a purely Chinese understanding of aesthetics. It is based on the categories of "artistic spirit" or "beauty of the universe" (a term from Confucian aesthetics), which are both blurred for Western art (a term from Confucian aesthetics), and sufficiently rational practices of rational compositional and spatial thinking[238].

We consider plastic-planar and volumetric-spatial pictorial principles as the basis of the compositional complex of modern Chinese oil painting. Each of these principles is centered around a key pictorial idea that acts as a representative of the work's imagery. This should be considered as the main criterion for the separation of both principles.

Plasticity needs plane, space needs volume: these characteristics of compositional generalization have extensive application practice and components inherent in each of the principles.

Chinese artistic traditions and pictorial reminiscences of "old" art, which act as a constant subject for dialogue with modern pictorial forms (both species and genres), are of great importance for the practice of using both principles.

For example, in a number of studies, scientists emphasize the idea of a special purely Chinese interpretation of the pictorial nature of artistic space and time.

Thus, Sun Baolin (中西楼) emphasizes that from the point of view of Chinese artists, Western realist painting "imitates the reality of the object and the reality of the environment." In such imitation, he strives to follow the laws of perspective and geometry of objects. Whereas the Chinese visual system, even in its modern version, seeks not to be limited by spatial

235 李元成．构图在绘画中的地位．美术界，2006．释放5 [Li, Yuanchen. (2006). Position of Composition in Painting. *Fine Arts, 5*].

236 陈永生.摩是性图摭谈. 美与时代: 美国学刊 (中). 2010. 释放4. 頁53–55 [Chen, Yongsheng. (2010). About the Composition of the Painting. *Beauty and Time: Journal of Fine Arts, 4*, 53–55].

237 周岩. 构 概念与构 分析. 中国美国教育. 2002. 释放1. 頁23–24 [Zhou, Yan. (2002). Concept of Composition and Analysis of Composition. *Chinese Art Education, 1*, 23–24].

238 冯民生. 生学电影: 中国电影的电影的说明. 国画家. 2005. 释放1. 頁82–83 [Feng, Minsheng. (2005). Life Consciousness: Spatial Consciousness in Chinese Painting. *Chinese Artists, 1*, 82–83].

and temporal connotations, "focuses on the creation of an artistic concept"[239].

Other Chinese scientists, including Liu Hu and Wang Hai (刘虎, & 王海), offer similar considerations in their works[240].

Let us briefly describe both principles.

1.1 Plastic-planar imaging principle. This principle becomes especially relevant when comparing Western and Chinese approaches to the compositional and plastic organization of an artistic work.

According to Peng Wei (彭薇), the essential difference manifests itself primarily in the visual meaning of space, as a means of expressing artistic reality: "In Chinese painting, the three-dimensional spatial visual representation of reality is transformed into a flat form and reflected on a plane"[241].

This approach is widespread in traditional genres, primarily the "Mountains-Waters" (山水) genre, but at the same time it is actively represented within modern artistic research.

The relations of subordination and artistic hierarchy of the elements of the composition are key characteristics for combining the essence of the plasticity of the artistic form of images with the nature of the artistic generalization of space into one integral system.

In modern art history of China, the dominant point of view is regarding a peculiar "triangle of compositional arrangement", which is conditionally formed by a combination of three characteristics: 1) visual experience of the artist; 2) spatial cognition (an expression of perspective as an artistic reality); 3) the materials and techniques of oil painting, which outline the possibilities of representing objects and artistic ideas[242].

In our opinion, the analysis of the works of Chinese artists of the late 20th and early 21st centuries allows us to assert that the interpretation of the plane as a pictorial principle occurs with the help of the so-called dual oppositions (dual couple), which are also elements of the traditional artistic approach of Chi-

nese art: outside-inside; small — large; static — dynamic, etc.

For example, "outside-inside" regulates the plastic-plane pictorial principle as "visual tension of form and image to expand the actual space of the picture," according to Guo Xinhua. This is a rather specific opinion based on the idea of the physical limitation of the space of the canvas. The limited space of the picture forces the artist to use a special system of compositional representation for the comprehensive disclosure of his artistic intentions. Therefore, according to the researcher, the expansion of space has "internal" (technical and compositional) and "external" dynamics (methods and effects of perception of the work), which in various combinations determines the spatial integrity of the work of art[243].

Instead, the interaction of the form and the artistic meaning of the image manifests itself within the dual couple "small — large". We observe this feature on the example of the extremely widespread in traditional practices of the technique of "painting flow", which is based on "diachronic observation of the image space". The combination of small elements with large forms, drawn in a plane, affect the formation of a special compositional rhythm, which intentionally breaks the pictorial integrity. The viewer seems to be forced to observe several processes at the same time[244].

In the context of the above dual couple, the plastic-planar pictorial principle helps to organize the composition using several parallel structural elements (or hierarchies of subordinate elements).

For example, Junsong Wang attributes "shape", "size", "color", "texture" to the first-order hierarchy, which, in turn, is generalized within the subordination system of "position" and "direction", which affect the visual changes of individual functions of the depicted space. Both of these hierarchical orders are in a relationship, which is regulated by the corresponding pictorial principle [245].

1.2 Volumetric-spatial imaging principle. Space is an extremely important category for the evolution of Chinese art, which is saturated with many meanings and interpretations. For traditional Chinese art, space

239 孙宝林. Difference between Chinese and Western painting space. 艺术百家. 2010. 释放1. 頁211–213 [Sun, Baolin. (2010). Differences in the Spatial Representation of Chinese and Western Painting. *Art Hundred Schools, 1,* 211–213].

240 刘虎 & 王海. 意境与电影 天津大学学报: 社会科学版. 2010. 释放12(4). 頁368–370 [Liu, Hu & Wang, Hai. (2010). Artistic concept and space. *Journal of Tianjin University: Social Science Edition, 12(4),* 368–370].

241 彭薇. 和小的时空—中国电影视颜观. *Art Observation.* 1999. 释放12. 頁37–38 [Peng, Wei. (1999). Harmonious time and space — A view of space in Chinese painting. *Artistic Observation, 12,* 37–38].

242 莊大緯. [煬实] 與形成: 繪畫中權力關係, 2020. 頁1–79 [Zhuang, Dawei. (2020). [Field] and Expression: Relations of Subordination in Painting, 1–79].

243 郭兴华.设计中 "形""象"的电影手机性张力探究. Art Observation. 2007. No. 2. P. 110 [Guo, Xinghua. (2007). Research of the Visual Expressive Tension of "Form" and "Image" in Painting. *Artistic Observation, 2,* 110].

244 [Feng, Minsheng [冯民生]. (2007). Rhythmic and Smooth Spatial Imagery – Characteristics of Spatial Imagery in Traditional Chinese Painting. *Chinese Artists, 2,* 69–71].

245 王俊松. 全部电影与近modern中国画初探 (二). Art Guide. 1998. No. 6. P. 30–32 [Wang, Junsong. (1998). The Plane of Composition and Preliminary Studies of Modern Chinese Painting (2). *Art Guide, 6,* 30–32].

is an equivalent pictorial symbol, representing philosophical approaches and artistic meanings as much as a directly written symbol-object or symbol-image.

According to Chen Dan (陈丹), space is a simultaneous combination of the "ancient ritual system" (that is, conventions, norms and rules for writing objects, processes and natural phenomena) and "laws of natural space" (objective visual rules for representing the geometry of space and pictorial context of reality)[246].

For modern oil painting of China, the construction of space in the picture is an understanding of the patterns of perception of the geometry of landscapes, objects and people in the environment. In many studies that compare Western and Chinese types of composition, the way of figurative understanding and representation of artistic reality is determined as the main sign of differences in approaches. In Chinese art, it is a conventional philosophical-poetic construction, which primarily expresses the artist's relationship to a figurative idea and his search for aesthetic expressiveness within canonical rules and artistic regulations. Instead, Western practice is based on scientific knowledge of the laws of perspective and the corresponding pictorial principles. According to Li Junlei (李军磊), modern Chinese artists seek to assimilate and even somewhat rework Western approaches, but at the same time they do not abandon their own traditional heritage. This fact can explain a certain "compositional imbalance" of modern Chinese painting [247].

For example, in the process of development of traditional Chinese painting, the so-called principle was gradually formed. scattered perspective, which many scientists characterize as a purely nationally Chinese form of reflecting artistic reality[248]. However, as evidenced by the practice of the development of modern painting in China, artists are not inclined to deny the philosophical and aesthetic approaches laid down in this principle, with the simultaneous application of Western practices of visual definition of perspective.

That is why the three-dimensional pictorial principle is used in Chinese painting as an experimental medium. In our opinion, quite often space is interpreted

as a complex of principles of coexistence of objects and symbolic ideas, or as Ma Linglan points out: "figurative understanding" and "artistic creation" of specific visual objects that, with the help of the construction of three-dimensional space, represent "personal aesthetics of the artist"[249].

For example, let's compare the traditional typology of the artistic space of a painting with modern trends in the application of the volumetric-spatial pictorial principle.

Liu Siliang identifies three main issues that encompass the artistic problem of expressing space in traditional Chinese painting:

1) three-dimensional image of objects and spatial relations;

2) expression of depth and construction of plans in the picture;

3) observance of a three-dimensional sense of forms in the picture[250].

Within these three approaches, traditional Chinese representation presents a rather diverse palette of artistic and aesthetic ideas, which is not diverse in terms of genre specificity. Therefore, already at the beginning of the 20th century, when Chinese art began actively searching for interaction with Western methods of artistic generalization, artists faced the problem of conflicting techniques and compositional and plastic languages of painting.

For example, according to the conclusion of Gao Yang (高阳), the visual representation of volume and space begins to rely on the study of "the illusion of spatial distance as a factor in the composition of a picture." And the appearance of perspective as an important element in the general system of compositional generalization leads to the reorganization of the components of this pictorial principle and the search for a more ordered model of space organization[251].

In other words, the formulaic nature of traditional norms has become an insurmountable factor for modern aesthetic challenges.

246 陈丹. The influence of 儒家电影说明对对中国天件电影. 江西社会科学. 2009. 释放5. 頁222–226 [Chen, Dan. (2009). The Influence of the Confucian Concept of Space on Ancient Chinese Painting. *Jiangxi Social Sciences, 5,* 222–226].

247 李军磊. 试桧资料电视的电视的电视. 美与时件: 中旬. 2011. 释放2. 頁75–77 [Li, Junlei. (2011). Trial Analysis of the Representation of Space in Western Painting. *Beauty and Time: Journal of Fine Arts,* the middle, 2, 75–77].

248 李前军. 论 "散点透视" usage in Chinese traditional painting. 社科享横, 2008, 释放8 [Li, Qianjun. (2008). On the Use of "Diffused Perspective" in Traditional Chinese Painting. Social Sciences, 8].

249 马林兰. 反思中国月世界电影的中文 "space performance" problem. 吉林师范大学学报: 人文社米科学版. 2008. 释放 36(6). 頁119–121 [Ma, Linlan. (2008). Reflections on "Spatial Representation" in Chinese Modern Painting. *Journal of Jilin Normal University: Humanities and Social Sciences, 36(6),* 119–121].

250 劉思量. 繪畫中傳統繪畫中用电视频. 藝術評論. 2021. 释放 12. 頁203–239 [Liu, Silian. (2001). Image of Space in Traditional Painting. *Art Review, 12,* 203–239].

251 高阳. 文艺复兴 电影的透视和电影. 南京艺术学院学报. 1999. 释放2. 頁42–46 [Gao, Yang. (1999). Perspective and Space in Renaissance Painting. *Journal of Nanjing University of the Arts: Fine Arts and Design Edition, 2,* 42–46].

The above-mentioned changes can be shown on the example of the transformation of the concept of "empty" space, which for quite a long time was the basis of the traditional system of visual representation. Space in Chinese art was impossible to understand without awareness of the laws of the construction of "pure" and "empty": categories that explained the limits of the visuality of objects and the nature of the dynamism of natural phenomena or the symbolism of corporeality.

Liu Tairan explains it as follows: "The water flowing through the cloud does not accidentally assume the function of 'emptiness' in the painting, since the 'emptiness' itself is the natural transformation of cloud into water"[252].

In other words, the space for traditional Chinese painting is a virtual space — a compositional background that does not contain actions specified by the artist[253]. "Empty" space, as an important part of the artistic concept of the picture, models the simultaneous "virtual and real coexistence" of objects of reality, forms, phenomena, etc[254].. The viewer had to visually "read" the space and imaginatively "finish" unexpressed (virtual) ideas and contents.

The assimilation of Western techniques of oil painting radically changed the paradigm of volumetric-spatial representation and adjusted the essence of the corresponding pictorial principle.

Modern Chinese painting relies on pictorial principles as factors that form space. The realism of the depicted phenomenon should encourage the viewer to think artistically, but does not appeal to the virtual (imaginary) addition of non-depicted or definitively undefined elements[255].

It is important to note that Chinese researchers tend to consider such changes in the traditional understanding of volumetric and spatial norms as a real "visual revolution" in painting, which has gone through at least three stages to date: 1) icono-graphic; 2) the space of illusion; 3) the stage of perception of "flat" modernist space[256].

In our opinion, the attempt to connect the Western evolution of art with the Chinese artistic genesis often takes obviously compilative forms and is somewhat inconsistent in terminology and conceptual discourse. This inconsistency should be taken into account in the analysis of the work of specific authors who often act as researchers and art teachers.

Evidence of the transformation of the traditional idea of pictorial principles is the definition in the system of volumetric-spatial representation of the so-called constitutive elements of the composition, as the main components of the modern stage of the development of painting.

Such elements include three types of connections, which are generated by the interaction of a traditional set of compositional and plastic elements: forms, objects, planes, plans, scales, environments.

First, it is the relationship of planar and formal elements; secondly, the mutual action of volumetric-spatial contexts that realize the objective (real) meanings of the image; thirdly, the formation of a compositional narrative (narrative), which, in fact, is the first step towards the interpretation of artistic imagery and stylistic characteristics.

Such a peculiar "constitution" of compositional normalization, in our opinion, attests to the recognition of the importance of the Western "material" experience of art, especially in the field of oil painting.

This idea in various aspects and with different author's features can be traced in a whole number of studies[257].

The third level of constitutive interrelationships is directly related to another element of the analytical apparatus of art that is important for modern fine art in China — figurative expressiveness. According to Sng Shibei (宋诗蓓), this element combines the problems of the compositional arrangement of an artistic work with the search for forms of art imagery.

Thus, the scientist thinks about the dominance of the "internal expressive power of the composition" in modern Chinese painting, as a result of the successful application of the system of constitutive elements and the relationships between them. From his point

252 刘泰然. 云气流水意象与中国艺术中国电视视频. 天府新论. 2015. 释放4. 頁127–133 [Liu, Tairan. (2015). The Image of Clouds, Streams and Water and Spatial Consciousness in Chinese Art. *The New Theory of Tianfu, 4,* 127–133].

253 夏晓春. 中国画电影电影电影的意赛. 东方艺术. 2004. 释放 3. 頁166–167 [Xia, Xiaochun. (2004). Consequences of Creating an Empty Space in Chinese Painting. *Oriental Art, 3,* 166–167].

254 牛勇. 虚空之美 in the expression of Chinese traditional painting space. 美与 . 2011. 释放2. 頁1 [Niu, Yong. (2011). The Beauty of Emptiness in the Expression of Space in Traditional Chinese Painting. *Beauty and Time: Journal of Fine Arts, 2,* 1].

255 王晓玲. 电影中电视方法与电影电影的嬗递. 新疆艺术学院学报. 2003. 释放2. 頁55–59 [Wang, Xiaoling. (2003). Transmutation of Spatial Consciousness and Concepts of Painting in Painting. *Journal of Xinjiang Art Institute, 2,* 55–59].

256 赵培智. 浅议电影的图像化电影方法的剧情主要讲述了: 大观. 2006. 释放9. 頁98 [Zhao, Peizhi. (2006). A Short Discussion about the Consciousness of the Flat Space of Painting. *A big view of fine arts, 9,* 98].

257 Jiao, Xiaojun [焦晓军]. (2016). The Use of Constitutive Elements in the Composition of Modern Chinese Painting. *Art Review, 9,* 166–168.

of view, expression is to a large extent a compositional and plastic category. Imagery does not "own its own system of representation", but uses all the expressive possibilities of form, objects, rhythm, planes, etc[258].

2 Formal, structural, and emotional-figurative imagery principles

All that has been said allows us to offer a generalized vision of pictorial principles in modern Chinese painting as a research model. In our opinion, first of all, it is worth emphasizing the following principles: formal, structural, and emotional-figurative.

2.1 The formal principle is a logical continuation of the geometric and object nature of the artistic image. Concepts of artistic geometry, shape and plane play an important role in his apparatus. Compositional and plastic language as a whole is the result of the formal regulation of objects, planes and methods of interrelationships between them. Within the framework of this approach, a fairly significant number of authors investigates the problem of the composition of an artistic work.

For example, Wang Cui (王翠) considers composition in works of art as a complex of generalizing actions that are aimed at two visual aspects: generalization of the pictorial and format planes of the picture. These considerations lead him to the conclusion that the composition is, first of all, "the sum of geometrical forms depicted in the picture", which is maximally formalized and represents the author's vision of imagery through form-making. Therefore, writing a picture means "preliminary generalization of objects." Moving from abstract forms, the artist gradually creates the objectivity of the image, forms the plans and scales of the image[259].

Li Xing (李星) examines the formal basis of composition in painting in his article. The scientist defines the shape of the object as a basic model for matching the elements of the image space. And although the author refers to many examples from traditional Chinese painting, in which artistic morphology had rather narrow canonical frameworks, his conclusions are aimed at the problem of the evolution of forms in modern fine art. In his opinion, the "specificity of form differences" in modern works is extremely diverse[260].

We consider Shen Lu's (沈路) concept of "compositional morphology" as a specifically Chinese approach to interpreting the formal nature of the compositional and plastic language of painting. And again, as in the previous case, the scientist starts from the analysis of traditional Chinese painting, in which, in his opinion, several different "forms of composition" are used: geometric, planar-oriented, rhythmic-organizing, etc. This approach is characterized by the combination and combination of individual elements and systems that are connected by elements (for example, tone-tone-rhythm). At the same time, the scientist insists on the rational choice of the compositional scheme, which must "be predetermined before the beginning of the painting process", and not be born as an improvisation during the very act of creating the work (the latter approach characterizes the traditional practice of painting in the context of canonical genres)[261].

Chinese scholars quite often pay attention to specific elements of form, paying attention to their priority and exceptionally important status in the compositional and plastic language.

For example, Guo Weiwei (郭伟伟) considers line as a separate morphological component — the basic form of painting. The scientist emphasizes that in the system of Chinese compositional and plastic pictorial principles, "the line is the main element." Vna forms a form and defines schemes of formal relationships. As with many other Chinese concepts, Guo Weiwei analyzes contemporary painting by examining the practice of applying line-type drawing and linearity in painting in general. Such a wide panorama allows him to substantiate the systemic nature of compositional formation, demonstrating "the line as the main method of modeling" characteristic of the typology of composition both in the West and in China. In the end, Guo Weiwei concludes that there is a kind of "language of lines" in modern Chinese art, which is expressed primarily through compositional and plastic means. This metaphorical "language of lines", having undergone a complex evolution within the framework of traditional artistic practices, gradually lost its "symbolic" status, turning into a formal artistic medium, which now has "a wider space for development". On the other hand, the scientist insists on the possibility of creating emotional artistic generalizations with the help of linear-plastic language,

258 宋诗蓓. Modern China's performance. 美与时代: 美国学刊. 2017. 释放11. 頁12–13 [Song, Shibei. (2017). The Inner expressive Power of Composition in Modern Chinese Painting. *Beauty and Time: Journal of FIne Arts, 11,* 12–13].

259 王翠. 浅谈图像上海的图图. Wei坊教育学院学报. 2010. 释放4. 頁107–108 [Wang, Tsui. (2010). About Composition in Paintings. *Journal of Weifang Institute of Education, 4,* 107–108].

260 Lee, Hsin [李星]. (2011). Application of Compositional Forms in Painting. *Big Stage, 6,* 115–117.

261 沈路. 从性图可以品中国画之美. 三门峡北京手机学院学报. 2010. 释放1. 頁58–60 [Shen, Lu (2010). The Beauty of Chinese Painting Comes from the Form of the Composition. *Journal of Sanmenxia Vocational and Technical College, 1,* 58–60].

which still remain in the symbolic field of interpretation of the imagery of the picture[262].

2.2 The structural principle is based on the basic artistic and spatial principles of painting**.** This puts the concept of proportion and scale of the elements of an artistic work in the center of attention of researchers. Within this principle, the composition forms a normative and spatial scheme of the picture, which is a kind of artistic structure of imagery. This principle causes many discussions, including in the framework of the study of post-traditional trends in Chinese painting.

For example, He Kui (何奎) does not deny the special role of formal aspects of composition. However, he emphasizes its structural status. The composition serves as the basis for normalizing the structure of the picture as one of the formal languages of painting: it "conveys *(figuratively expresses through formal and plastic artistic means — Author)* the thoughts of the artist", forms the aesthetic program of the work, generating visual and emotional feedback from the viewer. At the same time, the structural principles of the composition reflect the "potential" of the work. That is, they express not only the directly expressed forms, objects, volumes, but also give space for various interpretations within the basic structure [263].

In our opinion, it is extremely important that it is within the framework of the structural approach that artists seek to define certain norms (rules) of formal beauty. At the same time, the researchers turn to the characteristics of the structure of the work, as proof of the existence of permanent effects of the perception of the imagery of the painting. Thus, in many studies of Chinese scientists, in the analytical apparatus of composition analysis, we encounter the concept of "layout" and "layout", which in the Western terminological context has, rather, a design orientation and is not often found in the professional dictionary of visual arts [264].

Chinese scholars consider the "composition layout" as one of the main manifestations of the structural approach, which allows one to refer to the generally accepted rules of composition. As an example, let's quote Mei Aixiang (梅爱乡): "Composition is the basis of creating a painting, also known as a 'layout.'" Composition is a process in which the artist combines the figurative theme and the central idea of the picture in order to rationally organize separate visual objects into a complete picture. In order for this to happen, composition usually follows the rules of formal beauty [265].

The example given by us proves the specificity of the perception of the structure of an artistic work, as a compositional model structured and formalized according to predetermined principles.

The structural approach is quite often a search for a balance between emotionality and painting technique. To explain this opinion, we will cite the reasoning of Wang Chuan (王川), who divides the proper composition ("frame", "layout" of painting) and the shape of objects. He attributes the latter to the elements of the emotional-imaging field. In other words, "layout" is a structural level of generalization of the central idea of the work. Instead, formal plasticity generates imaginative models and forms effects and impressions. This is how, from the scientist's point of view, internal communication in the picture arises, which is possible only due to the meaningfulness of technical and compositional solutions and the high level of the emotional message of the artist [266].

Imagery in painting is the object of the author's and the viewer's interpretation. Therefore, the structural approach reduces the possibilities for image abstraction. It allows the artist to control the limits of his own artistic generalization by observing the compositional order.

2.3 An emotional and figurative approach. Within the limits of this approach, the composition does not lose its formal and structural meaning, but acquires additional artistic and figurative connotations. For Chinese painting, as Wang Jiqing (王阿清) testifies, the transformation of compositional-plastic integrity into emotional-figurative integrity is of great importance.

For example, the scientist offers an analysis of two opposite points of view on the composition: 1) the first is based on the structure of the image and has an ob-

262 郭伟伟. 浅枰电影在中西电影中的旅行手机的. Doctoral dissertation. Shandong 师范大学, 2011. [Guo, Weiwei. (2011). *A Brief Analysis of the Characteristics of the Emotional Expression of Lines in Chinese and Western Painting [D]* (Doctoral dissertation). Shandong Pedagogical University].

263 何奎.论性图在设计的明是与生正. 郑州轻工业学院学报: 社会科学版. 2010. 释放11(6). 頁36–40 [He, Kui. (2010). On the Meaning and Function of Composition in Painting. *Journal of Zhengzhou Light Industry Institute: Social Science Edition, 11*(6), 36–40].

264 Holubets, O. (2008). Pytannia terminolohii v suchasnii mystetskii osviti [The issue of terminology in modern art education]. *Art Research of Ukraine, 9*, 6–18.

265 Mei, Aixiang. (2016). A Brief Analysis of the Use of Composition in Chinese and Western Painting. *Art Education Research, 7,* 18–20.

266 王川. 绘画创作中的构图与形式语言. 艺术品鉴. 2015. 释放 5. 頁136–138 [Wang, Chuan. (2015). Composition and Formal Language in the Creation of Painting. *Art Evaluation, 5,* 136–138].

vious emphasis on the technique of writing the work (the "layout" of the image we have already mentioned several times); 2) the second directs the main attention to the scales and plans of the image. However, in both cases it is about methods and principles of arrangement of elements in the plane of the pictorial space, which "has no meaning without an emotional whole." From the scientist's point of view, "a composition is a concrete embodiment of an idea," where the very process of creating a picture is a condition, not a consequence of the artist's skill. Working on the structural, formal properties of the work and building its plastic program is for the author only the "first step" to the acquisition of "compositional integrity". After all, compositional integrity fully expresses itself exclusively in artistic images, stylistic findings and mastery of the embodiment of the author's idea [267].

Such a relationship between the compositional and plastic scheme of the work and its interpretation requires additional tools, which researchers are looking for both in the physical and ideological nature of painting.

For example, we will give the concept of Ma Degui and Yu Liting (马德贵, & 余莉婷) regarding the "internal structure of the work" (or "internal composition").

Scientists conclude that the coordination of scales, plans and proportions of the image always goes beyond the physical perception of the space of the picture. This happens because the viewer perceives not geometric shapes, but, above all, emotional imagery and the ideas laid down by the author. Therefore, the composition scheme should contain at least two levels of artistic content: 1) external, which depicts images according to the rules of formal beauty and aesthetics; 2) internal, which arises in the process of contemplation and is the ideological framework of the work.

Therefore, in general, "the composition shows the consistency of the internal and external structure of the work…, reflects the unity of thoughts, feelings, … and is the direct embodiment of the strength of the artist's personality and the artistic level of his ideas"[268].

If in the context of the structural approach we paid attention to the search for universal compositional and plastic norms, then the emotional-figurative ap-

proach, on the contrary, orients the artist to the idea of their diversity in application.

For example, Sun Xin (孙鑫) emphasizes: "There are no fixed rules of composition to follow. In order to understand compositional techniques, artists must carefully study the creative process itself, where uniqueness and originality are always next to norms and rules"[269].

The imagery of a work of art can change the conceptual boundaries of the structural framework of the work. For example, a static composition can have many variants of ideological and artistic application and acquire additional properties in the context of an emotional-figurative approach. However, its structural basis is quite clear. What exactly will arise on this structure depends on the author's artistic philosophy and the realization of the central idea of the work, which are always represented by the emotional attitude of the artist to reality.

As Chen Jinyi (陈静宜) emphasizes, one should not deny the obviousness of the rationality of the composition in emotionally figurative works of art, as they often make up a kind of "picture within a picture", organically complementing each other[270].

Thus, analyzing the nature and sequence of studying Chinese fine art, we can note the features typical for modern stage of studying the issues of artistic language of composition.

Firstly, it should be noted that well-established and eventful tradition of the formation of Chinese aesthetics has largely determined normative field of artistic tools used by modern masters. As a result of the studies of the 1940s — 2010s, we can argue that generally the sources of picturesqueness go back to three key forms of artistic thinking: 1) ceremonial, with domination of heraldic and nationally expressed symbolism; 2) religious and spiritual, which explores internal content of a work through form, composition and style relationships; 3) natural-symbolic, which is the most "western" in nature, but contains many internal traditional systems that take their creativity from traditions of dynastic art. In total, all singled out forms and every one of them became the objects of study by Western scientists, but they weren't practically con-

267　王阿清. 浅枱电影中图图. 时件教育. 2016. 释放20. 頁111–113 [Wang, Jiqing. (2016). Analysis of Composition in Painting. *Times Education, 20,* 111–113].

268　马德贵, & 余莉婷. 浅论图像中国图. 青海师范大学民族师范学院学报. 2017. 释放1. 頁44–45 [Ma, Degui & Yu, Liting. (2017). On Composition in Painting. *Qinghai Pedagogical Journal University of Nationalities, 1,* 44–45].

269　孙鑫. 浅谈电影中国图. 商业文化 (下半月). 2011. 释放12 [Sun, Xin. (2011). On Composition in Painting Commercial Culture, (2)12].

270　陈静宜. 论构图在绘画中的意义和作用. 美与时代: 美术学刊. 2017. 释放4. 頁17–18 [Chen, Jinyi. (2017). About the Meaning and Functions of Composition in Painting. *Beauty and Time: Journal of Fine Arts, 4,* 17–18].

sidered in an integrated way. This is particularly true for the study of oil painting of the 20th century.

Secondly, East European and Western researchers repeatedly mention that the so-called synthesizing techniques connecting individual art genres not only compositionally, but also at a higher level of interaction (conceptual and stylistic) are an important component of artistic language.

For example, traditional Chinese landscapes in comparison with oil paintings, which usually contain rich and vibrant colors, well-defined forms and filled with clearly narrative details in accordance with the Western "picture" tradition have the following distinguishing features. Firstly, the concept of "blank drawing" ("fey-bay") is definitely important both for artists and for connoisseurs / spectators of the Chinese traditional landscape. For example, the so-called "blank for drawing" is a method in traditional Chinese painting which used special brush pressure, as a result of which the brushstroke density allows you to leave stripes of white space. Secondly, boundaries in traditional Chinese landscapes are more blurred than in landscapes created in the Western tradition in oil painting technique. Researchers in this aspect point to the so-called soft and hard edges of brushstroke that convey various silhouette and morphological details. Thirdly, compared to landscapes painted in oil, traditional Chinese landscapes usually have a limited color palette. Traditional Chinese landscape technique is based on accent brushstrokes and varying degrees of ink intensity. Due to aforementioned characteristics, traditional Chinese landscapes even involve contemporary connoisseurs / spectators of Chinese landscape painting in "creation" of a spontaneous, "mental image" of the landscape.

CONCLUSIONS

Thus, the studies analyzed by us allow us to draw the following conclusions.

For Chinese researchers, composition is a completely independent visual language of painting. It consists of a set of specific elements, among which the main ones are: the shape of objects, the structure of the image, the construction of plans and the scale of the elements.

A sign of the correctness and perfection of the compositional language of the work is the artistic integrity of the picture, which is achieved due to a whole system of pictorial principles and approaches.

As a tool for expressing the artist's identity, the fundamental components of visual language are impor-

tant. Among them, the dominant position is occupied by formal, structural, and emotional-figurative principles.

The formal principle (geometry, shape, plane) determines the compositional-plastic language, as a result of the geometric construction of objects, planes and ways of matching the shape of specific elements of the picture.

The structural principle (layout, proportions, scales) regulates the composition at the level of the spatial scheme of the picture, which acts as the artistic background of the image. The idea of the work is structurally organized using the construction of a proportional relationship. The elements of the pictorial structure of the work are large-scale and organized into a common artistic whole.

The emotional-figurative principle (rhythm, artistic idea as a structure, expression of the aesthetics of the work through the structure) in the compositional-plastic language of the work is considered as a consequence of the author's successful implementation of pictorial strategies. In this sense, the main task of the author is to convey the atmosphere of a fragment of generalized reality, the expression of an artistic and aesthetic idea, which prompts the viewer to visual and emotional impressions.

SUMMARY

The article deals with an analysis of composition as a system of imagery principles in modern Chinese painting. In the center of our attention are questions aimed at the systematization of pictorial principles. Among the following, the main ones are: 1) the problem of peculiarities of conceptual and terminological perception and reflection of the composition; 2) comprehension and interpretation of the system of compositional principles as a visual program of an artistic work; 3) elucidation of the principles of representation of the compositional and plastic language of modern Chinese painting.

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Тарасов Володимир, Вейке Ван
Композиція як система зображальних принципів сучасного китайського живопису
АНОТАЦІЯ

У китайському образотворчому мистецтві проблемі композиції приділено досить помітну увагу. У багатьох сучасних дослідженнях ця тема займає актуальну позицію, що забезпечує її концептуальний рівень аналізу. Систематичне звернення китайських митців до традиційної художньої спадщини додатково актуалізує фаховий інтерес до компаративних напрямів. У їхніх межах дослідники прагнуть інтегрувати західний мистецький досвід. Тож вважаємо за можливе констатувати, що проблематика композиції як системи зображальних принципів отримала нині рівень узагальнення. Цей рівень є достатньо репрезентативним як для історіографічного, так і для проблемно-предметного аналізу. Зображальні принципи в сучасному китайському живописі мають очевидну композиційно-пластичну спрямованість, що потребує окремого дослідження.

У центрі нашої уваги перебуває комплекс питань, спрямований на систематизацію зображальних принципів, серед яких: 1) питання особливостей поняттєво-термінологічного бачення композиції; 2) осмислення системи композиційних принципів як зображальної програми художнього твору; 3) з'ясування принципів репрезентації композиційно-пластичної мови сучасного китайського живопису.

Визначення та інтерпретація поняття «композиція» має ряд особливостей, які випливають з еволюції китайських мистецьких форм. Досить часто ці особливості ґрунтуються на художній зображальній філософії двох традиційних жанрів живопису: «гори-води» та «птахи-квіти». Темі застосування сучасними митцями зображальних схем традиційного китайського мистецтва приділено досить багато уваги як у китайських, так і в інших дослідженнях. Тому предметом нашої уваги є пошук нового композиційного бачення в сучасному олійному живописі. Саме олійний живопис використовує західну мистецьку практику, а тому змушений інтегрувати традиційні художні норми до нових західних принципів зображення.

Для китайських дослідників композиція — це цілком самостійна зображальна мова живопису. Вона складається з набору специфічних елементів, серед яких головними є: форма об'єктів, структура зображення, побудова планів і масштабність елементів.

Ознакою правильності та довершеності композиційної мови твору є художня цілісність картини, яка досягається за рахунок системи зображальних принципів і підходів.

Як інструментарій вираження ідентичності митця, важливе значення мають принципові складові зображальної мови. Серед них домінуюча позиція належить формальному, структурному та емоційно-образному принципам.

Формальний принцип (геометрія, форма, площина) визначає композиційно-пластичну мову як результат геометричної побудови об'єктів, площин і способів відповідності форми конкретних елементів картини.

Структурний принцип (макет, пропорції, масштаби) регулює композицію на рівні просторової схеми картини, яка виступає художнім фоном зображення. Ідея твору є структурно організованою за допомогою побудови пропорційного співвідношення. Елементи зображальної структури твору масштабні та організовані в одне художнє ціле.

Емоційно-образний принцип (ритм, художня ідея як структура, вираження естетики твору через структуру) в композиційно-пластичній мові твору розглядається як наслідок успішного авторського втілення зображальних стратегій. У цьому сенсі головним завданням автора є передача атмосфери фрагмента узагальненої дійсності, вираження художньо-естетичної ідеї, що спонукає глядача до візуальних та емоційних вражень.

Ключові слова: образотворче мистецтво Китаю другої половини XX — початку XXI ст., зображальні принципи, образність, олійний живопис

USING THE EXPERIENCE OF COMPARATIVE STUDIES IN WEBSITE REDESIGN PROJECT: REDESIGNING THE KSADA SITE AS A LEARNING TASK THROUGH THE CULTURAL STUDIES THINKING PRISM

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REVIEW ARTICLE

In this study uses the experience of comparing websites of China and USA, India and USA, Scandinavian countries and Malaysia, South Korea and United Kingdom and researches concern cross-cultural studies in web design. This article explores the process of redesigning the website of a higher educational institution through the prism of cultural studies thinking.

The redesign of the will be carried out by the students of «UX researches», «UI design» and «Photo in web design» courses after studying «Cultural studies» course. The article contains an overview of methods and format of the academic disciplines.

The stages of UX researches and creation of the visual design of the site are highlighted. The following user experience researches are discussed in detail: desk researches, interviews, online surveys, card sorting, field researches, usability testing, personas, customer journey map.

«UI design» part of the article contents important points for the organization's sites, objectives of the modernization of Academy website (presentation, attracting applicants, employees, investors and sponsors, work on public image and others), algorithm of creating a corporate website (task, research, personas and scenarios, ideas and sketches, prototyping, design conception). Stages of work on the design conception: large block prototyping, detailed prototyping, designing, showing states, animation, presentation. Following this logic, students receive tasks: design of a simple form, mood board, style guide, design of the main page of the site, inner page design, creation of a consistent design system.

The proposed order of educational courses and content is based on the author's personal experience of studying web design in Ukraine.

Keywords: web design; cultural studies; audiovisual; UX researches; UI design; Academy.

LITERATURE REVIEW

The researches of cultural studies in the audio-visual and Internet culture field obviously actualize the interest to web design as its artistic manifestation. In the modern reality, web design has formed as a practical, non-academic discipline, yet it requires a certain theoretical study and a scientific base.

At the present moment the study of web design has just begun in the Ukrainian scientific tradition. Unlike latest articles divided to China and USA (Faiola, & Matei, 2006; Zhao, Massey, Murphy, & Fang, 2003); India and USA (Panchal, Ray, & Schofield, 2020); Scandinavian countries and Malaysia (Calabrese, Capece, Corbò, Ghiron, & Marucchi, 2012); South Korea and UK (Kim, & Kuljis, J. 2010). Unfortunately, Ukrainian space is not among them. As a rule, researches concern cross-cultural studies (Hsieh, Holland, & Young, 2009; Mushtaha, & De Troyer, 2009), but we are more interested in the regional context of the matter in question. Erişti (2009) reveals and determines the cultural factors in 15 university websites from around the world. Moura, Singh, & Chun (2016) conduct a comprehensive review of research, study the issues of cultural localization of websites. Next, we offer a small overview of the content of the above articles.

Faiola, & Matei [3] describe the results of an online experiment that exposed American and Chinese users to sites created by both Chinese and American designers indicate that users perform information-seeking tasks faster when using Web content created by designers from their own cultures. The results of their study [3] substantiate that the cognitive differences at the design level exist in the form of cultural styles that are perceptible to users. Although the purpose of the study was not to provide Web design recommendations per se, the results strongly suggest that awareness of cultural cognitive style is necessary for the improvement of online communication.

Separately, the authors note the following «1.America or America(n) refers to users (students) and designers residing in the United States who use English as their primary language. We are keenly aware that cultural boundaries, even within the United States and China, exist on multiple levels, making sampling and interpretation in a study of this kind a challenge. Nevertheless, following in the tradition of cross-cultural research conducted by cultural psychologists and anthropologists, we have done our best to build a methodology that can assure sound results.

2. An assumption was made by the authors regarding the length of the time that the Chinese students had been studying in the United States. This was deduced from the fact that we contacted only university students in campus-based Chinese organizations. These organizations are formed specifically for foreign Chinese students coming to the United States to study (usually) in graduate school. Rarely, if ever, do their members consist of U.S.-born Chinese students. The average stay of graduate students is based on the limitations imposed by graduation policies and visa restrictions. Furthermore, after close contact with Chinese nationals for more than a decade, we have observed that aside from their daily academic studies, Chinese students often remain clustered within their cultural communities, maintaining continuous interaction with friends and family members. As such, their short period of study in the United States continues to be dominated by pre-existing culturally embedded ways of thinking and learning established during the formative years» [3].

In their article «Cultural dimensions of website design and content» [9], Zhao and others state the following. The proposition that the technology of the Internet and Web offers a basis for culturally-neutral, computer-mediated communication was tested through a content analysis of 100 Mainland Chinese and American websites. Differences in design and content characteristics were found at the Chinese and American websites, although they were more pronounced for content. On the one hand, these differences in cyberspace could be plausibly explained by dissimilarities between the national cultures of the sites' home countries. The sites design similarities, on the other hand, could be seen as offering some support to the assumption of culturally non-specific Web-based communication. Differences between the American and Chinese websites could be interpreted in terms of the concepts of hybridisation and glocalisation. One example would be to test for cultural differences in high- and lowcontext communication features embedded into the banner advertisements, and the advertisements' use of visual imagery and colour.

Calabrese and others state that "people from different cultures favor web pages characterized by the values of their culture and, therefore, tend to prefer different characteristics of a website according to their cultural values in terms of navigation, security, product information, customer service, shopping and design tools" [1]. They analyze web design through prisms of two models of Hall and Hofstede, and the studies of Marcus and Gould. This study allows to define the guidelines for the design of websites according to cultural models characterizing the target countries when a company is involved in a process of business internationalization. According to the analysis carried out on Malaysia and Scandinavian countries and to Hofstede's characteristics, it is possible to outline some general guidelines for web design in a multicultural perspective. In particular, the cultures of the world can be classified, according to Hall, from high to low contextualization; in this perspective, the Japanese, the Chinese, the Koreans, the Oriental countries, Africans, South Americans and the Mediterranean people belong to the High Context cultures, while Germans, Scandinavians, Anglo-Saxons and North Americans people are considered Low Context. Consequently, the results for the Scandinavian countries can be generalized for each low-context country, and the results obtained for Malaysia can be generalized for all high-context countries [1].

Bedir Erişti also uses these models in her research [2]. She studies cultural factors through the needs, wants, preferences, and expectations of different cultures. 15 university web sites chosen randomly from 11 countries — which are Europe (6 universities), Islamic Countries (3 universities), Far East (2 universities), Australia (1 university), and America (3 universities). She comes to a conclusion shat "Significant differences across regions can be observed when sites are grouped in themselves. In the sites from Europe, designs focus more on the page use and screen display whereas, in Far East and Islamic countries, a layout flowing from top to bottom is apparent for both English and native language contents, which stems from the typographic features and their alphabet. The use of this quality is quite applicable for countries from Far East and Islamic cultures; however, it has some limitations on the international basis" [2].
Panchal, K.A., Ray, K., & Schofield, D. in their scientific work «Cultural Impact on Website Design:

A Study in India and USA» [8] come to the following conclusions. Purchasing a product online does notinclude any physical interaction with the product, purchasing decisions are mainly based on images or videos of the product and this, in turn, relies on the quality of the information presented. Hence, the experience of the users of e-commerce websites is highly dependent upon the user interface and the interaction of users with the website. The purpose of their study was to explore how cultural impact affects a particular e-commerce experience (in this case an Adidas website) across two countries: India and the United States. Current literature in this field, which reports on the effects of culture on website design, often indicates that there are benefits to having differences in design choices for different cultures. However, study of Panchal and others did not find significant effects on this particular website's usability based on cultural differences.

There are multiple reasons and factors that could explain the results of the study. In many previous studies, the experiment's focused on color and visual elements on the websites. In the experiment «Cultural Impact on Website Design: A Study in India and USA» [8], the focus was more based around the structural elements of the website. The tasks undertaken by the participants were all related to the organization of the navigation menu on the website. It is possible that this particular website feature may be less significantly affected by the cultural differences of the participants. It is also worth considering the prevalent global effect of US consumerism on international businesses. Historically, in studies that analyzed culture, western cultures cognitive tasks were tested against different cultures and any contexts and any differences noted were interpreted as deficits. In the study, western standards were not given as a baseline since Panchal and others worked both within and between the groups in the analysis [8].

Kim, & Kuljis in their study [5] state that the web is a global phenomenon and its reach and influence ignores political and cultural boundaries. However, the web's global presence and easy accessibility does not also mean there are no issues related to the understanding and interpretations of its content. Of particular interest to them is to find out whether there is any effect of culture on web design. They examined and compared South Korean and UK's charity websites and identified these elements of the websites. The findings suggest that there are some differences and preferences in the website design that are mostly related to whether the websites employ multimedia and provide facilities for user input.

The more culturally significant differences observed might be the more frequent occurrences of online communities and message boards on the SK sites as these phenomena can be considered to reflect the 'collectivist' type of a society where social values and group decision-making are nurtured. Also, SK sites provide much more explicit details about donators and donations than the UK sites. This may be explained by its strong uncertainty avoidance culture where individuals try to avoid ambiguous situations and are looking for what others did to possibly guide their own behaviour. In contrast in 'individualist' society such as UK where the individual freedom and personal decision-making are highly valued, information on behaviour of others may not be necessary in guiding their own behaviour [5].

Hsieh, Holland, & Young in their paper [4] indicate, that people from different cultures use web interfaces in different ways; they hold different mental models for visual representations, navigation, interaction, and layouts, and have different communication patterns and expectations. In the context of globalisation, web developers and designers have to make adaptations to fit the needs of people from different cultures, but most previous research lacks an appropriate way to apply culture factors into the web development. It is noted that no single model can support all cross-cultural web communication but a new model is needed to bridge the gap and improve the limitations. Thus, in the «A Theoretical Model for Cross-Cultural Web Design» paper, a thorough literature review is conducted to develop a theoretical cross-cultural model to facilitate effective communication (usability) for web design, in which the variable (cultural factors), the process of developing cross-cultural websites, and measurement criteria are identified, and two related testable hypotheses are generated.

Mushtaha, & De Troyer [7] reports on research carried out to determine the settled as well as other types of cultural markers including interface design elements and cultural dimensions that are appropriate to be used for cultural-centered website design and localization. For this, «Cross-Culture and Website Design: Cultural Movements and Settled Cultural Variables» research discussed builds upon the existing body of research in website design and anthropologists' cultural dimensions. The research was performed in two phases: a first study was carried out to re-evaluate some pre-researched websites, and the second

study was performed to evaluate and rank anthropologist's cultural dimensions. The findings of both research studies were evaluated and compared against earlier research results in order to provide insight into the evolution of the use of cultural markers. The results, a grouping of the cultural markers into 5 levels can be used for designing cultural-centered websites [7].

Moura, Singh, & Chun [6] emphasize, that the role of culture in web design has been increasingly researched. At this juncture, a comprehensive review of research, exploring website cultural localization issues, is overdue. Thus, «The Influence of Culture in Website Design and Users' Perceptions» study aims to review and synthesize the findings from 90 previous studies in this field and provide implications for building a future research agenda. The paper provides a systematic review of a] The manifestation of cultural values in websites, b] The investigation of cultural markers in websites, and c] Influence of culture on users' perceptions of online stimuli. It elucidates the methods used in the investigations, along with main findings, limitations, and future research directions. The review of previous studies suggests that the web is not a culturally neutral medium, local cultural elements are an important part of web design, and that multinationals are culturally adapting their web content. Finally, the past studies make a compelling case for culturally adapting web content to meet online user expectations [6].

INTRODUCTION

For the last three academic years I have been working at Kharkiv State Academy of Design and Arts which is one of the oldest art educational foundations in Ukraine. Last year the Academy celebrated its 100th anniversary.

My main academic specialty and PhD is "Cultural Studies". Being on maternity leave, I obtained a degree in "Web design" by self-education as well as by taking a number of commercial and free-of-charge offline and online courses. All this experience has led to the organic synthesis of web design and cultural studies which will be presented in the paper.

«Cultural Studies» is a KSADA compulsory course. The Academy›s curriculum states that 25% of subjects should be elective subjects. Taking into consideration my additional specialization, I proposed three subjects from the «Web design» course: «UX researches», «UI design», «Photo in Web design» for the next academic year, and the students decided to attend all

of them. Afterwards, the idea to take the redesign of the Academy website as an assignment appeared, and this idea was approved by the KSADA administration. The redesign is a good way for a novice designer to present themselves. Instead of involving students in non-practical fictional projects, we, within the framework of the three academic subjects mentioned above, are to develop an KSADA new website project.

Nowadays in Ukraine and neighbouring countries there is a number of short-term courses for designers, for example, «Web design», «UX / UI design», «Interface design» and so on. As a rule, courses last from 3 to 6 months (rarely up to a year). These courses are aimed at purely practical training and are structured, in general, as follows:

(1) «Looking for an inspiration, the modern design trends»

(2) «Basic visual design tools: grid, font, colour»

(3) «User experience (UX research)»

(4) «Prototyping. Paper and electronic prototypes»

(5) «Creation of a landing page, corporate website, online store and applications for mobile devices»

(6) «Interface animation creation»

(7) «Postproduction»

(8) «Employment»

The order of the course units can be changed accordingly — some topics may not be included in the syllabus. I also have experience in developing and teaching such a course.

Discussing the conditions in the Academy, it can be noticed that both the situation and the approach is different: there is an opportunity to explore the history of web design more careful. Thus, there is no need to study the employment theme separately. Moreover, during the web design course, the students of the Academy have learnt the concepts of composition, colour, photography to the moment of the further studies; they have formed the skills of a teambuilding too. Also, the students have already learnt the principles of work with some of the programs that are necessary to create modern web design.

When preparing my optional subjects «UX research», «UI design», «Photo in Web design», it was possible to arrange a syllabus that was much closer to the actual practice of the design process and structure the best possible way.

In this paper I am going to describe the preparation for the redesign of the Academy web site based on the courses «UX research», «UI design», «Photo in Web design». Nowadays the site has an old design; the project will take the entire next academic year. I also

would like to emphasize once again that all students studying the courses of the «Web design» have attended my course «Cultural Studies» and have an understanding of the main categories and forms of culture, and of the methodological tools.

1. Methods

The academic background I described created the web design research methodology through the prism of Cultural Studies. The cultural studies approach is currently getting the status of a general scientific methodology, thanks to its integrative capabilities.

The methodological principles and complexity of the web design through cultural studies consideration has led to the application of the corresponding general humanitarian and special approaches and methods, and it allows us to explore and create web design in the Internet culture in an integral way and with variety.

The systematic approach allows us to study web design as an integral system, and to learn it as a category of both material and technological culture, as well as an artistic one.

Also, in terms of the systematic approach conception, we can consider web interfaces as a wider system component or, in other words, an Internet culture component. Moreover, we can study it on the micro level — as the design systems component of web design itself.

The historical method helps, on the one hand, to identify the main periods of the web design formation and evolution and, on the other hand, to trace the main trends in its development. Despite its short history (since 1990 approximately), we can count 7 distinguishable periods: every 4–6 years' technological capabilities change, and that fact results in audiovisual and design solutions.

Art analysis is one of the most promising areas of web design studying. It contributes to the web interface main forms and means of visual expressiveness: composition (grid), colour, typography, symmetry (asymmetry), contrast, and animation. Also, the analysis in question allows us to evaluate the design of sites and applications aesthetics.

Gender methodology is integrated implicitly in all my subjects and research. Studying web design, we always keep in mind the issues of equality, feminism, ethics, perception and their representation in the design.

The semantic-semiotic approach is due to be used in the web design study, considering the latter as the language of Internet culture and using it in order to identify symbols in the work of web designers — the authors and creators of the culture in question.

The hermeneutic method in the interface design study can also be followed by peculiar research results. After all, the textual component is an integral part of web design. Interpretation and understanding of texts are important, first of all, for the web design creators because the perception directly depends on the text content.

Using a phenomenological approach allows us to consider web design as an Internet culture phenomenon. This approach also contributes to the identification of the specific web phenomena.

The axiological approach is relevant for estimating the qualities, properties, artistic impact, content and value status of the modern web design. The Internet culture influence in general and web design influence in particular can be subject to axiological comprehension in context of the material and spiritual values formation.

According to the information approach, web design is an information system, on the one hand, and a part of the information process, on the other hand. This approach has great heuristic potential for studying the information flows specifics (resources and products of web design) and information needs of the target audience.

A game approach is appropriate for studying the phenomenon of using the modern capabilities of website builders, templates, and layouts. Nowadays any user, even without special skills, can become the creator of an Internet culture through the game form.

Each of the named methods and approaches fulfils its specific role, and their combination provides a complete cultural studies learning of web design and presents the opportunity to apply this knowledge in the practice of website redesign.

2. Format of the academic disciplines

While preparing the «Web design» cycle, the attention was paid to theoretical explanation. The course «UI design» is possible to be learned after studying «UX researches» only. An optional subject «Photo in web design» is available for students without any specific preparation.

At the beginning of each course, students are given a list of compulsory literature which is due to be read by students on their own during the course of studying the optional subject. The list of literature consists

of actual sources which are arranged in order from simple to complex, and they are updated annually.

It is necessary to mention that students are encouraged both to study scientific papers on each of the topics studied, and to take part in specialized IT conferences where they must present their theses.

In order to know the trends of web design, one needs to have a «habit»: familiarization with patterns and best practices is an important part of the «Web design» course. Students are strongly encouraged to review the latest papers of professional web designers (Behance, Dribbble, Awwwards, Pinterest) on a daily basis before starting their practice in a subject in question.

The academic semester consists of 15 academic weeks, each course has 6.0 ECTS credits, the subjects «UX researches», «UI design», «Photo in web design» are taught during 2–4 years of education in the mentioned order, one per semester.

According to education tradition, classes are held in the format of lectures with multimedia presentations (3–4 theoretical questions), practical classroom assignments and homework. This approach of the syllabus presentation helps to solve a set of methodological problems:

- presentation provides an opportunity to illustrate theoretical issues: students perceive information visually and audibly;
- if necessary, during the lecture, one can immediately access the Internet to demonstrate the components of the site or other necessary information on the screen;
- practical tasks are quite voluminous: in the classroom, work with research or programs is demonstrated, and at home, students work on their projects, making up sites, and so on.

UX RESEARCHES

UX (User eXperience) is representation of what kind of experience or impression the user gets from working with the interface; whether one succeeds in achieving the goal and estimates if it is easy and convenient to do it. Thus, in the course «UX research» one is engaged in the research of user experience.

Research can be laboratory one (in a specially equipped environment) and field one (in the natural environment of users). Research is classified according to the stage of development at which it is carried out:

- Strategy development is the initial stage of development.
- Execution is the process of product development.

- Evaluation is a situation when the product is used by a sufficient number of users during some time.

Laboratory and field research will be conducted as a part of a course. Commencing any UX research at any stage of product design development, one needs to determine the target audience. The target audience of the university consists of applicants, students, teachers, parents and other involved users (for example, external auditors). Fortunately, working on our faculty-student research, we have access to representatives of all segments of the target audience that are ready to cooperate fruitfully.

In this course, we will study and apply research methods to our task read as follows:

1. Desk researches.
2. Interviews.
3. Online surveys.
4. Card sorting.
5. Field researches.
6. Usability testing.
7. Personas.
8. Customer journey map.

1. Desk researches

Desk research is the study of a problem being solved without leaving the classroom or home. This method works with primary source data. In other words, desk research collects data contained in open sources of information (periodicals, economic publications, statistical reference books, internal reports, etc.) Desk Research can be divided into the following types: Best practices, competitor analysis, and empathy map.

Students conduct Desk Research according to the following algorithm:

(1) Identify the main goal
(2) Identify sources of information
(3) Collect and analyse data
(4) Organize information.

At this stage, we will conduct an analysis of the competitors (websites of other educational institutions, online platforms, etc.). This is necessary to get inspired, get acquainted with the information field, and to be familiar with the current position of the competitors.

In order to create an empathy map the researcher collects and visualizes the deep characteristics of the target audience: needs, motives, values, problems, etc. For an empathy map, one needs to gather information about the experience and personal opinions of users. Classic empathy maps are divided into four sectors ("Say", "Think", "Do" and "Feel"), in the middle

the user or person is situated. You can refer to the completed map whenever you need to understand the user's point of view. Some parts of this data are due to be collected from the members of the student group.

2. Interviews

Interview is a qualitative research method that involves face-to-face communication with the user of the product. The purpose of the interview is to get insights. The insight is non-obvious observations that are important for further design and product improvement. An interview is not a focus group; it should be conducted in a "tête-à-tête" mode. For the effective conduction of an interview, the questions should be answered by those people who use the product in the most typical scenario.

The optimal sample size is 8 people. It is effective to interview a small group of people, but not less than 5 and not more than 15. If the group is too small, the researcher might miss out the important details that people would tell you. If it is too large, after a certain number of participants, the answers will be repeated. The researcher wastes time and does not learn anything new in this situation. The maximum interview time is 1 hour per respondent. The number of questions is from 12 to 20.

The effectiveness of the interview depends on how the questions are asked. People are afraid to look ridiculous, so if a question is asked unsuccessfully, the researcher can get a distorted answer. The researcher must initiate a topic with open-ended questions. Yes/no questions are called closed questions. If the respondent is squeezed, he will tend to answer one-word questions and such an interview will not lead to insights. Therefore, the key questions should be open-ended to give the respondent the freedom to answer. The information can be clarified with the closed questions, as the questions are not always bad. The way questions are asked greatly affects the effectiveness of the interview. Also, the researcher can conduct interviews and surveying remotely. The advantage of this way is that at home the respondent feels much more comfortable and can answer questions more naturally.

At the Academy, we practice using the platforms Zoom, Google Meet, Facebook. Data obtained from interviews should be verified by quantitative research.

3. Online surveys

Online surveys are a quick and convenient tool for collecting feedback. The Academy already makes extensive use of online student surveys, for example, when students choose subjects to study in the next semester. Today this is done by Google Forms. A regular online survey can be assembled in a few minutes, and the researcher can immediately collect valuable insights from the real users. The main task of the students is to make up the survey carefully.

When compiling UX surveys, we follow to the rules mentioned below:

- Do not use double negatives
- Avoid preconceived word combinations; try to use the most possible neutral language.
- Ask one question at a time.
- Do not ask the same questions multiple times.
- Do not ask questions about website behaviour.
- Use balanced scales — give answers between "good" and "bad".
- Try not to cross the scale values.
- Always add the "Other" or "I don't know" option.
- Provide an opportunity to share the thoughts after each closed question (add an optional text field with the question "Why?").

It should be noted that students will benefit from their experience to create surveys. For example, they can remember themselves as applicants, and ask questions:

- What did I look for on the websites of universities?
- Conditions of admission?
- The cost of education?
- Other information?
- Was the information easy to find?
- What can be changed in the navigation of the site for better convenience?

4. Card sorting

Card sorting is a research method when the user sorts the cards with the objects' names into groups. When designing sites and applications, it is often necessary to combine disparate objects into a hierarchical structure. Card sorting allows finding out what users feel about the object structure and to give meaningful names to groups. Card sorting is useful for cataloguing, information architecture, menus, and website navigation.

The object names are written on cards or stickers, and then the respondents sort the cards upon their understanding of the object structure and the relationships between objects. Afterwards, the researchers analyse the results and identify patterns.

During the «open» card sorting, the respondents are allowed to make up their own names for the groups of objects. In the «closed» sorting, the names of the groups are known in advance. They are intended

to determine which of the proposed categories the objects belong to. A «closed» sort is usually used to check if a specific set of categories is suitable for categorizing objects. In «reverse» card sorting (or «tree testing»), the existing hierarchical structure is checked. Respondents are given tasks and asked to find a suitable card, moving through the tree of categories from the top to the bottom level by level. Such a test checks the performance of the proposed structure, for example, site navigation or site sections, without distortions of the implementation (visibility, tips, etc.). Students of this course, applicants, teachers, administration of the academy are to be involved in this research. At the present moment, the site consists of the following main sections: «Academy», «Entry», «Education», «Science», «Library», «Creativity», "Museum". We have to test the functionality of this hierarchy. We will also consider the option of implementing a tagging system.

5. Field researches

Field research is an interview, observation or usability testing that is conducted in an environment where people will actually use the product (for example, in the office, at home, in a store, in the underground, outside in the street).

In the field study, we observe a real situation when the interface interaction takes place. This situation includes factors that cannot be recreated hypothetically or ones that are uncertain for an observer in the laboratory, where we create the interaction environment ourselves. Among such factors we can distinguish some features of the organization of the workspace, tips-stickers pasted on the screen, communication with colleagues, special devices, weather conditions and lighting (for example, when testing ATMs). Field research, in contrast to laboratory research, eliminates the artificiality of the situation, but makes it difficult to identify the effect of the factors in question itself. Therefore, it is most reasonable to apply (if it is possible) a result comparison of these two types of research.

The researcher applies the certain chosen method to field research in the respondent's "natural" conditions. Field research object is data collecting from respondents directly (e.g., ethnographic research) and behavioral analyses (extended observations).

In the context of the syllabus, we can apply field research in the library of the Academy, students' dormitory, etc.

6. Usability testing

Usability testing is a method of evaluating an interface's usability and effectiveness. For the checking, a product target audience representatives are involved who work with the interface, performing specific selected tasks. Based on the respondents' behaviour, the usability expert concludes the thesis if any usability problems in the interface arise and clarify their nature. Testing is needed to understand why a product is not effective enough.

During usability testing, respondents participate one by one at a certain time (seldom — two), but never in a group. Each respondent performs certain tasks on the site. The researcher observes the respondent's behaviour and makes conclusions about possible ways of product improvement. The result of such a study is both a description of usability problems and a submitting of recommendations for their elimination. The conclusions and recommendations are based on the user's behaviour and it is never based on the opinions of the respondents. The research is often supplemented by the method of thinking in a loud voice, when we ask respondents during fulfilling a task to speak out their actions and thoughts about it.

Usability testing of the Academy web site can be carried out in the following way: we offer the respondents to use the site the way they want for some time, and then we ask them to find the following information: «Find the current schedule», "Browse interesting scientific events," etc.

It is obvious that these methods mentioned above cannot be called a full list of UX research methods, but I chose these ones based on the task specifics and the timetable of the educational process. After all the above research, we move on to creating personas.

7. Personas

A persona is a generalized but realistic description of a typical or target user of a product, that is just an archetype, not a real living person, but the characters should be described as if they were real people. The character does not have to document every aspect of the imaginary life.

User personas or characters are one of the user-centred product or service design tools (UXD, custom design) based on an idea creating products "around" people and their goals, rather than teaching people the way of using the products and it does not provide «universal design». The key challenge in this case is to understand what the user needs through their be-

haviour, attitudes, needs and goals, showing empathy and design-thinking.

Characters must be based on user research in order to be completely accurate and represent the actual users of the product. The behaviour of each fictional user should be based on evidence derived from the behaviour of the real users. Students can develop a choice of four persons: applicant, student, teacher (academy employee), and external expert. They have access to all of them.

The best way to create a character is a teamwork. It is the best way not because it is difficult to be created alone, but because it will receive more support for the further usage. To initiate the persona creation process, one needs to start from defining the users' features observed in user research. Afterwards, we group these characteristics into the clusters. If multiple clusters seem too much similar, we combine them together or eliminate features presenting less importance. After the individual clusters are determined, we add details to make the character more realistic and memorable.

In order to do this, we indicate the following information about the character:

- Role (for example, «Student»)
- Name («Mary»)
- Age («17–22»)
- Photo
- Goals
- Objectives
- Motivations
- Frustrations
- Expectations
- Quotes (optionally)

The students' task objective is to create a believable and real character. The researcher should avoid adding extraneous details that do not have any importance for the design. Despite the name and a photo may be considered non-actual, we need to highlight that their function is to help memorize the character, and that is the main idea of the persona creating: it is done in order to make a character memorable for a team of its creators.

8. Customer journey map

Customer journey map (or User journey map) is a step-by-step visualization of the human interaction process, when user interacts with a product or service during some time, and that visualization includes a detailed description of what exactly people do, think and feel in each and every stage of interaction. CJM is required for:

- Analyse: to observe the general view and find out problem areas.
- Ideations: to generate the ideas without missing the point of context.
- Design: to describe the desired state.
- Communication: to synchronize the understanding of the student team with the understanding of the administration of the Academy.

Data sources for the map:
- Desk research.
- Qualitative research: interviews, observations, usability testing.
- Quantitative research: questionnaires, statistics, analytics.
- Discussions and brainstorming sessions.

CJM structure:
Choosing a person:
- Loyal customer (e.g. a student)
- Potential client (an applicant)
- Random user

Determining the stages:
- Awareness / acquisition
- Activation
- Retention
- Revenue / referral

Describing the stages:
- User actions
- User goals
- Barriers / triggers
- Motivation
- Emotions
- Quotes
- Ideas and recommendations
- Other

9. Results of the «UX researches» course

A prototype is a model of the future site. To be exact, it is the location of navigation options, application forms and other functional and information parts. In fact, a prototype is the basic foundation of a web project. A complete and effective system of user interaction with a website can be built on this foundation.

Taking into consideration the research results, the students are asked to create a paper (sketch), firstly, and then an electronic (in any available language) website prototype. CJM and prototypes can be both simple and detailed.

As a result of all researches, persona creation, CJM, sketch and electronic prototyping, by the end of the course a clear structure of an Academic website will be presented. The course is finalized by an exam: the student is required to demonstrate a portfolio of research results, sketch and electronic prototypes.

It is needless to say that users often perceive pleasing design aesthetically, as more user-friendly one; it is the aesthetic effect of usability. Thus, we move on to the next training course.

UI DESIGN

UI is the User Interface that can be determined as the visual component of the design. This syllabus follows the previous UX research. It is dedicated to visual website design. At the time of studying the course «UI Design» students are already taught the concepts of composition, colour, typography, and photography. Also, they already have experience with some programs that will help in creating modern web design by the beginning of learning the course in question.

The objectives of the course do not include the development of the logo and branding of the academy as a whole, as they already exist and are not the issue for the researcher.

In fact, we can define a website of a higher educational foundation as a corporate website, and it means that all website principles applied to corporate websites are applicable to it.

A corporate website is a high-quality and full-fledged presentation of a company on the Internet. Its main purpose is to attract new clients or partners (in our case, applicants), to develop a business by disclosing the company's advantages and presenting a detailed description of its activities, services or goods.

The main feature and difference of the corporate website from the landing page is that it can perform a number of different tasks important for the customer. In particular, a corporate site can be called both file storage and a tool for conducting a workflow by employees, and their internal communication.

In addition, a corporate website can promote and advertise the company's activities, becoming an effective advertising platform.

The purpose of creating a corporate website depends on the objectives or needs of the company itself. It can be the capture of a new niche or entry into the international market. We will clarify the goals of the Academy website redesign at the stage of user research.

1. Important points for the organization's sites

The quality of a corporate website is very important because the company's image is the most important factor that we can observe. Consequently, the development of such a site should be based on modern design trends so that it can present the company as much profitable as possible, providing maximum convenience to users.

(1)   The site structure. It should form a logically structured chain of site folders so that each person could understand where and how to find the required information. The successful design of the site depends on the structure quality. If it is not thoroughly thought out, if it contains errors and creates user's inconvenience, the guest will not adjust to it. He will leave the site. Do not forget that the correct structure is the key to quick indexing of the site by the search algorithm, which is a big promotional advantage.

(9)   Modern design website. The company's website should have a stylish memorable design, corresponding to the activities of the company and its target audience. The design of a corporate website plays a vital role. It can either attract a potential user, motivating him to take action, or alienate him, creating the wrong impression. As a rule, corporate sites are designed in the corporate style of the company. However, design development should be based on website design trends, highlight the company's merits and create the target audience's right associations with the company. It is important to choose the right colours and take into account their combination.

(10)   Site functionality. A corporate site's appropriate functionality can solve a huge list of tasks. At the same time, even at the first stage of development, it is necessary to think over what functions will be necessary for the site so that it is as convenient as possible for staff, and for customers, and for partners. A modern corporate site can act as an assistant in file storing, exchanging them, in paper (document) flow and turnover, control of delivery and consumption of products, personal interaction with each client or partner individually, etc. Therefore, taking into consideration these tasks, it is necessary to think over and develop special functions that will help in solving them.

(11)   The data volume. A corporate site involves the content of a huge amount of information data. It is more important for a corporate site than for any other site. In fact, there should be enough information so that a site visitor could find an answer to any raised question.

(12)   Mobile devices version. The presence of an adaptive layout is an unbreakable condition for a high-quality corporate website. If a company's website is not mobile-friendly, it can negatively impact its image. In addition, this will lead to the loss of some customers. It is possible to explain the basics of adaptability to the students in the course, but the main course task is the full-screen website of the Academy.

(13)   High speed of website loading. Website optimization is very important. The resource should load instantly in order not to make the client wait. It means that it is necessary to apply all technical measures to optimize the elements that affect the download speed. Even if there is a need to post high-quality and heavy photos, it is better to implement the function of uploading them in a separate tab or in a pop-up window, and upload optimized photos to the page.

(14)   Languages of the site. A high-quality company website should provide for a multilingual function if it is planned to promote itself in a country where the population speaks several languages, or if the company plans to enter the international market. It will be more convenient for the user who can view and read information in the most comfortable language. If the multilingual function does not suit for some reason, it is recommended to register the site on several domain zones. In our case, Ukrainian and English languages are required for the Academy website. In addition, the Academy has many undergraduate and graduate students from China, so we will consider Chinese language options as well.

2. Objectives of the modernization of Academy website

Presentation

The site should answer the questions:

- What does the company do? Does it perform its activity successfully?
- What brands does it unite? (In other words, under the current task we list the names of artists, etc.)
- Where is it situated?
- What are the mission, goals, values of the company?
- History of the company
- Development prospects
- How does the company differ from its competitors?

Attracting applicants

- Is the specialty of the Academy prestigious?
- What are the conditions for admission?
- Special conditions and quotas for admission
- Cost of semester

Attracting investors and sponsors

- What is the governance structure?
- Who runs the company?
- What is the level of transparency the company runs the business?
- The current financial condition of the company

Work on public image

- How does the company follow its values, what does it do to promote them?
- What contribution does he make to the development of society?
- How does it take part in solving global problems?

Attracting employees

- What conditions are created for work, development and career growth of personnel?
- What are the internal corporate values?
- How to get a job in the company? What vacancies are there?
- What are the opportunities for students?

Others

- Content creation, public relations, and relations with media
- Compliance with regulations

The perfect situation is when each of these items corresponds to an item in the navigation menu of the Academy website.

3. Algorithm of creating a corporate website

In general, the creation algorithm is the same for all sites: landing page, corporate sites, online shops. Some of the tasks will already be solved in the previous course, some tasks will be solved in this one.

Task

- What is the theme of the site?
- What information the site will provide?
- What is the USP (unique selling proposition)?
- Terms
- Other

How to interpret tasks for the Academy website is taught in the previous course.

Research

Research has already been done in the previous training course, now a researcher needs to take the results in account and use them in the designs that are going to be created in this course.

Personas and scenarios

The researcher must find, describe and understand the characters, since we are making the site neither for ourselves, nor for the client, but for those people who will visit this site and perform certain ac-

tions. Guests have some questions, desires, and they will want to find the answer on your site. Accordingly, we must understand who these guests are and make a website for them. Furthermore, with an understanding, who these people are and what they want, we write a scenario of human behaviour on the site. A scenario is a person's path through a site to solve their problem. Here we already understand what options to create and what functions to implement.

Ideas and sketches

Next, we visualize it all — making drafts, sketches, and so on. Our task is to visualize the scenario — so that each point in the scenario has an answer in the form of a picture. It is important not to spend a lot of time on this, because in the search for ideas for the project, we can reject, redo something, etc.

Prototyping

Making an interactive prototype. We download respondent pictures and make them clickable. You can already click on the pictures, surf from one page to another and evaluate how it interactively works in dynamics. A site is primarily an interaction, not a single static page. And we show this interaction to the customer. And secondly, with such dynamic prototypes, we, first of all, check ourselves — whether everything suits us, comfortable or not. It also impresses customer.

Design conception

After the previous points have been worked out only, the design must be discussed. The visual design brings the real joy to creators and users: pictures, shadows, colours and text.UI-kit (user interface kit) is a ready-made set of user interface elements. All kinds of fields and whole forms, buttons, arrows, players and sliders, social media icons, progress bars, and so on. They are also called a framework for a designer, UX-kits (from user experience). They are needed to quickly make a project in a consistent style.

The result of a design is a design system. Standards determine that we have developed during the design process. There are specific colors, font sizes, padding sizes, etc. This is done so that our site looks the same on all pages.

Design conception is a design solution shown on several key elements that define the style, logic and format of content presentation. Design concept for the site are main + 1–2 internal pages. We can offer several design solutions to choose from, if the work on each design is not time consuming and the design has got key importance.

Task of the design conception: on a small number of elements to give an idea of the design of the final product. The conception is created after the approval of the prototype. The prototype demonstrates the structure of the pages, and the concept shows how the site will look as a result of the designer's work.

After spending a couple of hours looking for examples, the designer already imagines how the site should look. If there is already an approved prototype, then it is best to apply the developments to it in order to show the customer what it will be like. The design conception of the site should demonstrate, how the site will look after the end of the work. All details can be worked out when the concept is approved.

Stages of work on the design conception:
(1) Large block prototyping
(2) Detailed prototyping
(3) Designing
(4) Showing states
(5) Animation
(6) Presentation

This is professionalism itself: at every stage we do not think about which button to draw, what size of pictures to use, we do not think about the colour palette. We use the design system, the standard that we have defined for ourselves.

As part of the UI Design course, students will receive the following assignments:
- Design of a simple form (e.g. anonymous complaint of intolerance, sexual harassment, corruption)
- Mood board
- Style guide
- Design of the main page of the site
- Inner page design
- Creation of a consistent design system

PHOTO IN WEB DESIGN

This is a special course for students of the educational and professional program «Photo and visual practices».

Images are an important part of the design process and a huge part of the designer's world. From searching and editing to manipulating and exporting, we are constantly working with images. Web design and photography are closely related. Professionals know that with the help of a suitable image, you can promote a brand, make a website more attractive and deliver the message to an audience.

Students of the course (educational and professional program) «Photo and visual practices» do not need to look for high-quality photographs in photo stocks. The tasks of the course «Photo in Web design» are:

(1)   Creation of high quality photos of the Academy, educational process, teachers et al.

(15)   Use these photos in their design: full-width background, photo blogging, filters for creation, interactive pictures, image galleries.

PROSPECTS FOR FURTHER RESEARCHES

I am planning to develop a course «Animation in Web design», which is devoted not to animation itself, but to its principles and appropriateness of application in design.

Responsive design and design of mobile applications should also become a subject of separate study. So far, we have considered only the desktop version of the Academy web site.

Also, in this study, I did not consider the issues of website content and copywriting — students receive this knowledge in other courses at the Academy.

CONCLUSIONS

Thus, the complexity of the cultural studies approach to the study of web design predetermines the application of various approaches and methods: systemic, historical, art analysis, gender, semantic-semiotic, phenomenological, axiological, hermeneutic, informational, and game approaches.

In the course «UX researches» we will study and apply the following research methods to our task: desk research, interviews, online surveys, card sorting, field research, usability testing, persona, customer journey map, prototype.

In the academic discipline «UI design» we will consider important points for the organization›s sites; objectives of the modernization of the Academy website; algorithm of creating a corporate website.

«Photo in Web design» course is aimed at improving the visual component of the site.

Successful completion of these three disciplines will allow students to submit a project to redesign the KSADA website by the end of the academic year..

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Надія Бедріна

Використання досвіду порівняльних досліджень у проекті редизайну веб-сайту: редизайн сайту ХДАДМ як навчальне завдання через призму культурологічного мислення

АНОТАЦІЯ

У цьому дослідженні використовується досвід порівняння веб-сайтів Китаю та США, Індії та США, скандинавських країн та Малайзії, Південної Кореї та Великої Британії та дослідження, що стосуються крос-культурних досліджень у веб-дизайні. У статті досліджується процес редизайну веб-сайту вищого навчального закладу крізь призму культурологічного мислення.

Редизайн виконують студенти курсів «UX дослідження», «UI дизайн» та «Фото у веб-дизайні» після вивчення курсу «Культурологія». Стаття містить огляд методики та формату навчальних дисциплін.

Висвітлено етапи UX-досліджень та створення візуального дизайну сайту. Детально обговорюються наступні дослідження взаємодії з користувачем: кабінетні дослідження, інтерв'ю, онлайн-опитування, сортування карток, польові дослідження, тестування зручності використання, персони, карта шляху клієнта.

Розділ «UI дизайн» містить важливі моменти для сайтів організації, цілі модернізації сайту Академії (презентація, залучення абітурієнтів, співробітників, інвесторів та спонсорів, робота над публічним іміджем та інше), алгоритм створення корпоративного сайту (завдання, дослідження, персонажі та сценарії, ідеї та ескізи, прототипування, концепція дизайну). Етапи роботи над концепцією дизайну: прототипування великого блоку, детальне прототипування, проектування, показ станів, анімація, презентація. За такою логікою студенти отримують завдання: дизайн простої форми, мудборду, стилю, дизайн головної сторінки сайту, дизайн внутрішньої сторінки, створення послідовної системи дизайну.

Запропонований порядок навчальних курсів і контент ґрунтується на особистому досвіді автора вивчення веб-дизайну в Україні.

Ключові слова: веб дизайн, культурологія, аудіовізуальне мистецтво, UX дослідження, UI дизайн, Академія.