

DOI: <https://doi.org/10.51209/platform.2.10.2024.263-286>  
УДК 791.63.(477):791.037.7(450.)

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### **THE CULTURE OF THE AUTHOR'S IMAGE IN MODERN CINEMA TEXTS**

**Abstract.** The article substantiates the culture of the author's image in the screen arts, defines cultural approaches to the study of the figure of the director-author in modern author's and mainstream film texts. The researcher uses analytical and systematic methods in their unity, which makes it possible to study the cultural aspect of the problem. Historical and complex approaches to the study of the author's cinematography and the image of the author in the screen arts are applied. In the development of the topic, a cultural approach was used to interpret the peculiarities of the presentation of the culture of the author's image on the screen plane. The research used an interdisciplinary approach, the basis of which was general scientific theoretical methods: induction, deduction, complex cultural analysis, synthesis.

The scientific novelty of the research is the study of the culture of the author's image (represented in the worldview directorial models of European countries and the USA) as a social value, which is aimed at the general public, as well as at the individual personal perception of the recipient. The culture of the author's image can be traced through the interrelationship

of screen arts and literature, as well as visual arts. The culture of the author's image is considered, in particular, on the example of the work of such Hollywood directors as V. Allen, T. Burton, F.F. Coppola, A. Hitchcock, M. Scorsese, M. Forman, D. Lynch, S. Spielberg, K. Tarantino, who made a significant creative contribution to the film culture of the USA, producing author's film texts. The article highlights and correlates the common and distinctive features of the director-author as a real person with the features of the created image of the screen author. The article substantiates the collective nature of authorship in screen arts. It is proven that modern filmmaking involves new cultural approaches to identifying the author's image on the screen and is revealed at the script level. It is emphasized that in the analysis of the author's image in the screen arts, it is necessary to take into account the creation of an artistic image in the individual creativity of the members of the film crew (cameraman, artist, composer, sound engineer). The researcher analyzes the essence of cultural representation of the author's image through the cameo. The researcher observes that the author-director tries to communicate with the viewer, strives to update the screen language and in this way represents his own unique individuality. It turns out that the image of the author in screen art is expressed through: presentation to the viewer of his own production palette; a score of visual arts typical for the director; the author's idea, which originates in the worldview of the artist.

**Key words:** screen arts, film culture of the USA, director-author, author's cinematography, Hollywood film text, blockbuster, national culture, multicultural narratives, cultural research, television.

**Introduction.** It is known that cinema as a synthetic form of art “adapts, interprets and represents in a figurative and symbolic form the general foundations of culture, which determine the way a person understands and experiences the

world” [19, 100-101]. Cinematography is closely related to literature and has inherited from theater, music, and visual arts the subjectivity of the author's view of the picture of the world and a wide palette of expressive means of reproducing the image of the world.

Reflections on the work of the author-director L. Osyka (one of the bright representatives of the Ukrainian model of auteur cinema) are interesting. In particular, in the film text “Stone Cross” there is quite a tangible allusion, as M. Shevchuk believes, to the works of Pieter Bruegel the Elder, namely to his canvas “The Parable of the Blind”. The author's idea of this film text probably goes back to the Gospel parable about the Pharisees. In the article “History and culture of different times in the film «Stone Cross»” the researcher points out that the scene of the protagonist's farewell to the village community “almost verbatim reproduces the composition of P. Bruegel's painting and is instantly recognizable.” The culturologist is convinced that everything, both in the film text and in the picture, is full of pacification and peace. However, the author concludes that this is “a deliberate sharp contrast offered by the painter and director both to the restless procession of blind travelers and to the memorial service for fellow villagers who leave their native land forever” [15, p. 43]. According to the culturologist, there are clear hints of the manner of P. Bruegel in the indicated film text in “the way of depicting a crowd of peasants, although the film camera of Valery Kvas is subjective and expresses the view of the community, which escorts the heroes of the film to distant worlds” [15, p. 43].

**Problem statement.** The author's image imposes a personal imprint on each of the traditional arts. Each type of art retains its specific properties, turns into an element of a new integral screen artistic synthesis, but somewhat loses its independence and acquires new qualities in a single screen alloy. In the context of thinking about the author's image in the screen

arts, the fact that the director as an author-narrator can highlight a certain problem in the film text and communicate with the viewer from the first person seems interesting. For example, Hollywood directors W. Allen, T. Burton, F. F. Coppola, M. Forman, A. Hitchcock, D. Lynch, M. Scorsese, S. Spielberg, K. Tarantino reveal the image of the author in their film texts. In each frame of the author's works, these directors create their own special screen language and bring the content of the film text into line with both themselves and the film culture of the United States in general.

Sometimes the director can tell the story in voiceover text “from the author”. Even involving an actor in reading the author's text (as, for example, in the blockbuster “Apocalypse Today” by F.F. Coppola) is a presentation of the author's assessment of events and helps the viewer to discover the true meaning of what is happening on the screen and to predict the audience's reaction. The power of the author's individuality in the film text can be expressed through the representation to the viewer of his own production palette, as well as with the help of a screen score characteristic of the producer. The individuality of the artist manifests itself with particular force in the author's idea, which has its origins in the foundations of the artist's worldview.

**Analysis of recent research and publications.** The author's image has been widely studied and analyzed in literary, art, and cultural studies. In the fundamental study “What is cinema?” A. Bazin pointed out the need for a creative union of cinema with related arts and literature for a more complete identification and development of the film's internal potential [1]. Of particular interest in the context of our problem is the fact that both literature and screen arts (as well as art in general) can turn to any life phenomenon and make it the subject of their research. At the same time, the film text is able to record any outwardly revealed signs, signs of life, as well as in an

indirect way to reproduce not only a living object in all manifestations of its activity, but also the intellectual-sensual sphere (flow of thoughts, change of emotions), – writes V. Horpenko in the article “Subject and material of directing audiovisual arts” [7, p. 96]. In addition, the connection between literature and screen arts lies, according to V. Kondrashov, “in the plane of creation of the author's image by both types of art” [9, p.19]. In the article “Cinema as a specific system of artistic means in a literary text” the scientist points out that the similarity between verbal and “screen images lies in the method of influencing the reader. This happens through the creation of visual, visual images capable of generating artistic meanings” [9, p.19].

In the screen arts, the problem of the author, his image in the theoretical justification appears only in the mid-1950s. S. Trimbach writes that at this time comes “the romantic legend of the author, the personalistic understanding of artistic creativity as the author's personal self-expression” [17, p.150]. G. Cherkov believes that in the middle of the 20th century, a powerful stream of such cinema rapidly poured into the screen culture, whose representatives developed a subjectivist line in their work. Directors-authors, as subjects of creativity, showed “active fascination with the “eye” of the camera, which can be active, can personify the hero's point of view (be subjective), can express several points of view or be neutral contemplative, etc.” [4, p.47]. According to O. Filatova, the actualization of interest in the category of the author and his multicultural narratives in the middle of the 20th century “is caused by intro- and extra-factors. In particular, the maximum heterogeneity of socio-cultural phenomena, the rethinking of the tragic past and the search for a new worldview coordinate system” [6, p.119]. Ingmar Bergman also analyzes the image of the author in the screen arts. The director and theoretician in the book “Laterna Magica” emphasizes the fact that when the narrator presents the

author's attitude to screen events and characters, he expresses the image of the author with the help of the image of the host behind the scenes. The author-director entrusts this important and responsible mission (reading the author's text) to the actor, whose voice data and manner of performance not only impress the artist, but also become effective and, at the same time, subtle tools in establishing a dialogue with the audience [2]. Oleksiy Sakhaltuev in the article "Cameo, or the miniaturization of the image" addresses the issue of the appearance of the author himself in the frame. The researcher points out that the director-author uses the plastic advantages of screen culture and has the opportunity to visualize his own image with the help of a cameo. The author-director uses a cameo as an auxiliary element, which carries a large semantic load and can be a conceptual element of the author's idea [13, p.107].

There are many examples of the appearance of a cinematographic author in the frame in the history of cinematography. However, A. Hitchcock, one of the brightest representatives of the US film culture, laid the undeniable and original beginning of such a tradition. A. Sakhaltuyev is convinced that in the creation of unique Hollywood film texts, it was A. Hitchcock who became "the first director in the world who made a real show out of his habit of necessarily appearing in each of his films" [13, p.112]. For the first time, the prominent cinematographic author appeared in his own cinetext-thriller "Resident" back in 1926, and later "tried in this field, it seems, everything - from banal phenomena in the crowd to completely exotic details such as a silhouette on a door or a photo in a newspaper" [13, p.112]. A. Sakhaltuev proves that nowadays the cameo of the director-author in the film is a common fact, because after A. Hitchcock, cinematographers cannot deny themselves the pleasure of appearing in their own film. This essentially becomes a cinematic analogue of the artist's signature seal [13, p.112]. Such is the appearance of O. Dovzhenko in the

role of a stoker in the film text “The Diplomat's Bag”; L. Buñuel in the tiny role of a man with a blade in the film script “Andalusian Dog”, Zh.-L. Godard in many of his film texts. It seems to us that the most vivid is the role of the director played by the artist, whose name is on the so-called “black lists” in the film text “The Name of Carmen”.

**The purpose of the article** there is a substantiation of the specific culture of the author's image in cinematography, an outline of cultural approaches to the study of the multifaceted figure of the director-author in the screen space.

**Presentation of the main research material.** The author-director as the head of the complex production of the film text resorts to the services of co-authors (cinematographer, artist, composer, sound engineer and their numerous assistants). In auteur and even mainstream cinematography, he presents on the screen, in fact, collective authorship, but in his national identity. The director-author as a subject of creativity not only unites representatives of various film professions in the work on the film text, but also “locks in” the energy and creative possibilities of numerous screen specialists. He is responsible for the quality of the final product – the film text, its success or failure for the viewer. In the process of filmmaking, the originality of the director-author seems to attract talented associates, although (surprisingly) it does not always guarantee a creative victory. It is indicative that the director-author as a unique creative personality does not always seek to identify his own person with the main or secondary images of the heroes. Sometimes authors-creators deliberately appear in the frame in a small episodic role – the so-called cameo, which in translation from the English language should be interpreted as miniature or episodic.

Pursuing the goal of being recognized by the audience, and not just giving fame to the actors, the authors-directors deliberately present their own self in the frame. However, it should be noted that “in this way, the author switches to a

conversation with “himself”, in the process of which role-playing situations of “remembering” human efforts to realize themselves, to find that specific meaning in history, in culture, in life, thanks to which it is possible to take place or not to happen in history, in culture” [3, p. 166], believes Yu. Bogutskyi, one of the founders of the Kharkiv school of cultural studies.

We can say that a film (film text) is a kind of model that goes through the imaginary stage of conception and finds its verbal embodiment in a film script. Further, this cultural and artistic model appears as a materially realized specific cinematographic system. It is important that this system reflects or reproduces the object of cultural research and is able to replace it so that the study of the model gives new information about the cultural object under study. I. Zubavina points out that “the subject of modeling is a unique creative personality – an artist who expresses his attitude to the world in an artistic form” [22, p. 135]. The director-author takes into account the fact of the existence of numerous models of a certain object that is being modeled, singles out the features of the object that are interesting to him, sets his goal of modeling and creates his own cinematic model with the help of a specific screen language.

The screen model simultaneously reflects subjective and general, as well as imaginatively highlighted aspects of the phenomenon in all its various and complex properties. The problem of the peculiarities of modeling reality in cinematography, as well as in literature, is closely related to the figure of the author, which, in fact, is a universal category, “since there is not a single element in the work that does not pass through the prism of the author's consciousness” [9, p.168].

It should be noted that in the numerous works of domestic and foreign researchers of auteur cinema in the interpretation of the categories “author” and “author's cinematography”, the problem of the image of the film author

and related questions about the author's position, a significant range of scientific considerations is revealed. V. Skurativskiy calls auteur cinema such an obvious and at the same time semantically blurred category of world cinematographic development. In the monograph “Screen arts in the socio-cultural processes of the 20th century: genesis, structure, function”, the researcher considers the author's cinematography to be a model that is “marked by negative rather than objective aesthetic characteristics” [16, p.147].

Usually, the director as the author-narrator highlights a certain problem and communicates with the viewer from the first person. Such an author-narrator is, for example, Federico Fellini. In the production of the author's multicultural narratives, the director frame by frame creates his own special cinematographic language, aligns the content of the film text with the author's self . Sometimes the author-narrator presents a multi-faceted plastic equivalent of his own spiritual searches (as in the cinematography of Ingmar Bergman), which become wandering comedians, clowns, illusionists, acquiring the status of the alter ego of the artist himself and frankly opposing himself to the world that is hostile to them [11]. In addition, the author-director can tell the story in voiceover text “from the author”. It presents the author's assessment of events and helps the viewer discover the true meaning of what is happening on the screen. As the author-narrator of his films (“Love is Colder than Death”, “Whitey”, “A Trip to Niklashausen”, “The Salesman of the Four Seasons”, “Fear Eats the Soul”, “Effie Brist Fontane”, “Fist of Freedom”, “The Marriage of Maria Braun”) is performed by Rainer Verneo Fassbinder. Martin Scorsese in the documentary project “The History of American Cinema by Martin Scorsese” analyzes directorial tools, examines and explains the transformation of westerns, blockbusters, musicals, adventure films in the film culture of the United States. Martin Scorsese's voice is the dispatcher in “Raising the Dead,” while Quentin

Tarantino's voice will be heard from the answering machine in "Jackie Brown." It is interesting that in the film text "The Ugly Eight" K. Tarantino does not identify himself in the credits and does not assign himself the role of a character, but convincingly reproduces the image of the author-narrator. In the film "Prayer for Hetman Mazepa", Yuriy Illenko experiments with the screen form and manages to reach the heights of self-expression. The director succeeds in this thanks to his author's commentary, which sounds off-screen. In this way, the director simultaneously interprets the historical context of the events of the film and presents the "process of national self-discovery" [21, p.103] and comments on the very history of the creation of the film text from the point of view of the production process.

It is important to return to the issue of the appearance of the author himself in the frame. The author-director uses the plastic advantages of the culture of screen arts and visualizes his own image with the help of cameos. The author-narrator uses the cameo as an auxiliary element that can carry a significant semantic load, be a conceptual element of the author's idea [13, p.107]. There are many examples of the appearance of a cinematographic author in the frame in the history of cinematography. It is interesting that Alfred Hitchcock – the founder of the cameo culture represented on the screen in his thirty-seven years! as many as thirty-nine movie texts! cameo He appeared in some film texts even in several different author's images.

A. Hitchcock reflected on his own appearance in the frame and indicated that at first it was due to certain technical reasons (for example, the need to fill the frame), then "it turned into a kind of superstition, in the end into a gag" [8], and later it became his signature style. The author-director said that with each new work, such gags began to cause a lot of trouble, and therefore he had to appear "on the screen in the first 5 minutes

to let people watch the film in peace” and not try to find him in the crowd of extras. The director pursued another goal. He worked in front of the camera and wanted to know “how the other half of the cinematographic team lives, how it works” in his creative group [8]. In the article “The English Heritage of Alfred Hitchcock”, A. Sakhaltuyev writes that even in the not very high-quality film “The Rich and Strange”, the director did not hesitate to give an objective assessment of his own production. It is in this film text that he “appears in his biggest cameo and ends the film with the words: 'No, I don't think this will make a movie.' The director turns out to be absolutely right” [12, p.126].

The cameo of the American director Tim Burton is interesting. He admitted that he does not enjoy seeing himself on the screen, but is forced to appear in “Batman”, “Miss Peregrine's Home for Peculiar Children” as a strange man in the attraction. The director-author explained his cameo by certain production circumstances [12, p.127]. Another American director-author FF Coppola presents his cameo in the blockbuster *Apocalypse Today*. He appears in the role of a representative of television, fiercely gesturing to the main character (so that he does not look at the camera). Viewers can see his cameo in the famous episode of Ben Willard's landing with American troops on the coast. Martin Scorsese, begins to include his cameo in the film text as an interviewer in *Who's Knocking at My Door*. With this, he begins the tradition of including cameos in his film works: this is the role of a killer in “*Mean Streets*”, posing openly in the opening credits next to the performer of the role of Charlie – Harvey Keitel; a nervous passenger in “*Taxi Driver*” (where the director shows extraordinary acting skills). The reflection of the author-director in the mirror of the dressing room can also be seen in the film “*Raging Bull*”. In “*King of Comedy*” M. Scorsese will appear as the director of a television show. In addition, in the *Palme d'Or*

award-winning film “After Work”, the director will allow himself a tiny mute role of a person with a spotlight in a crowded nightclub “Berlin”, and in the Oscar-winning “Epic of Innocence” he will play the image of a photographer. Later, in the full of tragic drama “Gangs of New York”, the master will entertain the audience with the image of the owner of a luxurious estate, and in “The Keeper of Time” he will appear again as a photographer. Martin Scorsese repeatedly acts as an interviewer or presenter in documentaries (“Street Scenes”, “The Italian American”, “American Boy”, “My Trip to Italy”), he also expertly performs episodic roles in the films “Taxi Driver”, “Mad Bull”, “King of Comedy”, “New York Stories” (novella “Life Lessons”), “Alice Doesn't Live Here Anymore”, “After Work”, “Gangs of New York”, “Time Keeper”, “Wall-street” or “inconspicuously” includes, like A. Hitchcock, his own photos in the frame.

The record holder of the phenomenon in his own films is the author-director of the genre of the so-called “intellectual comedy” (in its numerous modifications) Woody Allen - an invariable scriptwriter of Hollywood film texts and at the same time a unique author-performer. The viewer will see him in the main roles of the villainous clumsy Virgil Starkwell, the timid and smiling controller Fielding Mellish, the critic-loser Alan Felix, the royal jester and at the same time the newly-made husband Fabrizio, the peculiar man-lesser Miles Monroe, the prisoner Boris Grushenka, the stand-up comedian Alvy Singer, the elderly intellectual Isaac Davis, the famous comedy director Sandy Bates, the eccentric inventor Andrew, capable of reincarnations Zelig, the unlucky manager Danny Rose, the melancholy TV producer Mickey, the documentary director Cliff Stern, Professor Gabriel Roth, the ordinary Kleinman, the unwitting investigator Larry Lipton, the sports reporter Lenny Weinrib, failed lover Joe Burling, famous writer Harry Block, petty thief Ray Winkler, insurance detective Briggs, famous

former film director Val Waxman, aging opera director Geri, elderly writer Sidney Munzinger, who writes commercials on television. We will see the master as an actor respectively in the film texts “Grab the money and run”, “Bananas”, “Play it again, Sam”, “Everything you always wanted to know about sex but were afraid to ask”, “The one who sleeps”, “Love and Death,” “Annie Hall,” “Manhattan,” “Stardust Memories,” “A Midsummer Night's Sex Comedy,” “Zelig,” “Broadway Danny Rose,” “Hannah and Her Sisters,” “Crimes and Guilt“, “Husbands and Wives”, “Shadows and Mists”, “Manhattan Murder Mystery”, “The Great Aphrodite”, “Everybody Says I Love You”, “Harry Sorting”, “Petty Thieves”, “Curse of the Jade Scorpion”, “Hollywood Finale”, “Roman Adventures”, “Crisis in Six Scenes”.

Using cameos as a unique opportunity to visualize the author's image, representatives of auteur cinematography sometimes invite colleagues from the workshop or representatives of the older generation to their film texts, thereby showing them special respect. So, for the role of the director in the film “Contempt” Zh.-L. Godard invited the German director F. Lang, and Woody Allen to the film “King Lear”. Akiro Kurosawa in the film text “Dreams of Akira Kurosawa” will invite not an actor, but the charismatic director-author Martin Scorsese for the role of Van Gogh.

The cameos of the directors-authors in the film texts of representatives of genre cinema are also interesting. So Martin Scorsese will be seen in Robert Redford's film “The Quiz”, he will appear as himself in the film “Muse” by Albert Brooks; Quentin Tarantino will be noticed and surprised in “Girl No. 6”; Spike Lee will be interestingly noted as a witty narrator of anecdotes in Robert Rodriguez's film Desperate, while Werner Herzog will attract attention in Vincent Ward's Where Dreams Lead, and Tim Burton will unexpectedly impress with his acting in Cameron Crowe's The Lonely. Michael Almereyde will also

offer visualization in the frame to a prominent representative of American independent cinema, David Lynch, in “Hope”. It is noteworthy that, even when the author-director himself appears in the frame in a cameo, at the same time in the structure of the film text there may be a character who has the characteristics and thoughts of the author himself, for example, a television reporter who appears as a kind of alter ego of F. Fellini in the film “And the ship sails...”.

It should be noted that both in literature and in cinema, the problem of the author's image is directly related to the recipient's awareness and evaluation of the film text as a result of creative screen activity, as well as the discovery of the artistic, aesthetic and philosophical essence of the cinematographic work, the determination of its essential status. Turning to the cultural studies of H. Chmil, we find confirmation that the problem of the image of the author should be approached not only from the standpoint of linguistics or literary studies, but also from the broad standpoint of the general theory of arts, cultural studies, philosophy, and aesthetics. According to the culturologist, “screen-encoded telematic man begins to think and live with screen images, learns the language of the screen, opens up a new field of objective imagination” [5, p.11].

Therefore, such a “telematic Man” actively expands his subjective imagination, enriches and fills his life experience acquired with the help of screen forms. The author-director creates a dynamic narrative film text on the screen (as in literature) in accordance with his own worldview. The author's film text is realized by means of images (visible iconic signs) and constitutes the essence of film art, presenting subjective film reality to the viewer.

In the article “The nature of the audiovisual text and its parameters”, Patrick Zabalbeascoa indicates that such should be considered “a message (television program, video clip, film, etc.) presented in any form and genre and intended for

simultaneous visual and auditory perception” [20, p.21]. So, if we consider the film as a cinematographic or audiovisual text, then the director-author embodies himself, his author's self in every element of its structure in accordance with his own worldview. At the same time, unlike a literary author, it expresses the type of human author, his moral orientations and spiritual values, artistic and aesthetic preferences and tastes. The filmmaker sometimes finds himself in a situation where he has to show not only his own national identity on the screen, but above all that which is inherent in the images of the heroes of the work and is not identical to the author's.

In the practice of world cinema and auteur cinema, in particular, there are many examples when a director has a unique opportunity to create film texts based on foreign national and mental material, in another country, society, and speech environment. At the same time, the author-director should take into account that the national image of the world is formed from the integrity of national life, and the language reflects the way of perceiving the world inherent in a certain nation [19, p.297]. Let's remind that author's cinematography is characterized by a certain extra-nationality as a kind of ability to overcome any borders on intellectual grounds, and also the ability of the film text to be interesting to viewers of different countries not as an ethnographic fact, but as a fact of one's own national culture. Therefore, such author-directors as Charles Spencer Chaplin, René Clair, Friedrich Murnau, Francois Truffaut, Fritz Lang, Alfred Hitchcock and others created films outside their homeland with variable success. However, in our opinion, the role of the director-author in the development of both national and world cinematographic culture remains important, but not sufficiently researched. This role should be considered through the prism of unexpected and at the same time tireless author's searches (or rethinkings) and discoveries in the field of new, not yet mastered (or poorly mastered) pictorial and expressive

means of cinematography. It is they that become a fertile ground for the director to expand the already existing limits and possibilities of the cinematographic language. In addition, the defined role of the author is determined by the originality and originality of the creative manner, the style of self-expression, marked by a powerful subjectivization of creativity, in which the “concept of the life world of the work of art” shines through with particular force [20, p.127].

At the same time, we note that in the best examples of auteur cinematography, such searches help the artist to penetrate deeply into a new or little-studied national culture, to be not only original, but sometimes to surpass the works of artists who work on well-known, repeatedly researched material. Thus, for example, S. Parajanov's film text “Shadows of Forgotten Ancestors” appeared, filled with individual author's language. The film text was created by the director (whose worldview has grown powerfully on the basis of national traditions) with a deep awareness of the fact that the world picture of a certain nation is formed with the help of the cultural heritage of ancestors [19, p.296]. For the director-author, the reflected world became a rather successful attempt to recreate the state of mind and soul of a person who managed to touch the nourishing spiritual source of the Carpathian nature and the life of Hutsuls with immortal traditions [10, p.105]. Presumably, this happened because the artist as a “universal genius” was, in Ivan Dzyuba's opinion, extremely sensitive to the national worlds that were close to him, and also “he felt the national oppression quite keenly” [15, p. 206–207]. In this way, the film text with its rare authenticity of folklore and ethnographic material is specified [11, p. 106] is undoubtedly a unique example of the realization of the original author's idiostyle as a set of visual and expressive means combined into an artistically motivated system determined by the individuality of the artist [18, p.191].

**Conclusions.** The article analyzed the mutual influence of the literary and film author in the construction of the story; forms of expression; hypostases The image of the author in cinema is traced through the analysis of the interaction and mutual influence of cinema and literature. The author clarified the synthetic nature of film art, the dramaturgy of which is connected with literature and lies in the plane of creating an artistic image by the specified types of art. the common and distinctive features of the author-director as a real personality are identified and correlated with the features of the created image of the film author. It is shown that, communicating with the viewer, the filmmaker strives to update the language, representing his own individuality. It was found that the image of the author in the cinema is expressed through: presentation to the viewer of his own production palette; a score of visual arts typical for the director; the author's idea, which originates in the worldview of the artist. It is proven that the reproduction of the image of the film author depends on the features of the director's worldview, his psycho-emotional originality and is presented in the following forms: audiovisual (cameo, images of heroes, conditional presence of the author in the frame as a latent character); verbal (the language of the characters; a story from one of the heroes, in which the author's position is expressed; an independent story in the voiceover text “from the author” as the author-narrator.

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## **КУЛЬТУРА АВТОРСЬКОГО ОБРАЗУ В СУЧАСНИХ КІНОТЕКСТАХ**

**Анотація.** У статті обґрунтовується культура авторського образу в екранних мистецтвах, визначаються культурологічні підходи до вивчення постаті режисера-автора в сучасному авторському та мейнстрімовому кінотексті. Дослідником застосовується аналітичний і

системний методи у своїй єдності, що дає можливість вивчити культурологічний аспект проблеми. Застосовано історичний та комплексний підходи щодо вивчення авторського кінематографу й образу автора в екранних мистецтвах. У розробці теми було задіяно культурологічний підхід для тлумачення особливостей презентації культури авторського образу в екранній площині. В дослідженні було використано міждисциплінарний підхід, підґрунтя якого склали загальнонаукові теоретичні методи: індукція, дедукція, комплексний культурологічний аналіз, синтез. Наукову новизну дослідження складає дослідження культури авторського образу (репрезентованого в світоглядних режисерських моделях європейських країн та США) як суспільної цінності, яка спрямована до широкого загалу публіки, а також до індивідуального особистісного сприйняття реценієнта. Культура авторського образу простежується через взаємозв'язок екранних мистецтв і літератури, а також образотворчого мистецтва. Культура авторського образу розглядається, зокрема, й на прикладі творчості таких голлівудських режисерів, як В. Аллен, Т. Бертон, Ф.Ф. Коппола, Д. Лінч, М. Скорсезе, С. Спілберг, К. Тарантіно, М. Форман, А. Хічкок, які зробили значний творчий внесок в кіно культуру США, продукуючи авторські кіно тексти. В статті виокремлено та співвіднесено спільні й відмінні риси режисера-автора як реальної особистості з ознаками створеного образу екранного автора. У статті обґрунтовується колективний характер авторства в екранних мистецтвах. Доводиться, що сучасна фільмотворчість передбачає нові культурологічні підходи виявлення авторського образу на екрані і виявляється на сценарному рівні. Наголошується, що в аналізі авторського образу в екранних мистецтвах необхідно враховувати творення художнього образу в

індивідуальній творчості учасників знімальної групи (оператор, художник, композитор, звукорежисер). Дослідник аналізує сутність репрезентації культури авторського образу через камею. Дослідник простежує, що автор-режисер намагається спілкуватися з глядачем, прагне оновлення екранної мови і у такий спосіб репрезентує власну унікальну індивідуальність. З'ясовується, що образ автора в екранних мистецтвах виражається через: презентацію глядачеві власної постановочної палітри; характерну для режисера партитуру зображальної пластики; авторський задум, що бере витoki в світовідчутті митця.

**Ключові слова:** екранні мистецтва, кінокультура США, режисер-автор, авторський кінематограф, Голлівудський кінотекст, блокбастер, національна культура, мультикультурні наративи, культурологічне дослідження, телебачення.

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