



TOPICAL ISSUES IN CONTEMPORARY UKRANIAN CINEMA SPACE: CHALLENGES OF TIME AND PROSPECTS

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ABSTRACT

Background: The authors consider new ideas in solving current problems in the contemporary Ukrainian cinema space. Emphasis is placed on postmodernism in cinema; works, scientific research, thesis research, scripts, and films in which postmodern techniques are used are analyzed. **Objective:** The authors consider the main sources of the emergence of postmodernism, the principles of functioning of postmodern cinema, and the main features of postmodern cinema. **Results:** As a result of the research, the authors found that the characteristic features of postmodern discourse are: intertextuality, citationality, change of traditional forms, moral and ethical marginality; contempt for any canons, total uncertainty, and interpretation of the world as an amorphous, multivariate self-developing reality. **Conclusion:** For the development of Ukrainian culture, it is necessary to introduce postmodern interpretations into contemporary cinema in order to follow the transformation of creative processes from primary sources to contemporary creative forms in cinema, which testifies to the contemporary approach to the development of Ukrainian cinema.

Keywords: Ukraine. Postmodernism. Culture.



TÓPICOS NO ESPAÇO DE CINEMA UCRÂNIO CONTEMPORÂNEO: DESAFIOS DE TEMPO E PERSPECTIVAS

RESUMO

Antecedentes: Os autores consideram novas ideias na resolução de problemas atuais no espaço cinematográfico ucraniano contemporâneo. A ênfase é colocada no pós-modernismo no cinema; são analisadas obras, pesquisas científicas, pesquisas de teses, roteiros e filmes em que são utilizadas técnicas pós-modernas. **Objetivo:** Os autores consideram as principais fontes do surgimento do pós-modernismo, os princípios de funcionamento do cinema pós-moderno e as principais características do cinema pós-moderno. **Resultados:** Como resultado da pesquisa, os autores constataram que os traços característicos do discurso pós-moderno são: intertextualidade, citacionalidade, mudança de formas tradicionais, marginalidade moral e ética; desprezo por quaisquer cânones, total incerteza e interpretação do mundo como uma realidade amorfa e multivariada em autodesenvolvimento. **Conclusão:** Para o desenvolvimento da cultura ucraniana, é necessário introduzir interpretações pós-modernas no cinema contemporâneo a fim de acompanhar a transformação dos processos criativos de fontes primárias para formas criativas contemporâneas no cinema, o que atesta a abordagem contemporânea ao desenvolvimento do cinema ucraniano.

Palavras-chave: Ucrânia. Pós-modernismo. Cultura.

1. INTRODUCTION

Increasingly, we see how postmodernism is embodied in all spheres of cultural life: literature, painting, music, cinema, theater. Everyone constantly looks for new forms or, conversely, forms look for their authors. Everything changes with rapid progression, acquires new unknown forms, which in a new way affect the formation of personality and reality.

The question of postmodernism in cinema is unexplored, because it penetrates into the art of cinema later than into other arts. This happened in the second half of the 1970's. In the 1980's, postmodernism flourished in cinema, after which there was a certain decline.

The task of the article is to identify new promising areas of study of postmodern films in terms of culturological plane, as the theoretical content of this area. This topic remains little studied and requires further scientific research.

Postmodernism is an individualized movement without a single inherent truth. All interpretations and truths are feasible, so it has such a transitional definition. As we know,



visual culture is associated with visual events that convey information, meaning or consumer satisfaction through visual technology. This spread of visuality has made postmodern film very unique, much more so than other films of any era.

So, there is no doubt that postmodern film is a visual form of media in the postmodern world. Postmodern film is very interesting because of the element of its duality and because it covers a large space in the film. These films are quite convenient in terms of mixing different types of films such as styles, genres and stories, as well as the way of film making when all things are put together into one film. Moreover, the idea of self-reflection in postmodern film is quite noticeable because it conveys to the viewers the fact that they are watching the film. Thus, both cinema and visual culture complement each other in postmodernism.

In postmodern cinema, the following principles apply: - from narrative to travesty; - from composition to rhizome; - from character to inter-character; - from author to hyperauthor; - from the work to the intertext; - from edition to series production; - from confrontation to symbiosis; - from analysis to interpretation.

2. ANALYSIS OF RECENT RESEARCH AND PUBLICATIONS

A significant number of scientific research of film critics, for example, "Ukrainian Cinema: Texts and Contexts" by O. Musienko, "Cinema of Independent Ukraine: Trends, Films, Figures" by I. Zubavina, "Hidden Films. Ukrainian Cinema of the 1990s" by L. Bryukhovetska, "Directors of Modernity" by A. Plakhov, "Memory of Tiresias: Intertextuality and Cinema" by M. Yampolskyi; philosophers, e. g., "Communicative Image (Cinema. Literature. Philosophy)" by O. Aronson, "Postmodernism. Dictionary of Terms" by I. Ilyin; culturologists, e. g., "General Theory of Cinema and Basics of Film Analysis" by N. Agafonova, "Postmodern Philosophy of Art: Origins and Modernity" by V. Dianova, "Postmodernism" by E. Usovskaya, is devoted to postmodernism in cinema.

Manifestations of postmodernism in the Ukrainian cinema space are traced in the scientific works of D. Kolos "Ukrainian Cinema in Anticipation of Postmodernism," Yu. Sabadash "Postmodernism: Laughter and Progress through the Prism of Parody" and "Sacred Interpretation and Postmodernism of Umberto Eco," L. Hotz "Media Wars through the Prism of Cinema Studies: between Foucault and Baudrillard," "Babylon XX" and "The Straw Bells," L. Bryukhovetska "Ivan Mykolaychuk," "The Film World of Yuri Ilyenko," L.



Hoseyko "The History of Ukrainian Cinema of 1986-1995," I Zubavina "Cinema of Independent Ukraine: Trends, Films, Figures," O. Musienko "Ukrainian Cinema: Texts and Contexts," E. Bilchenko "Human Goals between Modern and Postmodern: an Attempt at Critical Cultural Prediction of the XXI Century," A. Kolodko "Functions of Screen Culture and the Impact on the Public Consciousness of Information Products on Ukrainian Television in the Period of Independence," T. Lyutyi "Modifications of Identity in the Ukrainian Mass Culture (a Case of the Influence of the Media)," O. Pavlova "Visual Culture as a Field of Liquidity of Modernism," I. Pokulyta "Visual Metaphors of Culture in the Visual-Semantic Segment of Media Communication," K. Stanislavska "On the State and Prospects of the Development of Education in the Modern Media Space in the Context of Screen Culture," H. Chmil "Philosophical and Anthropological Interpretations of Human-Screen Relationship." (Bogutsky, Korablyova, Chmil, 2013).

Thesis research of young scientists – Vorozheykina, E. "Visual Strategies of Modern Screen Culture: Philosophical and Anthropological Aspect," Sukhyna, O. "Reflection of Human Existence in Postmodern Culture," Kovalenko, Yu. "Phenomenon of Reality in the Culture of Postmodernism: Paradoxes of Distancing," Visych, O. "Metadrama: Theory and Representation in Ukrainian Literature" - acquire important significance. These scientific works testify to the interest in the Ukrainian postmodern cinema space, as well as in the factors that shape and saturate it.

3. RESULTS

Postmodernism should be understood as a direct reflection of real, contradictory, sometimes not fitting into rational thinking processes that occur in the complex organization of modern society. Postmodernism, as a coordinate system that constructs the perception and establishment of meaningful codes, demonstratively manifests itself in cinema, where directors pave the way for the audience between quote and reminiscence, skillfully mastering the skills of the game with dosed mixing elements of foreign and their own art (Zubavina 2006, p. 95).

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In the second half of the twentieth century, the works of famous philosophers appeared, which defined the modern philosophical concept of postmodernism. Through bitter historical experience, they came to realize the futility of trying to improve the world, giving up illusions. This is exactly what we see in the change from a positive hero who tries to improve the world to a negative one who lives as he/she can without worrying about the categories of good and evil. Postmodernists considered progress an illusion; they perceived history, aesthetics, and art as exhausted. This is what we see in the rejection of the established artistic concept; however, the rejection is not complete – rather, only its social interpretation is rejected. Instead of looking for the new, the new is found in



rethinking the old, rethinking with complete rejection of the old meanings. It strongly connects cinema and postmodernism. Although there is no variability here yet, the dynamics of the connection between postmodernism and cinema leads closer and closer to the emergence of the latter.

The main sources of the emergence of postmodernism, according to M. Pavlyshyn, were: 1) the failure of the project of modernism with its rationalist self-confidence, its ambition of a savior of mankind, its claim to universality; 2) the location of the subject after history: "history," "great stories" are over; a person must settle in the modern; 3) skepticism about any systems and ideologies; 4) irony, play, citation; 5) mixing genres, levels of speech, high and popular culture; 6) deconstruction, i.e., debunking ideologies and hierarchies of values, unmasking ideologies to destabilize ideology in general (Pavlyshyn, 1997, p.22).

As Yu. Sabadash aptly points out in the monograph "Umberto Eco: The Humanism of Culture Creating Ideas," postmodernism proclaims the slogan of "open art," free interaction with all old and new traditions. There is a bold game with quotes, genres, styles of different eras, the rejection of the concept of "norm." Postmodernism establishes a partnership-game relationship between the reader and the author (Sabadash, 2012, p. 35).

I. Hassan interpreted postmodernism as the art of emptiness, silence, death. He outlines postmodernism as the sum of various features inherent in human society and human consciousness, such as urbanism, technologism, dehumanization, primitivism, eroticism, experimentalism, etc. (Hassan, 1987, p. 437).

As D. Kolos aptly points out, the world of reality in cinematographic postmodern works is filled from the standpoint of a kind of polyphony, which is implemented in a combination of different elements, styles, quotations, reminiscences (Kolos, 2013).

I. Hassan *identifies the following features of postmodernism:*

- Uncertainty, the cult of misunderstanding, mistakes, omissions;
- Fragmentation and principle of cut;
- "Decanonization", the struggle against traditional value centers;
- "Everything happens on the surface," the lack of psychological and symbolic depths;
- "We are left with the play of language, without the Ego": silence, rejection of mimesis and the visual principle;
- Positive irony affirming a pluralistic universe;



- Mixing genres, the high and the low, stylistic syncretism;
- Theatricality, crowd-pleasing, mandatory consideration of the audience;
- Merging consciousness with means of communication, the ability to adapt to their formation and to reflect on them (Hassan, 1982, p. 67).

Among the main features of postmodernism, one can single out the following ones:

- the cult of independent personality;
- attraction to archaism, myth, collective subconscious;
- the desire to unite, to mutually complement the truths (sometimes polarly opposite) of many people, nations, cultures, religions, philosophies;
- vision of everyday real life as a theater of absurdity, an apocalyptic carnival;
- the use of emphasized game style to emphasize the abnormality, falsehood, unnaturalness of the way of life that is dominant in reality;
- deliberately bizarre intertwining of different styles of narrative (the high classicist and the sentimental or the roughly naturalistic and the fairy-tale ones, etc.; the scientific, journalistic, business styles are often intertwined with the artistic one);
- a mixture of many traditional genres; the plots of the works are easily disguised allusions (hints) to the known plots of the literature of previous epochs; loans, echoes are observed not only at the plot-compositional level, but also at the figurative, linguistic ones;
- as a rule, in a postmodern work, there is a character of the narrator; irony and parody are present (Postmodernism in Ukrainian literature, n.d.).

Viewers, familiar with samples of the European and American cinema, is already accustomed to creative techniques generated by the influence of postmodernism on various art forms. If Ukrainian directors seek to draw the attention of the domestic audience to their works, they should speak to it in a familiar and understandable cinema language. To do this, one needs to understand the relationship between cultural and philosophical trends and their practical impact on cinema. What is the connection between postmodernism and variability can be seen by looking at variability and postmodernism in general in historical perspective. The analysis of contemporary postmodern artistic techniques in cinema requires the study of the cultural context against which one or another technique was manifested, the study of its genesis and the structure of influence on the viewer, and, most importantly, cultural and artistic preconditions of postmodern nature.

A clear manifestation of postmodernism in cinema is the principle of play, simulation,



fragmentation. Markedly postmodern are foreign films of Jane Campion ("Bright Star" (2009), "8" (2008), "To Each His Own Cinema" (2007), "The Water Diary" (2006), "An Angel at My Table" (1990), "The Piano" (1992)), Karel Reisz ("The Gambler" (1974), "Who'll Stop the Rain" (1978), "Everybody Wins" (1990)), Sergio Leone ("The Good, the Bad and the Ugly" (1966), "The Colossus of Rhodes" (1961), "Once Upon a Time in America" (1983)), Michael Winterbottom ("24 Hour Party People" (2002), "Greed" (2019), "The Face of an Angel" (2015)), Federico Fellini "La Strada" (1954), "La Dolce Vita" (1960), "Amarcord" (1973), "8½" (1963)), David Lynch ("Twin Peaks" (1990), "To Each His Own Cinema" (2007), "Darkened Room" (2002)), Quentin Tarantino ("Once Upon a Time in Hollywood" (2019), "Django Unchained" (2012), "Planet Terror" (2007)), as well as films by Paul Schrader "The Canyons" (2013), "Adam Resurrected" (2008), "First Reformed" (2013), "Catmen People" (1982)), Ridley Scott ("Kingdom of Heaven" (2005), "Alien: Covenant" (2017), "All the Money in the World" (2017), "The Martian" (2015)), Steven Soderbergh ("Contagion" (2011), "Unsane" (2018), "Kafka" (1991)), Coen brothers ("The Man Who Wasn't There" (2001), "No Country for Old Men" (2007), "A Serious Man" (2009), "Inside Llewyn Davis" (2013), "True Grit" (2010) and others (Deo, 2014).

There are also postmodernist films in Ukrainian cinema by such directors as Yuriy Illyenko, Roman Balayan, Kira Muratova, Oles Sanin, Oleksandr Shapiro, Serhiy Loznytsya, Yeva Neyman, Alan Badoev, Ivan Kravchysyn, Oleksandr Kyriyenko, Serhiy Paradzhanov, Ivan Mykolaychuk. One of the features of these directors' films is not the emphasis on the event around which the dramatic core of the film as such is built, but rather the reflection of the film's characters on cognizing the surrounding world, finding a proper place in it; it is an indirect impetus to establish inner harmony with oneself (Kolos, 2013).

Olexander Shapiro's works are quite unusual. These are such films as "Hemlock" (2002), "Guide" (2004), "Happy People" (2005), "Casting" (2008), "Dnipro" (2009), which are a kind of author's interpretation of the reality of Ukrainian streets, and it is Ukrainian streets with harsh realities that are a manifestation of postmodernism.

I. Mykolaychuk's directorial work "Babylon XX" (1979) deserves attention. In the film "Babylon XX," the director plays with the image of a rural philosopher Fabian, in whom a comic, sarcastic element dominates over an authoritative, prudent one. As for the film "Babylon XX," it is advisable to take into account the specific use of myths, in which one can trace a combination of conditional, "game" nature with a special sacred sphere of



human thought. In this film, myth does not appear through historical time, but rather breaks out of its context and, accordingly, acquires a certain self-worth, and visual images acquire self-sufficient meaning.

A rather bold manifestation of postmodern cinema is Yuriy Illyenko's film "The Straw Bells" (1987). Certain personality dissociation against the background of historical events can be traced here. The events in the film unfold in the postwar period; the protagonist cannot get rid of the past, with which he was forever branded by World War II: he is torn between fear of being exposed for aiding the Nazi invaders and the desire to forcibly eliminate the only witness who prevents him from living "peacefully." In "The Straw Bells," Yu. Illyenko plays with the consciousness of the main character, with his pseudo-real and past life, which are able to be interchanged and complemented by each other. The play actualizes archaic skills and values that have lost their original practical meaning over time (Kolos, 2013).

The release of the films "Babylon XX" and "The Straw Bells" opened the path of Ukrainian cinema to the widespread use of postmodern principles. It is from the end of the 1980s that a new period in the history of Ukrainian cinema began, which has from then onward been characterized by: the artist's self-identification as a result of overcoming the consequences of socialist realism; there is an active rethinking, in terms of the present, of modernist art trends of the early twentieth century; postmodernist currents in cinema are being adapted.

Film critic Iryna Shylova in her scientific exploration "Cinema of the 80's: New Trends" emphasizes *four types* of artistic modeling of reality in the films of the directors:

1) *reproduction of reality*, which offers indirect fixation of reality to obtain the effect of authenticity, naturalness, "similarity" by artistic "restoration" of reality itself by means of feature films - through the selection of unchangeable elements of reality, which are introduced into a holistic, "living" space-time system;

2) *reproduction of conditional reality* - not reality, but rather a certain aesthetic canon gives a prototype of a system and the key to its understanding, and each unit of the sound series claims independent figurative significance, holds a symbolic or metaphorical meaning, reveals it in collision or coherence with others. Objects and phenomena claim to be more important than their screen embodiment; the accumulation of meanings is carried out through the removal of objects, the establishment of new connections between them;

3) *combined variants*: in this case, there is a combination of the real and the



conditional, "the figurative" and "the similar" here serve as a means of cross-checking the real possibilities of both. The interaction of the form and the content often occurs in the following way: authenticity is aestheticized; consciously life-like material is introduced within conditional genre construction; figurative bases of reality, which is fixed as if chronically, are accentuated;

4) *collage variants* - a combination of systematic layers with different nature in the composition of a film by the director, their free or constructive combination, connection or collision often allow to demonstrate the current level of development of expressive means of not only cinema but also related arts, allow not only to conduct experiments with form, but also to actualize important issues (Shilova, 1987, p. 23).

We would like to pay attention to films with a spiritual theme, which reflect the original sources (biblical stories, historical moments), and then with the help of postmodern techniques move to a new level of worldview. These are famous movies: "The Da Vinci Code," "The Bead Game," "The Young Pope," "The New Pope," "The Trippler," "Angels & Demons," "Son of God," "Miracles from Heaven," "Paul, Apostle of Christ," "Dogma," "An Interview with God," "Bruce Almighty," "The Passion of the Christ," "Impossibility of Righteousness," "Noah," "Exodus: Gods and Kings," "Metropolis," "The Passion of Joan of Arc," "It's a Wonderful Life," "Leviathan," "Life," "Moses," "The Ten Commandments," "Kingdom of Heaven," "Prince of Egypt." But a detailed analysis and description of the plot lines of these films is the subject of subsequent scientific research.

Postmodern films have several characteristics. Most of them are often branched or even interconnected. A single postmodern film, on the other hand, may not have all the characteristics of postmodernism; a film that is not postmodern may have some special characteristics of postmodernism to implement its idea.

Intertextuality, self-referentiality, parody, pastiche and resorting to past forms, genres and styles are the most common characteristics of postmodern cinema. These features can be found in the form of film, history, technical vocabulary, casting or a combination thereof. Postmodernism can even be found in the form of cinematography or the director's style of a film or even some small or minimal details such as hairstyles, costumes, scenery and many other things that can be just simple elements of a film.



4. DISCUSSION

Intertextuality

Intertextuality is the recognition of previous literary works within a literary work. If a hundred years ago, intertextual connections in fiction arose as if by themselves – "just because they can" - then in 1922, a book was published that changed everything. After the publication of James Joyce's novel "Ulysses," intertext first became one of the most important literary techniques, and later in general - building material for a literary work. Thus, mankind got Jorge Luis Borges, Umberto Eco, Milorad Pavic, William Burroughs and other classics of the twentieth century. "The Mentalist" is a well-known American series that is currently broadcast on the American television network. In one of its episodes (EP 06) of Season 2, where it is shown, the protagonist, who is a consultant to the CBI (California Bureau of Investigation), tries to hunt down his old enemy "Red John," who is the main villain of the drama series. Red John uses some symbols every time he kills someone and he draws a symbol on a wall with blood. In the title of almost every episode, there is a word "red," "bloody" or words that characterize shades of red, which is a hint at "Red" John. In doing so, he always refers to the crime he committed against the protagonist, killing his wife and daughter many years ago, and directly attacks the protagonist psychologically. This is an example of intertextuality.

The concept of intertextuality was introduced into scientific circulation by Bulgarian-French scientist Yulia Kristeva in 1967. Intertextuality refers to the existence of connections between texts and the ability to explicitly or implicitly refer to each other. Of course, these properties of text were known before, but in the postmodern era, when text was proclaimed the only reality - "*Outside text there is nothing*" (Jacques Derrida) - there was a need to systematize this knowledge. And, most importantly - these properties of text have become the main means of cultural communication and the creation of culture in general (Derrida, 2000, p. 15). Jean-Luc Godard's mosaic films, including "Breathless" (1960), "Contempt" (1963), "Week-end" (1967) and dozens of his other films, can probably be considered the first examples of purely "intertextual" cinema. They consist almost entirely of allusions, quotations, homages, paraphrases and other intertextems, behind which, often, the plot that is nominal even without that, is lost. Films by Bernardo Bertolucci, Andrey Tarkovsky, and David Lynch are full of intertext. And directors like Peter Greenway or Quentin Tarantino have turned it into a creative method and their own directorial "schtick."



Metafiction

Metafiction is acquainting readers with fictional essence of the text they read. It is trying to make the reader aware of the functionality, and sometimes of the author's presence in writing; many postmodern authors use this technique. Authors sometimes use this technique to allow for glaring changes in the narrative, impossible leaps in time, or maintaining emotional distance as the narrator. Therefore, in postmodern thought, the referent is the "reality" we are talking about, not the given reality, which means that for historiographical metafiction, the referent is a discursive unit. The beginning of the study of metafiction dates back to the 1980s and is associated with the name of Burton Hatlen, an American literary critic. Researchers such as Patricia Waugh, Gerard Genette, Fredrik Jameson, Linda Hutcheon, and D. M. Segal can also be mentioned. A. Vitruk, O. Bezruchko, O. Brovko, O. Tykhomyrova, O. Yufereva, K. Stanislavska have studied the issues of meta-art in Ukraine (Bezruchko, 2015; 2018).

Irony

For many postmodern authors, the use of irony in postmodern writing has become the sign of their individual style. For example, in a horror movie, a character enters a house, and the viewers know that the killer is in the house. It creates tension and excitement among the audience, and the way it is created makes it thoughtful. Another example of the irony of a postmodern film may be that two engaged persons are to be married, but the viewers know that the man is planning to run away to another woman. This scenario is a very common practice in postmodern film. That is, in real life, some events are planned and built, and then everything changes, and the situation changes in the other direction.

Pastiche

Pastiche is an artistic technique of "double coding" due to the "dialogue" of two or more texts - the original source and its interpretation in new conditions; at least several consciousnesses - the author and the recipient, including the researcher and the performer. Combining or inserting pastiche elements of previous genres and styles of



literature to create a new narrative voice or comment on their contemporary writing, postmodern authors use pastiche. Most of the literary works of Thomas Pynchon are detective fiction, scientific fiction and military fiction, which often occur in various forms, even sometimes in the form of parody (Afonina, 2015, p. 144).

Temporal distortions

To explain these characteristics in the simplest way, we can use the line "what you see is real, but you can't see it with the naked eye," or we can even say "what I see is not always what I think." This technique is often used in literature, but it has become even more common in movies.

Technoculture and hyperreality

In his essay of the same name, Fredric Jameson called postmodernism "the cultural logic of late capitalism." By his logic, society moved beyond capitalism in the age of information, in which we are constantly flooded with advertising, video and product placement. Many postmodern authors reflect this in their work, inventing products that reflect the mirror of actual advertising or placing their characters in situations where they cannot escape technology.

Paranoia

Many postmodern authors write, suggesting that modern society cannot be explained or understood. In French film "Lucy" - the main character (a woman) suffers from serious paranoia, but it seems that this is not so at the beginning or throughout the film. It is seen as a kind of erotic thought during her acting in the film, but in the end, when she finds herself on an island, lying on the beach with another man, she tends to find that she really was in a state of paranoia all her life. This is very typical of postmodern cinema, and indeed, the film "Lucy" is a very good example of a postmodern film.



Magical realism

Magical realism is the inclusion of magical or unreal events in realistic history. On the contrary, magical realism is the most important technique of postmodernism, which is to introduce fantastic or impossible elements into the story, which is otherwise abnormal. Magical realistic novels can include dreams that occur during normal life, the return of previously deceased characters, extremely complex plots, wild shifts in time, and myths and fairy tales become part of the story. Many critics argue that magical realism has its roots in the work of American writers, and some classify it as a Latin American style (Sardar, 1998, p. 150).

Uncertainty

Uncertainty about the whole story or its end is another one of the main characteristics of postmodern cinema. It is also a very well-known technique in modern media space to keep the audience tied to visual products. It really is a key player in many successful visual productions. A good example of this are the films "Departed" (2006), "The Sixth Sense" (1999) or "Memento" (2000), in which uncertainty plays a leading role.

Postmodernism in cinema is characterized by genre mixes, blurring the lines between authorial and genre cinema. In the spirit of "disharmonious harmony" inherent in postmodernism, the high and the low, the spiritual and the physiological, the sublime and the shocking, the beautiful and the ugly are intertwined in it. Postmodern cinema actively includes in its arsenal such forms of contemporary art as installations, performances, promotions, objects, video art, video games. Attempts to synthesize classics and nonclassics in the spirit of ironic postmodern play result in the creation of filmed performances, "narrative sculptures" ("Cremaster" and "Drawing Restraints" by M. Barney). Techniques of shock aesthetics and absurdism are widely used. Cinematic postmodernism is characterized by polygenre nature - the synthesis of features of drama, tragicomedy, melodrama, detective story, thriller; citationality, redundancy of visual techniques (polyscreen, animation, documentary filmmaking, computer graphics).

It uses means of expression of television, the Internet (computer windows, trails from previous frames, series of intertextual double exposures and translucent overlays, augmented reality, the effect of flipping and other digital techniques achieved through



computer special effects - morphing, compositing). The technique "theater in cinema" is used, too, aimed at ironic alienation on the movie screen ("Anna Karenina" by D. Wright), conscious archaization of cinema language ("Goltzius and the Pelican Company" by P. Greenway). Postmodern experiments move in the XXI century beyond traditional cinema in the field of post-cinema (P. Greenway's term, which means the introduction of the latest digital technologies, multimedia in cinema).

The postmodern boom is especially noticeable in cinema and theater. Pictorial and architectural principles of postmodernism, combined with the aesthetics of video clips, aggressive television advertising, computer games and electronic editing, drastically changed the film style, which led to a sharp shift in the audiovisual structure of mass perception. Emerging on the border of the American show business and the European cinema avant-garde, the cinema language of postmodernism combines features of a commercial super spectacle and auteur cinema. Its forerunners are futurological thrillers of S. Spielberg and J. Lucas, shock techniques of R. Polanski, D. Jarmusch, D. Lynch, the mannerism and picturesque baroque of F. Fellini, M. Ferreri, L. Visconti, later P. Pasolini, mythologized historicism of W. Wenders, R.-W. Fassbinder, light music energy of B. Foss, aggressive eroticism of S. Kubrick, culturological comics of C. Russell, which shared vivid spectacularity, irony, double interpretation code, which allows to freely manipulate elements of cinema language in the range from classic to kitsch: playing with kitsch, conscious inlay of its elements into artistic fabric transforms it into one of the ironic figures of the postmodern style.

Conceptual formedness was acquired by postmodernist citation principle, collage of visuals and literary text, game and animation techniques, special role of titles, stills, author's commentary, sound effects and contrasting musical accompaniment, "extraneous" sounds, aloof view of the movie camera of J.-L. Godard, D. Jarman, P. Greenway, K. Tarantino, Z. Rybczynski.

5. CONCLUSIONS

Contemporary science uses the term "postmodernism" to denote: 1. The new period of cultural development; 2. A style of post-non-classical scientific thinking; 3. A new artistic style that is characteristic of various types of contemporary art; 4. A new artistic school (in fine arts, architecture, literature, etc.); 5. The artistic and aesthetic system that developed



in the late twentieth century; 6. Theoretical reflection on the above phenomena (in aesthetics and philosophy).

Characteristic features of postmodern discourse are: intertextuality; citationality; change of traditional forms; moral and ethical marginality; contempt of any canons; total uncertainty; interpretation of the world as an amorphous, multivariate reality that self-develops.

American theorist of postmodernism I. Hassan offers the following classification of the features of the sociocultural paradigm of the present: 1. Uncertainty, which includes all kinds of ambiguities, narrative gaps, permutations. 2. Fragmentation. The postmodernist artist deconstructs, prefers collage, cut, using ready-made or disconnected text. 3. Decanonization, in relation to all canons and all national conventions. 4. Impersonality, superficiality. 5. Presentation of the fundamentally invisible. 6. Irony, smile. 7. Hybridization or a mutant change of genres, which gives rise to vague forms of "paraliterature," "paracritics," "non-fiction" novel. 8. Carnivalization, which means centrifugal power of language, "cheerful relativity" of objects, participation in the wild chaos of life, immanence (internal presence) of laughter. 9. Performance, participation. Theater is becoming a current norm of decanonization of life. 10. Constructivism. Postmodernism constructs reality. 11. Immanence. With the help of new technological means it became possible to develop human feelings, the ability to translate knowledge about the world into the language of signs, thus turning nature into a culture, an immanent semiotic system (Hassan, 1987, p. 438).

In the second half of the twentieth century, the works of famous philosophers appeared, which defined the modern philosophical concept of postmodernism. Through bitter historical experience, they came to realize the futility of trying to improve the world, giving up illusions. This is exactly what we see in the change from a positive hero who tries to improve the world to a negative one who lives as he/she can without worrying about the categories of good and evil. Postmodernists considered progress an illusion; they perceived history, aesthetics, and art as exhausted. This is what we see in the rejection of the established artistic concept; however, the rejection is not complete – rather, only its social interpretation is rejected. Instead of looking for the new, the new is found in rethinking the old, rethinking with complete rejection of the old meanings. It strongly connects cinema and postmodernism. Although there is no variability here yet, the dynamics of the connection between postmodernism and cinema leads closer and closer



to the emergence of the latter.

Postmodernism in cinema is characterized by genre mixes, blurring the lines between authorial and genre cinema. In the spirit of "disharmonious harmony" inherent in postmodernism, the high and the low, the spiritual and the physiological, the sublime and the shocking, the beautiful and the ugly are intertwined in it. Postmodern cinema actively includes in its arsenal such forms of contemporary art as installations, performances, promotions, objects, video art, video games. Attempts to synthesize classics and nonclassics in the spirit of ironic postmodern play result in the creation of filmed performances, "narrative sculptures" ("Cremaster" and "Drawing Restraints" by M. Barney). Techniques of shock aesthetics and absurdism are widely used. Cinematic postmodernism is characterized by polygenre nature - the synthesis of features of drama, tragicomedy, melodrama, detective story, thriller; citationality, redundancy of visual techniques (polyscreen, animation, documentary filmmaking, computer graphics).

It uses means of expression of television, the Internet (computer windows, trails from previous frames, series of intertextual double exposures and translucent overlays, augmented reality, the effect of flipping and other digital techniques achieved through computer special effects - morphing, compositing). The technique "theater in cinema" is used, too, aimed at ironic alienation on the movie screen ("Anna Karenina" by D. Wright), conscious archaization of cinema language ("Goltzius and the Pelican Company" by P. Greenway). Postmodern experiments move in the XXI century beyond traditional cinema in the field of post-cinema (P. Greenway's term, which means the introduction of the latest digital technologies, multimedia in cinema).

Manifestations of postmodernism in modern Ukrainian cinema space testify to temporal transformations, their relevance and the need to further develop this topic, as Ukrainian film critics, art critics, culturologists consider this topic from different angles, make films, write articles, monographs, but the topic is not fully covered yet, so it needs further studying.

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