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THE ISSUE CONTAINS:

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**CONCEPTS FOR THE DEVELOPMENT OF
SOCIETY'S SCIENTIFIC POTENTIAL**



PRAGUE, CZECH REPUBLIC
19-20.05.2022



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INTERMEDIALITY AS A GENRE DOMINANT OF THE SCREENPLAY

***Abstract.** The article analyzes the screenplay "Check Your Watches" by Lina Kostenko and Arkadiy Dobrovolskiy in the context of intermedial studies. This text appears as an original intermedial genre construct, presenting a synthesis of two types of art (literature and cinema), but it also actively appeals to other arts: painting, sculpture, theater, music and, intertextually, to literature. Artistic codes permeate different levels of the text: the title complex, personosphere, composition, presenting the versatility, uniqueness and aesthetic level of the scriptwriters. The "decoding" of the screenplay artistic codes takes a leading position in the appropriate conceiving of the authors' intentions and overall understanding of the screenplay ideological subtext, that testifies to its multi-layered, extremely powerful receptive potential.*

***Keywords:** intermedial code, intertext, screenplay, genre, reception.*

In recent decades, the interdisciplinary practices of literary text analysis verging on different art systems have been actively operating in Ukrainian literary criticism. This can be explained by the general trend towards the interspecific transgression, that complicates the compositional principles of the texts. Fiction of that kind both borrow, interpret and also creatively distort the codes borrowed from other arts. Recalling all this in a broader sense, intermediality is aimed at "creating a holistic polyart space in the system of culture (or creating an artistic

"metalanguage" of culture)" [8] and can be recognized as a specific form of dialogue through "interaction of artistic references". In a narrower context, this category can be interpreted as "a special type of intratextual relationships in a work of fiction, based on the interaction of artistic codes of different arts" [8].

The screenplay, like any other full-fledged literary text, is also involved in the complex relationship of intertextuality and intermediality, as the dialogue of the arts involves "openness of genre forms and their flow" [7, 159]. The question of intermediality as a genre marker of a screenplay text was partially raised by us [5; 6]. However, the original example in this context is the screenplay "Check your Watches" (1962) by Lina Kostenko and Arkady Dobrovolsky.

It should be mentioned that Lina Kostenko's appeal to the genre of screenwriting took place in the 1960s. It was in 1960 that she wrote her first screenplay, "The Road of the Winds" ("Neighbors of the Sun"). And two years later, together with the professional scriptwriter A. Dobrovolsky, she took part in the national competition for the best screenplay, where the text "Check your Watches" was awarded second prize. A year later, in 1963, the script was first published in the magazine "Dnipro". However, this triumphant beginning quickly turned into a "dramatic" story [1; 2], which eventually ended with the release in 1966 of Leonid Osika's film "Who will return – will have loved". Since the scriptwriters were not mentioned in the film at all, as both L. Kostenko and A. Dobrovolsky refused their authorship, "because the film director offered his own vision of "poets at war" theme" [2, 133]. Thus, the screenplay still does not have its full-fledged screen version, continuing to exist only on paper, from time to time attracting the attention of individual researchers [2; 3].

The screenplay "Check Your Watches" is an original intermedial construct that appeals to different arts: painting, sculpture, theater, music and, in particular, literature. Artistic codes permeate different levels of the text: the title complex, the personosphere, the screenplay composition, presenting the scriptwriters as true connoisseurs of arts. The first insert novella of the screenplay under the original title "Plusquamperfectum (pluperfect)" is the most repleted in terms of intermediality. Within the presented fragments of the young poet Leonid Levitsky' life, the reader

is immersed into the world of painting, sculpture and music. Thus, the first frame of the novella is a kind of acquaintance with Leonid: "On a dark tombstone of polished granite a fellow in a white summer suit is picturesquely reclining. Biting a blade of grass, he is looking at the sky. / The wind is flipping the pages of an open textbook near the tomb. / An inclined elegiac-sad female figure made of gray marble can be seen through the cemetery bush" [4, 194]. The key word of this fragment is "picturesquely", because the authors really "paint a picture" that refers the reader / viewer to similar antique images: Leonid, like an ancient god, lies on a marble bed. However, we should accentuate the contrast in the details: the young man lies on the black cemetery granite – hence, on the granite, he will remain forever young, and his beloved will become the inclined female figure of gray marble.

The "ugly" sound of burst of fire from the machine-gun, which interrupted the idyll of the couple in love, their "song of songs" [4, 195], also has a significant symbolic meaning, as literally "the world fades" for the lovers, referring the reader to the Shakespeare's tragedy about lovers. Giuseppe Verdi's "Requiem", which accompanies some frames, reinforces the general tragedy of the moment [4, 195]. One intermedial code immediately gives way to another, and a phantasmagoric picture emerges before the recipient: "Requiem sounds quiet. Eternal images of art involuntarily emerge in the imagination of the reader; the art images trying to make sense of non-existence. / Leonid passes through the ghostly images floating towards him. /... Shadows of Shakespeare's gravediggers; Hollow sound of voices, as if beyond the grave: / – Who builds stronger than the bricklayer, shipwright and carpenter? / – Don't be concerned about this. Say: "the gravedigger". The houses he builds will stand until the day of judgment ..." [4, 195]. The riddle of the first gravedigger and the answer to it suggest a corresponding tragic mood, at the same time activating the receptive memory of the Shakespeare's scene continuation: there is also a song about love and graves in it.

The meaningful and symbolic scene of Shakespeare's "Hamlet" is embedded in the plot of the screenplay, involving the recipient in a kind of intertextual and intermedial playing: "... The dark silhouette of Hamlet with a white skull in his hand is hovering: "Alas, poor Yorick!"/ The number of skulls grow, they form a pyramid

of Vereshchagin's "Apotheosis of War" / ... The priest is swaying incense over Vereshchagin's "Battle Field". Smoke slightly billows from incense ... " [4, 196]. As we can see, the metaphorically rich staged fragment of the play flows smoothly into the famous painting of 1871 by the painter Vasiliy Vereshchagin, "dedicated to all the great conquerors of past, present and future", and then into another one of 1977 "Defeated. Dirge". Thus, the key theme of war and its catastrophic consequences is decoded by the recipient with the help of ekphrastic elements.

The metaphors and philosophical content of intermedial codes expand the film script, projecting in original way the end of not only Leonid's life, but also of the same "eternally young" fellows who died in the war. Leonid's prophetic ironic words, uttered with the "sadness of enlightenment" in tune with the intermedial subtext: " – And they will say one day about us: "They were so young. So ardent. They studied Plusquamperfectum ... And they themselves became Plusquamperfectum" [4, 196].

The laconic first fragment of Leonid's life will be replaced by "the sound of a chisel, similar to the ticking of a chronometer" and "the second name is engraved on a marble tomb: VOLODYMYR BULAYENKO" [4, 197]. The remark will announce that "oak trunks are approaching the bright screen, and we are entering a novella about Bulayenko, as if in the woods" [4, 197]. It will begin with a picturesque prologue, which traditionally marks first of all the chronotope of the novella – the village, June-August: "On the wattled fence, above the mallows and jugs, a cock is crowing – loudly, sonorously, all over the village. Suddenly, it has fluttered its wings, flew down off the fence – a white blizzard of feathers is seen on the screen. And when it abated, three-dimensional and light letters of the inscription appeared from behind the oaks: / CREDIT OF IMMORTALITY / (SOROKODUBY VILLAGE)" [4, 197].

This novella transfers the recipient into another artistic domain – music and dance. We do not only hear as "the tambourine is ringing, the violin is crying, the trumpet is humming", but we are also watching as "yuft and chrome boots, shoes, peasant footwear and even model shoes" are dancing out heavy rural polka [4, 197]. Among the dancing "rumpus" the camera captures two key characters of this

novella: Martha ("thick rural Venus with golden crescent earrings") and a fellow ("mighty as an oak, with black hair and heavy eyebrows") [4, 197]. Thus, intermedial codes are also involved in depicting the portraits of the characters.

The next novella about the third young poet, Fedir Shvindin ("Purity"), is also originally constructed; in it white color receives its semantic significance. The prologue frame presents a vivid visual metaphor: "the dynamics of chiaroscuro in which white predominates", "the feeling of sails spread by the wind", "it is not immediately clear that it is linen on the cords blown by the solar wind", "dazzling white inscription appears on the sails": PURITY" [4, 202]. Only after this the image acquires its "optical sharpness", and "we enter the yard, where the fluttering sails which we see are sheets, medical gowns and shirts" [4, 202]. The "purity of mind" metaphor is confirmed by the words of Fedir's father: "Purity is our family profession. I sweep the streets, and he purifies the souls. So that there would be neither cigarette butt, no food remnants left!" [4, 203]. Thus, the acquaintance with the key character of this novella is prepared by the parental preamble. Fedir appears only in the next scene: in a heated argument between two young poets, Shvindin and Kukharsky, over a manuscript almanac with depicted on the cover "reclined naked woman with goatish hairy legs" and near her hoofs – a rose and an overturned glass. [4, 203] Ekphrastic insertion, which vividly presents the ancient erotic mythologem, is organically inset into the screenplay, which once again confirms the vivid intermedial specificity of the original script.

However, it was not the erotic cover that infuriated Fedir the most, but first of all the "mediocre" verse that he quotes while flipping through the almanac: "Years fly like stones from a slingshot, / In stormy days of Great Beginning. / We will go to the heavenly spot, / Don't be afraid of my male being" [4, 203]. The reader / viewer will have the opportunity to compare the poetry of young authors, when, inspired by the view seen outside the window, Fedir will write in his notebook: "The evening glow of gold, / Come down over destiny of mine! ..." [4, 205].

In this respect, appealing to the previous texts, an interesting receptive intertextual situation unfolds before the reader / viewer:

"– Real poets recognized eroticism. Read "The Girl and Death".

– But the comprehension may differ: to the extent of purity and to the extent of vulgarity. You can also find vulgar places in Gorky's writings.

– But Stalin said that thing was more potent than Goethe's "Faust".

– This is Stalin's personal opinion. As for me, I do not think so. However, Stalin is not a writer. He does not even have to understand the subtleties of art.

– Well, Byron! "And he left, slamming the door" [4, 204-205]. In fact, Kukharsky will cling to the phrase about Stalin and use it later in his denunciation, and on that ground Fedir will be expelled from the Komsomol.

As for Fedir, the mention of Byron by Kukharsky is not accidental, as the image of the young poet will be complemented by the characteristic "Byronic" features: "Fedir gets up, goes to the window. And only now we see that he is lame, he goes leaning on a stick. Handsome, with thick hair, pale face and sparkling dark eyes, he really resembles Byron" [4, 205]. The authors, on the one hand, make it easier for the reader / viewer to perceive the image of Shwindin, on the other hand, they complicate the perception, as it is necessary to recollect the "visual image" of the famous author.

Consequently, even this analyzed fragment illustrated the pronounced intermedial and intertextual nature of the screenplay "Check your Watches" by L. Kostenko and A. Dobrovolsky. Appeal to diverse art codes indicates the versatility, uniqueness and aesthetic level of the scriptwriters. "Decoding" takes a leading position in the appropriate perception of the author's intention, understanding the ideological subtext of the screenplay. All this demonstrated the multi-layered, extremely powerful receptive potential of this film script text.

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