



Violeta Demeschenko*

PhD in Historical Sciences, Doctor of Philosophy, Associate Professor
Institute for Cultural Research National Academy of Arts of Ukraine
01032, 50/52 Taras Shevchenko Blvd., Kyiv, Ukraine
<https://orcid.org/0000-0001-8296-4628>

Features of genre formation in film art of the 21st century

Abstract. The relevance of the study lies in rethinking the specifics of existing film genres, the processes of their transformation in the cinema of the 21st century. Objective of the study is to recreate the logic of the formation of a modern genre system that includes new hybrid forms. The following methods are used: structural-system, general scientific methods of theoretical research (analysis, synthesis, induction, deduction, generalisation, classification, etc.). The features of the formation of modern film genres were examined. It is established how new hybrid genres are formed, and the features of dialectical development of genre forms are analysed. The genesis of documentary animation is considered, using examples of well-known modern works made in this genre form. The results of the study can be used for further systematic examination of hybrid forms of film genres, which will allow including this material in the training programmes of specialists in the field of film studies, art history, audiovisual journalism, film and television directing, and to define the hybrid genre as a separate category at creative film festivals and screenings

Keywords: film genre; traditional genres; hybrid genres; art form; cinema, animadoc

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INTRODUCTION

Modern cinema remains one of the types of art that continues to develop dynamically, and simultaneously its genre system continues to transform. Many modern films are not integrated into the traditional genre classification, which creates the need to search for new principles for the formation of the film genre. It is important in this process to identify the main trends related to the tradition of genre formation, which is influenced by artistic and socio-cultural factors.

The problems of forming a genre in cinema, its transformation, and hybridisation were considered in their studies by Ukrainian and foreign authors. Thus, Polish researcher A. Powierska (2017; 2020) reviews three short films on the verge of documentary and animated films.

They tell stories about the complex relationship between father and child. The author refers to the research of Anabel Honess Ro and Polish attempts to conceptualise an animated document, and reflects on the importance of factual materials (family heirlooms) in animated documentaries. The author concludes that the use and coordination of documentary (autobiographical) conventions through animation and creative solutions is quite possible.

Ukrainian researcher O. Moskalenko-Vysotska (2019), for the first time in Ukrainian film studies, has resorted to the investigation of the genre-thematic spectrum of films of the Ukrainian studio of Chronicle and documentary films that were created at the beginning of the 21st century. The author, in the context of the concept of the chronotope

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*Corresponding author



of documentary cinema, provided a three-dimensional description of the process of combining genres. Polish author H. Margolis (2019) presents the situation of the film institute in Poland after the years of thaw and the films of Jan Lenica and Valerian Borowczyk, which are crucial for understanding the paradoxes of Polish original animation, which she presents quite differently from other researchers.

In the paper of the Polish author M. Giżycki (2018), it is noted that the term “animated documentary” has become very popular in recent years. This is largely due to the advertising campaign for Ari Folman’s *Waltz with Bashir* (2008), which was touted as the first full-length animated documentary. The author criticises this misused term, showing that it is an oxymoron, and suggests the term “non-fiction animation” instead. R. Koschany (2017) attempts to interpret the films of directors Lars von Trier and Jorgan Leth “The Five Obstructions”, which is a documentary recording of a real meeting between the two creators during work. The result of Trier and Leth’s collaboration is a hybrid of genres that are difficult to classify using standard categories. Still, the researcher examines various aspects of documentary creativity in general, including the originality of the work of art, the problem of difference and repetition, and the position of the creator.

In the paper of the American author J. Kriger (2017), it is stated that with the development and availability of animation tools and techniques, filmmakers are blurring the boundaries between documentary and animation. The intimacy, imperfection, and charm of the animation form give film and animation directors the opportunity to use unique ways to tell stories, humanise events, and convey information that is not easy to adapt for live media. Turkish author B. Ekinici (2017) raises the issue of genre hybridity in documentary cinema and proves that it can be solved using documentary animation. On the other hand, in his opinion, changes in the film adaptation relate not only to the narrative but also to the fact that they can reduce the reality of documentaries.

American researcher and filmmaker B. Bones (2015) reveals the hybridisation of the documentary and animation genres. She emphasises that the use of animation in documentaries opens up new ways of working, as the line between documentary and feature films often becomes blurred. It is at this intersection that, in her opinion, non-fiction narratives that experiment with the hybridisation of actual and fictional elements can be found. British researcher A. Roe (2013) provides a detailed overview of the history of the animated documentary genre, both in relation to its very form and in relation to how this form was examined. The author takes a fresh look at this genre from the point of view of how animation functions in texts, asking what animation does that a live-action alternative cannot do. The author suggests that by thinking about animated documentaries in this way, it can be seen how animation has expanded and deepened the epistemological project of the documentary, opening up its themes that previously eluded live cinema.

Polish researcher K. Mąka-Malatyńska (2017) analyses two student short films directed by Marcin Podolec “Document” and “Album”, which represent the genre of documentary animated films. In her analysis and interpretation of films, the author uses the methodology of Annabelle

Honess Rowe to study this phenomenon. She expands the definition of the animated documentary base for her work. British authors H. Rhodes & J. Springer (2006), the work of which still remains popular in this direction, exploring hybrid forms of film genres, suggested using a new term for popular hybrid genre forms, “docufix”, which in their opinion, would mean mixing the game documentary beginning in a screen work. They also came to the conclusion that along with the docudrama genre, it will also include another genre – mockumentary, which is a completely or partially fictional product forged to appear as a document.

The purpose of the study: considering the processes of traditional genre formation that took place at the beginning of the 20th century, recreate the logic of the formation of new genres in the modern 21st century, and analyse artistic, artistic, and socio-cultural influences on this process.

The role of genre in cinema

Despite the existing steady interest in the formation of genres in art, the taxonomy of genres, and the problems of their functioning, the boundaries of the meaning of the fullness of this definition remain quite wide. The concept of “genre” can be used as a synonym for the concept of “type”, which corresponds to the etymology of this word (Fr. genre – genus, from Latin genus – species, origin, tribe, and industry, breed) – a multi-meaning term for these works performed in a certain manner, style (comedy, tragedy, drama, melodrama, farce, tragicomedy) in music and painting (Bezklubenko, 2010). Therewith, the concept can also be used as a generalising term for such phenomena as novels, symphonies, still life, etc., which are subject to the definition of the genre.

Cinema still does not have an independent structure of genre forms inherent only to it. Therefore, it continues to actively use borrowed genre structures such as: comedy, film romance, film stories, film epic, film detective, and melodrama. Even such a variety of genre as thriller has its roots in infernal fiction, which is so well known for the work of M.V. Gogol “Evenings on a Farm Near Dikan-ka”, not to mention parallels with chivalrous legends that can be traced in a wide variety of action movies. Examples include the following films: “Kingdom of heaven” (2005), “Joan of Arc” (2011), “Braveheart” (1995), “The Iron Knight” (2011), “The Sword of King Arthur” (2017), etc. This practice of genre borrowing is a clear evidence of the socio-cultural importance of genre forms of thinking. In addition to this, it also indicates a large number of problems related to the role of the genre in art.

First, the process of formation of cinema as an art proves the fundamental necessity of genre importance of a work of art for its adequate functioning in the system of artistic culture since artistic consciousness is built on the principle of genre identification of phenomena, but the definition of genre classification of a work for example: comedy, detective, thriller will be determined by a purely visual series and simultaneously, the artistic meaning of what is happening on the screen.

Secondly, on the example of cinema, not only the positive role of the genre in art but also the negative, conservative one can be traced. Cinema is in many ways inferior to other types of art, thanks to which it exists, as it is based on a system of genres that is unusual for it. The literary

genres that the mass audience focuses on when watching a film are to some extent, alien to the very nature of cinema, they restrain its independent development in this direction. This profiling orientation to an unusual system of genres largely explains the difficulties in perception, and sometimes misunderstanding, of cinematic searches that go beyond the literary and genre system. Therefore, there is an interesting dissonance due to the fact that some of the author's cinematic innovations are designed for a developed genre consciousness, they are considered elite manifestations of art. However, such films are only an attempt to go beyond the literary-centrist genre dogmas inherent in the mass audience.

Third, since cinema has not yet formed a system of independent genre thinking, positive qualities of a purely cinematic nature are perceived not as those that develop new and, in this sense – constructive, but as those that destroy the traditional system of genre thinking and in this sense – negatively destructive. In general, using the example of the formation of cinema as a synthetic art, researchers have a rare opportunity to trace the general patterns of the formation of art forms and test existing theories that are at the origins of the process. Receiving factual information, modern aesthetics and art history already have a sufficiently developed and conceptual apparatus for understanding the processes that take place in contemporary cinema.

Since cinema, during its formation as a new art form, resorted to borrowing the experience of various types of art, painting played a very substantial role in this process. Cinema has borrowed a lot from art graphics, but due to the joint interaction of the arts and their creative synthesis, cinema has also influenced art, and today, computer graphics are actively developed and used by cinema. The possibility of the existence of cinema has become due to scientific and technological progress, with the advent of the computer as an information carrier, a new task of cinema – the development of virtual reality – is already clearly highlighted. Gradually, new forms of specific cinematic genre are being formed, such as a video clip. The development of such a phenomenon as virtual reality will largely contribute to increasing interest in the artistic potentials of human consciousness in its non-national component.

The originality of an art form, such as the art of cinema, is born at the intersection of the genre system immanent to it and the technical means of objectifying an artistic idea. Genres in the process of functioning of art play the role of regulators of human artistic activity, coordinating both the processes of education and the processes of perception of art. Art forms co-exist in morphological subordination. Genre forms of art, which are forms of irrational knowledge of the world by specific artistic means, function and interact according to principles common to thinking in general. Since there is no stability and immobility in the sphere of forms of thinking, and each form has a unique mental status, which was acquired in the course of the evolution of knowledge, they can be repeatedly updated in connection with the need to understand new information. Therefore, there can be no single system of subordination of forms of thinking, and simultaneously, as for the systematisation of genres, it is necessary to consider their mobility as one of the forms of artistic thinking.

“Film genres are very conditional categories of intraspecific differentiation of films, distinguished on the basis of comparison by plots, themes, images, and characters. Due to the genre, films, like other works of art, acquire a special type of art form that unfolds over time and actively affects the recipient” (Moskalenko-Vysotska, 2019). The dialectical development of genre forms is determined by the multiplicity of their connections with other elements of art as a whole – types, styles, images, patterns of composition, and directions, and is also determined socially. The modern audience is often offered films in such genres as: action movies, thrillers, comedies, dramas, and horror films.

American film critics say that examining the history of film production in the United States shows that modern Hollywood is characterised by both changes and imitations of classic works from the past. New Hollywood films are being created with styles and genres that contradict each other, so, to avoid such contradictions of star images of the past and present, directors resort to many complex ways. In scientific circulation, the term *bricolage* can be used, and such a difficult director's work can be called the process of *bricolage*. Such a term, in its content of the creative game of postmodernism, encompasses something endless and often far from playful. *Bricolage* is a term more commonly used as a description of trends in postmodern art rather than popular practice, or in relation to consumption, it is popular in itself as a form of production.

The genre category is mobile, and its scope of generic purity cannot be clearly defined in an industrial context that is constantly evolving and eliminates the terms of popular narratives. Overall production functions through a game of familiarity and difference rather than reintroducing any static criteria. The terms used by moviegoers and film magazines when describing contemporary action movies indicate the diversity of the cinematic field in which they have to place certain films for their viewers. Thus, descriptive phrases such as “feminist road movie”, “post-apocalyptic thriller”, or “boys behind bars” may belong to the genre, but often with reservations to function more effectively as a guide for the viewer.

Overall hybridity can include a mix of potentially controversial modes and genres, as in the creation of comic horror films such as “*Reanimator*” or “*Return of the Living Dead*” in the 1980s. This combination also implies transformation as the terms of the genre change, acquiring new connotations. Many recent action movies also seek to combine comic routines and sharp so that comedy acts as an explicit part of entertainment. In the Indiana Jones films, this is part of an attempt to attract the attention of both children and adults. Genre criticism, at least at the initial stage of its development in film studies, was partly based on a populist impulse. This populism implies a desire to examine popular cinema in general and not select exceptional examples.

Interesting facts about rare film genres

In this context, the following genres are notable. Genre – *peplum* (*costumed historical film*) has always been interesting for the viewer. In such a film, the viewer travels like a time machine to the historical past and sees epic battle scenes. As a rule, such films are represented by a large

crowd, they amaze with their grandiosity, and require a lot of work on the material. The ability to use computer graphics today makes such films more realistic in accordance with the era, and the film itself can run for more than two hours. In American cinema, such films are very popular in the 50s and 70s of the 20th century since not only the idea but also substantial material costs are required for such a picture. For a while, the genre *peplum* lost its popularity and only in 2000 Hollywood is again trying to revive this genre. Thus, director Ridley Scott made the film "Gladiator" (Russell Crowe played the main role of the Roman general Masimo). The film won five Oscars. The film seems to have revived this genre later such films as: "Troy", "300 Spartans", "Pompeii", "Ascension: Kings and Gods", "Hercules", "Agora", "Prince of Persia", "Ben Hur", etc. are released on the screens.

The next genre worth mentioning is *cyberpunk*. This genre appeared in the 80s of the 20th century, after which many science fiction films began to be called or rather referred to this genre. It is characterised by the fact that it has no specific boundaries, most likely, it includes pictures that talk about the technological development of humanity, as a rule, according to the plot, the development of cyber machines, accompanied by the decline of human civilisation, power passes into the hands of large corporations, and humanity enters into antagonism with machines in both the real and virtual world, in turn, the media affect human consciousness. As a rule, in films of this genre, the viewer can see a future in which the latest super mechanisms do the work for people. Such films demonstrate the connection between people and technology. A striking example of this genre is the films: "Johnny Mnemonic", "Tron: Legacy", "Robocop", "Alita: Battle Angel", "Cloud Atlas", "Elysium", "Project Alpha", etc. One of the branches of the cyberpunk genre is *steampunk*. This is a genre characterised by the plot "man and steam machines". Examples include the following films: "Wild, Wild, West", "Time Keeper", "League of Outstanding Gentlemen", "Brothers Grimm", "Sherlock Holmes, A Game of Shadows", etc. In addition, in *steampunk*, there is a genre branch; this is a *dieselpunk* genre, which is characterised by the use of technologies of the 20-50s of the 20th century. For example, these are the films: "Rocket Man", "Iron Sky", "Mad Max: Fury Road", "Sky Captain and the World of the Future", etc.

These are also adventure films that the viewer loves, where fights take place with a sword – these are adventure films of the *cloaks and swords* genre, and these films often present specific historical events. Almost all of these are based on the novels of A. Dumas about D'artagnan and the Three Musketeers, "Fan-Fan Tulip", "Black Tulip", "Captain Alatriste", "Zorro", etc. Today, such a genre of Asian cinema as *dorama* (terebi dorama – from the English term drama) has become popular, a rather voluminous direction in Asian cinema is represented mainly by TV series, and Japanese, Chinese, Korean, Taiwanese, and Thai doramas have become popular in the West. Moreover, dramas also have subgenres and can be represented not only by melodrama but also by detectives, comedies, horror films, and fantasy.

The most popular at the top of 2022 are the South Korean drama "Business Proposal", "The Show Starts Now",

the Chinese historical drama (2014) "Brotherhood of Swords", "The Legend of Jen Huan", the Japanese historical drama "The Shogun Mistress and her Husbands", the romantic drama "Contract Marriage", the Taiwanese dramas (2022) "Plus and Minus", "Love for You is Recorded in the DNA", and many others. The genre *tyabmara* (sword fight) has also gained popularity, which is most related to Japanese cinema, namely, these are historical and adventure films about the fate of samurai. Examples are the following films: "Seven Samurai", "Thirteen Killers", "The Last Samurai", "Zatoichi", "47 Ronin", "Tramp Kenshin", etc.

Genre *neo-noir* is characterised by the peculiarity of shooting in dark colours, more often in grey, yellow, blue, and with muted light. The colour and lighting in such films emphasise the hopelessness of the main characters' lives, their helplessness before life circumstances, frustration, and depression. Even the very name of the films causes some tension: "Black Rain", "The Devil in the Details", "Nothing Good", "Murder Chain", "The Girl with the Dragon Tattoo", "Sin City", "Island of the Damned", etc.

The *slasher* genre is a subgenre of horror. The story of a mentally unstable person is observed, their image may be different, but the main point is that they hide their true face. Usually, the motives of the maniac are not clear, the victims are young and attractive, and they are killed one by one. Examples include films about Freddy Krueger: "Scream", "Halloween", "Final destination", "Texas massacre", "Friday the 13th", etc.

An interesting phenomenon in the film industry today is the *gaming genre*, that is, films based on popular video games. Thus, in 2018, in the United States, the well-known edition of the men's magazine "Maxim" compiled a rating of the best films over the past three decades based on computer games. The publication emphasised that when compiling the rating, the personal preferences of the editorial staff, reviews from moviegoers, critics, and data on the number of awards received by the film were considered.

Gamer movies have a complex hybrid genre: fantasy, action, adventure. The gaming audience is very picky about such a product, because in fact, movies are not always exciting, unlike video games. Among the films based on video games, the most popular ones are: "Lara Croft: Tomb Raider" (2001); "Resident Evil" (2002); "Bloodrain" (2005); "Silent Hill" (2006); "Hitman" (2007); "Far Cry" (2008); "Portal: Nowhere to Run" (2011); "First-Class Lawyer" (2012); "Warcraft" (2016); "Kingsglave: Final Fantasy XV" (2016); "Assassin's Creed" (2016); "Rampage" (2018); "Uncharted" (2022).

Also, one of the most favourite film genres of the audience is films made based on *comics*. Over the past few decades of the 21st century, the highest-grossing films have been *movie comics*, which are the most popular movies based on stories about superheroes. Comic (from the English comic – comedic, humorous, funny; less commonly used term – sequential art, which uses the technique "to be continued") – a sequence of drawings, usually with short texts that create a certain coherent story. Comics are one of the most popular products of mass culture and interesting material for books, computer games and movies. First of all, they gained popularity due to the fact that the presentation of the material in them is very simple and understandable for any age.

Comics have existed in the form of a consistent male-script since 1800, but they were formed as a genre only at the beginning of the 20th century. Comics were very popular because their pages told the stories of those characters that the reader wants to imitate. In general, they were heroes who saved humanity and the planet. Contrary to the belief that comics are part of a degraded mass culture, notably, they perform a substantial social role in society, for example, educational. Despite the fact that in the modern world, many independent companies produce comics and create graphic novels for a wide audience, today the comic book market is dominated by the companies “Marvel Comics” and “DC Comics” (USA) (UA Geek, 2022).

The similarity of the inner character of cinema and comics is hard not to notice. They appear at about the same time, represent figurative and visual synthetic forms of art, and transform into each other. The audiovisual part of the movie is compensated in the comics by its special language. There, texts usually have a specific form of “speech balloon” (“speech cloud”, “speech bubble”, footnotes), which convey the speech or opinion of the character, titles and captions since it is impossible to use sound accompaniment on the pages of magazines.

In fact, the first film comic in cinema history was a game picture of the Lumière brothers, based on a plot from a short comic book of the newspaper – “The Waterer Watered”. Officially, comics began their journey in the history of cinema in the United States in 1936, when Universal acquired the rights from comic book artist Alex Raymond to use his superhero Flash Gordon in the film “Flash Gordon” (dir. F. Stephanie), it was the beginning of a new business for the film market. By the 2000s, box-office comic book adaptations were coming out with varying success, or at least those that paid off. In fact, it was the investigation of a new film genre and the first attempts to shoot something interesting that would find a response in the audience.

Over the past decades of the 21st century, the attitude to the genre has been revised, and the film comic in the modern cultural world has turned into an artistic and socio-cultural phenomenon. This new film genre has become a kind of creative breakthrough of modern cinema. Given that comics have already gained their recognition and mastered a separate market niche, were sold, and are being sold in large print runs, businessmen are ready to sponsor the production of such films without fear of losses. So the following comic book feature films were made: “War of the Worlds”, “Robot Monster”, “Aliens from Mars”, “Godzilla”, “Kingsman: The Golden Ring”, “Thor: Ragnarok”, “Thor 2: The Dark World”, “Justice League”, “Black Panther”, “Ant-Man and the Wasp”, “Ant-Man”, “Venom”, “Aquaman”, “X-Men: The Last Battle”, “Captain Marvel”, “Man of Steel”, “The Dark Knight Rises”, “Logan”, “Spider-Man”, “Batman Begins”, “X-Men Origins: Wolverine”, “X-Men: Apocalypse”, “X-Men: First Class”, “Captain America: The First Avenger”, “Guardians of the Galaxy”, “The Amazing Spider-Man”, “Batman and Robin”, “Batman Returns”, “Fantastic Four”, “Avengers: Age Of Ultron”, “V for Vendetta”, “Avengers”, “The Incredible Hulk”, “Iron Man”, “Wonder Woman” etc. (UA Geek, 2022).

The following feature series based on comics have become popular: “The Punisher”, “Iron Fist”, “Krypton”, “Daredevil”, “Jessica Jones”, “Supergirl”, “Agent Carter”,

etc. Animated films based on comics: “Batman: The Killing Joke”, “Batman: Gotham by Gaslight”, “Batman Ninja”, “The Death of Superman”, “Constantine: Demon City”, “Spider-Man: Across the Spider-Verse”, etc. The most popular TV series based on comics and commercially successful were Marvel’s 2021 film projects: “the Falcon and the Winter Soldier”, “WandaVision”, and “Loki” (Marvel’s Biggest Series of 2021: three comic book stories that received high ratings, 2022).

Documentary animation or animadoc

In contemporary art, the diversity of genres has acquired such varieties and hybrid forms that the clear boundaries of a particular definition of genre have essentially disappeared, they are blurred or varying. Such a vivid example can be such a phenomenon in cinema as *animadoc*. Today, even experts in the field of film studies are confused in defining the definitions of this hybrid genre by nature. What is animadoc? Perhaps anime on a documentary basis, or rather a documentary film using animation, or maybe an animated interview is connected with the reality of events, or it can also be a spiritualisation of archival materials? Evidently, many options and questions arise in accordance with the definition of clear definitions. In any case, unity among the variety of vague terms is notable, all of which are united by such an information carrier as a “document”. On its basis both documentaries and animadocs are built.

In the late 1920s, there were disputes about the authenticity and objectivity of documentaries, which continue today. With the transition to digital technologies, its claim to the authenticity of the image is called into question because these technologies allow interfering with the fixed image and making any manipulations with it, while creating the impression of altered plausibility. Creating a film in the animadoc genre blurs the boundaries between different types of cinema, documentaries and feature films, poetry and information, social drama and privacy, author and viewer. Unlike other types of cinema, the reality of animadoc is created by hand recreating events from a blank page. Working on a film, a director-artist can do without actors, layouts, a pavilion, a plein air, a celluloid, a camera, and of course, a large budget.

Analysing the documentary animation, the researchers note its interspecific type of hybridity. According to A. Roe (2013), “the long history of hybridisation of animation and documentary film dates back to the very first (early) days of moving images, which refutes their inconsistency, connection, and suggests that, like many things in life, opposites, in fact, can be attracted”. Also, this thesis about hybridity expressed by the researcher is developed in the study by B. Ekinici (2017), which justifies it by relying on the theory of the imaginary in simulacra of J. Baudrillard. In his opinion, it produces simulacrum films because they reveal the truth, but at the same time, the present is hidden in them, the author notes that documentary films contain imaginary structures since each film uses its own expressive capabilities, as a result, the image of reality is edited under their influence. Therefore, any film is fiction. Hybridity gives documentaries a new imaginative language: “filmmakers can present images, events, and reality from a different perspective. The process of creating an animated

documentary is similar to that of a painting or sculpture. In this regard, hybridity can facilitate the interpretation of reality for the audience" (Ekinci, 2017).

The authoritative Polish film director and animation historian Marcin Giżycki considers the abbreviation of animadoc (animated documentary) and describes it in his study called "Animated documentary. A new genre or a marketing ploy?". The author suggests an alternative name – "animation non-fiction" realising that this concept is firmly embedded not only in the festival but also in scientific circulation since reliance on real events is insufficient, in his opinion, for the use of the word "documentary" (Giżycki, 2018). Modern researchers H. Rhodes & J. Springer (2006) suggest introducing a new term to refer to the popular hybrid forms – "*docufiction*", which means mixing the game and documentary principles in the screenwork. Along with docudrama, it also includes another genre – *mockumentary*, which is a fully or partially fictional product forged to appear as a document.

A. Roe (2013), who is a fairly well-known British researcher of documentary animation, notes that there is not so much a single beginning of this phenomenon as many examples from different countries that overlap and confirm the intuitive feeling that a "document" can enhance animation, or vice versa. Another important historical fact is that animation was already perceived in the very early stages of development in the context of a substantial representative function used for a non-game image that moves, a function that was beyond the power of the traditional alternative based on live shooting. This is about the fact that animation can replace the missing fragments of reality, and this is the basis of its genre hybrid form.

It is a historical fact that the first animated documentary film was "The Sinking of the Lusitania", released in 1918, created by the American illustrator and animator – Winsor McCay. The reason for the creation of the film was the tragedy of the sinking of a passenger liner en route from New York to Liverpool which was attacked without any warning by German submarines in the Atlantic Ocean. After this barbaric act of German submariners and a large number of human casualties, the United States entered the First World War.

Since the tragedy was not filmed, McKay decided to resort to a kind of reconstruction of the event, or rather, an illustration for a newspaper article. In this first film, an element of meta-reporting was present: in the first scene, the director appears with a team of artists who prepared 25 thousand drawings. The animator chose a conditional manner of visualisation. The ship "Lusitania" was shown on general plans, without drawing details – this was the first attempt to reconstruct events that could not be recorded. Today, this fact of the embodiment of the tragedy would have been easy to reproduce due to modern technologies and computer graphics, including the capabilities of any special effects. Still, at that time, this was possible only with the help of animation. For many years, animation has been an auxiliary tool in the production of various audiovisual works. It was mainly applied in nature for directors who worked in the genre of documentaries, made popular science films and advertising.

Researcher M. Giżycki (2018) emphasises that it should be remembered that animation originates not in

the art of photography, but in the art. First of all, this is due to illustration: "and what is called "animated documentaries" is a continuation of another media tradition of illustrating events *In statu nascendi*, or after the fact in *Illustrated periodicals*", or simply it can be called – "animate" screen material. Journalist A. Beige (2009), in her article "When Documentaries Get Graphic: Animation Meets Actuality", holds the same opinion, writing about the inability of some filmmakers to shoot old locations or, if the story needs visualisation, the failure to capture events without which their film will not have the characteristics of a documentary: "faced with a shortage of materials with which to reconstruct an event or illustrate a written word, the trend among documentary filmmakers was to animate a short sequence in the plot...". Documentary animation is a vivid example of performativeness. It animates conversations, memories, performances, interviews, that is, recreates reality. The space of individual memory is as real as reality itself, it is an integral part of it. Its representation is possible only by means of animation, there are simply no other ways to photograph and objectify the inner reality. For documentaries, "human memories are not fiction, they are characterised by aberrations and distortions" (Kartashov, 2020).

B. Bones (2015), an American professor at the Kansas City Art Institute, film critic and animadoc experimenter, notes in his publication, "The Use and Functionality of Animation in Documentaries", that the use of animation in documentaries provides exciting new ways of working, as the line between documentary and feature film often becomes blurred. It is at this intersection finding non-fiction stories that experiment with hybridising factual and fictional elements is possible. These hybridisations fall under the definition of a "non-mimetic documentary" because they are based on reality, but do not claim to portray reality. They offer a different kind of "documentary guarantee", a term defined by T. Takahashi (2011) as "the ways in which documentaries prove their truth".

According to B. Bones (2015), non-mimetic animated documentaries, half firmly anchored in reality, while the other half exists in a much more malleable state that can be influenced, namely creatively discovered and explored. This balance between both halves allows factual and fictional elements to co-exist in the same space and still be recognised as fact – this provides both a representation of reality and a critical commentary on reality simultaneously. The author emphasises that the reality of animadoc exists due to the sound design. In the case of visual effects moving away from "factual images" (or images that prove a documentary guarantee), sound becomes the main factor in creating a sense of reality. By using narration, dialogue, interviews, or other reality-based sounds, the film can maintain a strong connection to the statement of truth while challenging the visual perception of what is reality.

Digital technologies undermine the index link between the photographic image and reality, which requires a revision of the attitude toward documentary films as an unconditional representative of the truth. "Digital image manipulation combined with the creative imagination of documentary filmmakers destroys the entire grissonian construct", states B. Winston (2008). The appearance of

authorship in documentaries destroys its authenticity, as the main criterion for resistance to documentarity.

In 1949, a new nomination appeared at American film festivals – *for documentary animation*. The film “So Much for So Little” gets the award, although it was essentially a social advertisement – an agitator, not a film. It said that Americans should pay contributions to the health care system. In 1952, documentary animation almost met modern standards, so Canadian director Norman McLaren won an Oscar for Best Short Documentary “Neighbors”. In fact, in form, it was a parable about human stupidity and aggressiveness, hinting at real conflicts, which combined feature films with animated effects. American spouses John and Faith Hubley approached documentary animation very closely. Thus, in the film “Windy Day” in 1967, they literally animated the conversations of their children, usually recorded during games. The result for the viewer was a fascinatingly drawn world of creative children’s imagination.

In 1989, Nicholas Woolston Park, a British animator working in the plasticine animation genre, made the film “Creature Comforts”. In it, plasticine animals speak in the voices of real people and share their problems. The critical acclaim and commercial success of such a model of animadoc where different types of cinema are combined and the integration of document and animation into a single whole, in this case in a short comedy, glorify the now very famous animation studio “Aardman” and determine the creative potential of the convergence of animation and documentary (Roe, 2013).

The peak popularity of documentary animation was in the 20th-21st centuries, when the genre of film diary, autobiographical essay comes into cinematic fashion. This has inspired many filmmakers from different countries to explore hybrid forms’ artistic possibilities. In 1999, the film “Sunrise Over Tiananmen Square” (1998), shot in Canada by Chinese director Shui-Bowang, appeared in an Oscar nomination for “Best Documentary”, where he personally talks about his childhood and youth in communist China against the background of the “Cultural Revolution”. It tells about Deng Xiaoping’s rise to power and the tragic events of 1989 in Beijing. The author boldly edits photos and chronicles with drawings and animations, creating a fascinating collage.

In 2004, two Oscar-winning short films appeared and set the tone for the following Creative Quest: “Ryan”, directed by Chris Landreth, which was animated in 3D and rotoscope – this is the director’s real conversation with Canadian animation legend Ryan Larkin, who fell into a cocaine addiction, abandoned art, became a homeless alcoholic. In the film “The Moon and the Son: An Imagined Conversation”, director John Canemaker, in contrast, presents a conversation that never took place between him and his father, who died ten years before filming. Canemaker brings the dialogue with the invisible father to the screen with the help of photo documents, archival filming, and mainly animation with a substantial amount of imagination.

In the film “Chicago Ten” (2007), which is about the trial of activists of the anti-war demonstration against the Vietnam War in 1968 in the United States, director Brett Morgen used archival footage. The film features thousands of photos to portray the trial. Morgen turns to technology *motion capture*, plays an old judge and transports

the image into a rough caricature to enhance a sense of absurd of turning the court into a political show, choosing a replica of the defendant’s “cultural revolutionary” Abbie Hoffman, who called everything that happens in the courtroom a caricature show.

The well-known film “Waltz with Bashir” by Israeli director Ari Folman in 2008 is considered as a new starting point. It had a huge response on a global scale and was nominated for an Academy Award in the category “Best Foreign Language Film”, which usually includes feature films, sometimes documentaries, and never before animated. Folman uses animation to reconstruct the terrible events of the Lebanon War, where the hero remembers nothing but one flashback scene. Therewith, everything we see is not a fantasy because it is based on the stories of witnesses, the voices of which are heard behind the scenes. This film is practically made using the technique of computer 2D animation, so it is considered a full-length film in the genre of animadoc, and only in the final documentary does the footage appear for a few minutes.

Films by Polish directors have become successful in the animadoc genre. In the early period of the “Polish School of Animation”, director Kazimierz Urbanik came closest to documentaries, this fact is stated by his biographer, director Hanna Margolis (Margolis, 2019). In the film “Sweet Rhythms” (1965), to the music of the composer Krzysztof Penderecki, the work of the apiary is shown in a movie with a documentary shooting, the author (burns out) the plastic transposition of bees that are animated together with the movement of the film, which was an innovative approach to film reporting (Giżycki, 2018).

Also well-known in the genre of animadoc were the films of the following Polish directors: “Jan Karski – Righteous Among the Nations” (directed by Slawomir Grünberg, 2015), “Dokumanimo” (directed by Malgorzata Bosek, 2007), “The City Sails On” (dir. Balbina Bruszezewska, 2009), “Little Postman” (directed by Dorota Kobiela, 2010), “Paper Box” (directed by Zbigniew Chaplya, 2011). The film “Nyosha” (directed by Liran Kapel and Yael Dekel, 2012) tells the fascinating story of a girl who survived in the Warsaw ghetto but lost all her relatives using mixed media (plasticine with elements of hand-drawn animation). The documentary core of the film is the story of the elderly main character recorded on a dictaphone shortly before her death.

The real deal was the film by Romanian director Anca Damian, which was co-created with Polish filmmakers – “Crulic: The Path to Beyond” in 2011. Damian proved that full-length documentary animation is a fact, and filmmakers can experiment more boldly with the form. “Animation forces us to use our imagination, put a part of ourselves into what we see on the screen, reveal the connections between an unrealistic image and reality”, states Hauness Roe. “Animation enriches the documentary and the audience’s experience of watching it. In short, animation achieves what a typical live documentary can’t achieve” (Roe, 2013).

If the author tries to maintain maximum proximity to reality and its sources, documentary animation does not contradict the basics of “traditional” documentaries, although reality and documentary films cannot be considered equal. In cinema, any film is a creation of the director, according to his subjective vision, and therefore it will

be similar to reality and not reality itself in whatever film genre it was created. Thus, a unique combination of the authenticity of the material and its creative embodiment is obtained. "The syncretism of species and forms doesn't seem to limit artists. With their films, they give animation seriousness and documentaries – courage", states Polish director Marcin Podolec (Podolec, 2017).

Ukraine has its own school of documentary films with its traditions, and today, the animadoc genre is also actively developing. Since 2014, the LINOLEUM Contemporary Animation and Media Art Festival, founded in Kyiv, has operated in Ukraine. This show of the author's animated documentaries in Ukraine is one of the largest. Every year, the festival shows about 250 films from all over the world and hosts workshops, lectures from industry professionals, and a special programme for children. The main goal of the festival is to promote independent animation in Ukraine and present it animation abroad (International LINOLEUM Contemporary Animation and Media Art Festival (2022).

Consequently, the evolution of artistic thinking, which occurs in the dynamics of genre art forms, is determined not only by epistemological processes but also by social ones. The evolution of artistic thinking reflects the principle of expanding information that is realised and allows improving the methods of artistic knowledge of the world and society.

CONCLUSIONS

The paper focuses on the dialectical development of genre forms, which are determined by the multiplicity of their connections with other elements of the arts. The study analyses artistic and socio-cultural influences on the process of forming film genres. The process of forming new forms of film genres, such as peplum, cyberpunk,

steampunk, dieselpunk, raincoats and swords, dorama, samurai movie, neo-noir, slash, gamer, is considered. The stages of development of such a specific hybrid genre as animadoc are defined, which today blurs the boundaries between different types of cinema, specifically between documentaries and feature films. The interspecific type of hybridisation of documentary animation was shown using comparative analysis. It is determined that documentary animation is not only a product of modern audiovisual culture, socio-cultural factors of the globalising world also influence and affect this hybrid genre, which is constantly in motion and transformation. Directors turn to this genre for the need to tell vivid stories about both individuals and those that have a historical scale, often, with the help of this genre, deeply emotional, psychological films are created, and the genre itself as a creative unit tends to metacinema.

In this study, the specific features of the formation of traditional film genres were clarified and reviewed, theoretical problems of the development of the genre, features of its transformation, and the formation of new hybrid forms were considered, which is logical in the continuous creative process that continues and is being subjected to artistic influences in the 21st century. This study is quite informative for those researchers who are interested in the peculiarity of the formation of new genre forms in cinema. Modern audiovisual technologies are constantly evolving, so in the future, flexible and hybrid genre forms of cinema will require detailed and systematic examination.

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CONFLICT OF INTEREST

None.

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Віолета Валеріївна Демещенко

Кандидат історичних наук, доктор філософії, доцент
 Інститут культурології НАМ України
 01032, бул. Тараса Шевченка, 50/52, м. Київ, Україна
<https://orcid.org/0000-0001-8296-4628>

Особливості формування жанру в кіномистецтві XXI століття

Анотація. Актуальність роботи полягає в переосмисленні специфіки існуючих кіножанрів, процесів їх трансформації в кіномистецтві XXI століття. Мета роботи: відтворити логіку утворення сучасної жанрової системи, що включає нові гібридні форми. В науковій розвідці використані методи: структурно-системний, загальнонаукові методи теоретичного дослідження (аналіз, синтез, індукція, дедукція, узагальнення, класифікація тощо). Було досліджено особливості формування сучасних кіножанрів. Встановлено яким чином відбувається утворення нових гібридних жанрів, а також проаналізовано особливості діалектичного розвитку жанрових форм. Розглянуто генезис документальної анімації, на прикладах відомих сучасних творів виконаних в цій жанровій формі. Результати роботи можуть використовуватись для подальшого системного вивчення гібридних форм кіножанрів, що дозволить включити цей матеріал в учбові програми спеціалістів в галузі кінознавства, мистецтвознавства, аудіовізуальної журналістики, режисури кіно і телебачення, а також визначити гібридний жанр, як окрему категорію на творчих кінофестивалях та показах

Ключові слова: кіножанр; традиційні жанри; гібридні жанри; художня форма; кінематограф; анімадок