Dramaturgical

Approach in Cinema

Elements of Poetic Dramaturgy in A. Tarkovsky's Films

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'That the technique of drama is nothing absolute and unchangeable scarcely need be stated.'

GUSTAV FREYTAG (1900: 1)

Content

Abstract

This thesis by publication examines dramaturgical screenwriting theories as operative methods for producing cinematic narratives, their regularities and evolving constructions. In spite of a wealth of studies and analyses on film and publications and guidebooks on how to write a screenplay, there are, nevertheless, few critical academic studies on dramaturgical techniques from the screenwriter's perspective. Thus authorship serves as the basic premise for this study and generates the theoretical framework for the research, which is defined as practice-led research.

The thesis introduces the dramaturgical approach in film, which is employed as a framework for a dramaturgical analysis of two of Andrei Tarkovsky's films – *Ivan's Childhood* (1962) and *Nostalgia* (1983). The analysis identifies certain dramaturgical tools and techniques, which can be characterized as poetic. The adoption of a dramaturgical tool relates to the story material and to the theme/meaning conveyed through this material. Thus the function of the dramaturgical tool can be identified only within the overall story composition as generated by the author.

In addition, this study aims to define the aesthetic independence of the screenplay using a dramaturgical approach. The aesthetic independence is typically defined by the direct relationship between the viewer and the artwork. The screenplay, however, is actualized for the viewer only via its cinematic performance. The aesthetic independence of the screenplay is explored by studying the contribution of the screenplay to the cinematic performance and, consequently, to the viewer's experience of it. The study suggests that particular

visual poetic elements within a film originate from its screenplay, and therefore contribute to the aesthetic independence of the screenplay.

The study demonstrates that dramaturgy can be understood as dramaturgical activity, that is, all those choices made by the author in order to build a cinematic performance for the viewer to experience. In addition, the study demonstrates that in order to understand the core of dramaturgy within cinema, it needs to be detached from the context of the theatre and examined within the context of dramatic composition for cinematic performance. The results suggest that modern film has developed a variation of dramaturgy, with its own cinematic characteristics, which forms part of the screenwriter's craft and affects current storytelling practices in cinema and TV. This variation of dramaturgy can also be used to create dramatic content for other platforms, such as Internet and digital games. The study also indicates that *critical research* on film dramaturgy as practice-oriented research is required both diachronically as well as contemporaneously.

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This thesis would not be possible without my fellow screenwriters and researchers, Raija Talvio, Riikka Pelo and Tomi Leino. Together we formed a research team called Aristotle in Change (later AinC), focusing on various aspects of research on screenwriting. In addition, Jaakko Nousiainen and Teijo Pellinen, from Lapland University, were part of the team for shorter periods. Luckily, Eija Timonen took on the challenge of team leader, and research coordinator Kirsi Rinne's managerial skills were essential in dealing with the everyday practicalities. The support of this team has been invaluable. The inspiring thoughts, discussions, conferences we attended together were crucial during the process of conducting and furthering the research.

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List of publications and author's content

This thesis by publication consists of three studies, which were published as articles in the *Journal of Screenwriting*, which is the only international peer-reviewed journal within the field of screenwriting.

The three studies are:
Article I: 'The aesthetic independence of the screenplay' Vol 2:1, 2010, pp. 24-40.
Article II: 'Poetic dramaturgy in Andrey[1] Tarkovsky's Ivan's Childhood (1962): conflict and contrast, two types of narrative principles' Vol 3:1, 2011, pp. 27-43.
Article III: 'Poetic dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): A character without a goal?' Vol 5:1, 2014, pp. 141-155.

The author is solely responsible for writing the articles.

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[1] Since there is a common tradition of transliteration of Tarkovsky's first name Андрей as Andrei, I will use Andrei in this study, even though in the articles I used the form Andrey (which is one of the ways of transliterating this Russian name into English).

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1 Introduction

1.1 Background

In a scheme for a lecture series on The Psychology of the Creative Process, dated November 1940, Sergei Eisenstein, who I consider one of the very first artistic researchers, poses the question: 'What is the mystery of the method of art?'. He uses this question to approach the problem of the relationship between a real event, taking place in our world, and the same event when transferred into the world of art by the artist. Once the event of our naturalistic world is subjected to 'the method of art', it is able to both provide an encounter where 'the viewer and the reader experience a quite special emotionally-sensuous state' and achieve 'not only cognitive, but emotionally gripping effect' (Eisenstein 1987: 6-7). Eisenstein refers to the process of dramatization in which the author adopts their narrative techniques and other artistic skills, especially that of the author's attitude towards what is presented, in such a form that they are able to elicit from the recipient the kind of effect that the author aspires to, even though that same event cannot achieve this in the naturalistic world.

This study, however, focuses not on the relationship between a natural event and art but on the art techniques through which transformation of this natural event may occur, that is, on the screenwriter's narrative and writing techniques. The aim is to reveal how the use of such techniques aids the artist in transforming the content for the recipient to elicit the targeted effect. The focus of the study is on narrative elements and techniques, the adoption of the *dramaturgical tools* that the writer uses in expressing the content of a dramatic story, such as conflict or the

turning point for instance. A dramaturgical tool is a notion, which in this study refers to the practical screenwriting tool that the writer uses while developing and composing the dramatic story. It helps the writer to externalize the story content in such a way that it is possible to present and perform it cinematically for the viewer. The notion of a *dramaturgical element* in this study partly overlaps that of a dramaturgical tool, but refers also to a dramaturgical tool as a compositional element within an artwork, that is in a film or in a screenplay. Screenwriting is understood to be the practice of constructing and composing a fictional dramatic narrative in written or other form (sketches, drawings, rehearsals) to be produced as a film, TV drama or a dramatic story in some other media.

This does not mean, however, that the discussion on the story content is completely excluded from this study. The division into narrative techniques and story content is, of course, theoretical. The dramaturgical tools are naturally closely connected with the story content simply because it is unfeasible for them to exist outside of it.

Despite the abundance of studies and analyses on film (Lewis 2013; Engelen, Vande Winkel 2004; Bordwell, Thompson 1986), as well as the considerable number of publications on how to write a screenplay (Kallas 2010; Mitta 2005; Sundstedt 2009; Howard 2004), there are, nevertheless, surprisingly few critical academic studies on film dramaturgy from the screenwriter's perspective.

As a screenwriter and a teacher, I am often challenged by the screenwriting practices and techniques currently applied in the industry. There have been moments where I have felt unable to provide all the answers. Thus, one of the motivations for this research was to find answers to those questions that have arisen within the practice of writing and teaching. I have passed on to my students the knowledge and skills acquired through my practical work as a dramaturge and writer. Over the years, I have become more aware of the differences and methods in screenwriting practices and also of not having questioned this knowledge and skills. Another thought that has troubled me is that if the skills and knowledge are passed on mainly orally from generation to generation in a master-student relationship, it might result in 'Chinese whisper' effect, where the knowledge may gradually change such that we are unaware of why and how the changes have occurred. Naturally, every teacher brings with them knowledge of their own understanding and skills, which they have developed over years, and which, therefore, introduces another question: How much do the writing skills vary from writer to writer, from generation to generation? Or – what is typical for cinema in particular – how much does new technology or directorial style affect the writer's work? I am especially interested in the narrative methods and techniques and, consequently, in questions regarding new narrative ways of telling a story, as well as the role of the screenplay within the production process.

Thus, this study approaches the screenplay and screenwriting from the perspective of a practitioner's craft and technique, and can, therefore, be identified as artistic research. As a researcher, I am positioned first and foremost as a screenwriter who wishes to enhance their professional knowledge of screenwriting theory and practice. Thus, personally, artistic research means that I throw myself into the process of questioning, rethinking and extending theoretical and practical knowledge of screenwriting. The study provides an opportunity to correct certain intuitive conjectures and assumptions, but also an opportunity to discover and present the tacit knowledge accumulated during the many years I have worked in the field.

One of the motivations for this research is to reinforce and emphasize the value of the screenwriter's craft, while not undermining, however, the contribution of directors or other artists, such as cinematographers, sound designers, editors, and set and costume designers. I consider this study to be a testament to the current recognition of the screenwriter's artistry, and, therefore, I hope that, whilst generating new dramaturgical findings and possible new opportunities for the practitioner, the study will also further increase appreciation of the screenwriter's craft and artistry.

Hence, the outcome of this research is expected to, first, provide a better understanding of the contribution and function of the screenplay within the film-making process, second, to generate new knowledge of dramatic writing for cinema and, third, a deeper understanding of contemporary dramaturgical strategies and screenwriting methods and techniques, and their impact on the final recipient.

This thesis consists of five chapters, in addition to an appendix comprising the three published articles.

Chapter 1, Introduction, presents the background and motivations for the research and the study objective, including the research questions. It briefly introduces the notion of poetic film within the history of Soviet cinema, as well as the way that it has become associated with Andrei Tarkovsky's oeuvre within film criticism.

Chapter 2, Theoretical framework, positions the research within a theoretical framework and context. The theoretical background is explained by leaning on two trajectories presented by Steven Maras, in which the dramaturgical approach and artistic research are contextualized within the screenwriting research field. The notion of dramaturgy is introduced, which then provides the framework within which to identify the applied approach and method. The notion of dramaturgy was discussed mainly in Article I (Koivumäki 2010), but some aspects of it are explored in a more detailed manner in this chapter.

Chapter 3, Results: Composition of dramaturgical elements, presents the results generated by the studies published in the three articles. I give an overview of the results article by article (to help the reader to gain an understanding without consulting the articles) and at the end of the chapter, I explore the way in which the results reflect and complement each other within the dramaturgical research context.

From now on the structure of this study is cumulative. Chapter 3, Results, explains the results of each article within the context of the study and explores how they build on each other within the dramaturgical research context. The last section of this Chapter, 3.4 The elements of poetic dramaturgy, embodies the crystallization of all the findings as they are understood in relation to each other and to the framework of the study. Chapter 5, Conclusion, deepens and expands the findings and recapitulates the entire study at the end of the chapter.

Chapter 4, Discussion: Screenplay and dramaturgy, includes a theoretical discussion on the findings against a backdrop of the current theories. It has two sections.

Section 4.1 discusses the findings presented in Article I: 'Aesthetic independence of the screenplay' (Koivumäki 2010). As in this article, the approach is more theoretical and the findings are reflected separately from those of the other two articles. The screenplay as a performance plan and its function in relationship to the cinematic performance are reflected on in terms of Ted Nannicelli's and Ian Macdonald's thoughts. The dramaturgical approach is compared with the neoformalist approach in order to identify differences and similarities between them.

In Section 4.2 the findings from the dramaturgical analyses are discussed. The results of the study presented in Article II (Koivumäki 2011) regarding the contrasting narrative principle are discussed in relation to Juri Lotman's theories of the function of an artistic text. Next, the findings on the notion of the character goal, as presented in Article III (Koivumäki 2014), are discussed with reference to Konstantin Stanislavski's acting method, especially his notion of 'the task' and its influence on the practice of screenwriting and on the development of the concept of character goal.

Chapter 5, Conclusion, summarizes the findings, explores the reliability and validity of the research, as well as suggests areas for further research.

1.2 **Research objectives**

Andrei Tarkovsky's films have been defined as *poetic* amongst film critics (Turovskaya 1989; Malmberg 1981). His films had a long-standing influence on me and I began to wonder, in a situation where the screenwriter sets out to write a poetic film, whether s/he employs a specific *poetic dramaturgy* with its own peculiarities, or whether the writer actually applies the tools of classical dramaturgy for such a film. I also wondered whether it would be possible to articulate novel *dramaturgical tools*, conventions and strategies for poetic dramaturgy, so that they too, as in classical dramaturgy, could be incorporated into the writer's craft. In this study, classical dramaturgy as proposed by Aristotle, and its essential elements, such as problem (conflict), cause and effect and turning point, provide the framework for my research. (The concept of 'dramaturgy' is further defined in Chapter 2; see also Koivumäki 2011: 30.)

There is a wealth of screenwriting manuals that provide guidance on how to write a screenplay and how to employ dramaturgical tools for conveying and expressing the content in a dramatic story (Howard 2004; McKee 1999; Field 1979; Aronson 2001; Kallas 2010; Sundstedt 2009); however, none of them is able to provide instructions or dramaturgical advice on how to write a screenplay for a poetic film.

This study explores a cinematic dramatic story, its regularities and its possible deviations from classical dramaturgy as elements of poetic dramaturgy. The dramaturgical approach provides the framework and dramaturgical analysis forms the research method. Two specific dramaturgical elements in Tarkovsky's films, which are considered to be possibly 'poetic', are analysed dramaturgically: the adoption of upward-downward movement frequently employed in *Ivan's Childhood* (1962) and the character goal, or rather, the passivity of the main character in *Nostalgia* (1983). My contention is that there is a dramaturgical system in Tarkovsky's films that clearly differs from classical dramaturgy and which we can define as poetic.

In addition, this study discusses the aesthetic independence of the screenplay. Aesthetic independence is commonly defined as the direct relationship between the artwork and the viewer. (See, for instance, Carroll 2006b: 76–77) The screenplay, however, is actualized for the viewer only via the cinematic performance. Therefore, we should ask how the viewer experiences the performance and to what extent this experience is created by the screenwriter's contribution. The aesthetic independence of the screenplay is explored through the dramaturgical framework.

Figure 1 below sums up the way in which dramaturgy in film provides the research design for the study. Elements of poetic dramaturgy are analysed and

the aesthetic independence of the screenplay is explored within the context of dramaturgy in film. In addition, certain results and findings generated within the dramaturgical analysis further strengthen the argument concerning the aesthetic independence of the screenplay.

Dramaturgy in film

| Poetic dramaturgy? | Aesthetic independence? |
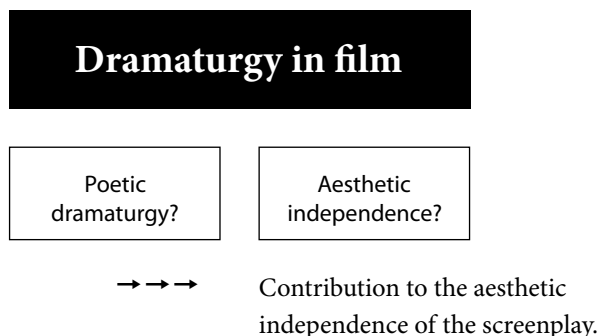
→ → →   Contribution to the aesthetic independence of the screenplay.

The analysis and discussion do not touch on Tarkovsky's directorial qualities or on his autobiography, or the cultural or political situation in the Soviet Union at the time. As my interest lies in the screenwriter's practical work, I approach Tarkovsky's two films as dramaturgical constructions. According to Konstantin Stanislavski, the basis of dramatic art lies in the continuous conflict between the characters, the function of which is to trigger dramatic action. If a play does not include conflict to generate action, which then triggers counter-action, the characters have nothing to do on stage and the play is unable to provide the actors with the framework for acting. (Stanislavski 2011: 415-416) Nevertheless, the dramatic story in cinema differs from that in theatre in that, in cinema, the conflict may be conveyed not only through the actor's performance but also through other cinematic devices, such as cinematography, light, sound, editing or set design.

In this context, one might ask, why not study screenplays if one needs to find an answer to a screenwriting problem. The reason for choosing films over screenplays stems from my understanding of the function of the screenplay within the film-making process. Given that I consider the screenplay to be a plan for a cinematic performance for the viewer to experience, it is the film that is the final goal and result of such planning. (Koivumäki 2010: 28-29) It may be that during the production process certain new and unprecedented elements are introduced into the film, which are the kinds of things that *could have already been introduced by the writer during the writing process*. A film may contain technological innovations, new tools and strategies, which the writers – if they were aware of them – could have adopted at the writing stage to help to express

the content of their story. Therefore, in order to understand cinematic storytelling and to improve the screenwriter's skills, it is the screenwriter's task to study not only the screenplay but also the film, its production process and the way it affects the viewer. The focus of this research is, therefore, the film, albeit from the writer's point of view. This means that I analyse those dramaturgical decisions in the film that the writer *made* or *could have made* during the writing process.

The objectives of this study are in line with the Aristotle in Change research group mission: 'The cinematic story is a human construction and composition that is born under the guidance of certain regularities. These regularities can change. They can be studied and developed further.' (Timonen 2008: 2)

The main research question asks: **'Is it possible to articulate new *dramaturgical tools* for poetic dramaturgy, so that they too, as in classical dramaturgy, can be incorporated into the writer's craft.'** There are five sub-questions, four of which contribute to the main research question. The fifth question, however, is of a more independent nature and considers the aesthetic independence of the screenplay.

The first sub-question asks: **'What is dramaturgy?'** By answering this question, the theoretical background for the dramaturgical analysis, as well as for exploring the aesthetic experience of the screenplay, is laid in the study presented in Article I (Koivumäki 2010). I then continue to employ the notion of dramaturgy as a framework in the following two studies (Koivumäki 2011, 2014) and carry out a dramaturgical analysis of two of Andrei Tarkovsky's (1932-1986) films, *Ivan's Childhood* (1962) and *Nostalgia* (1983). Through dramaturgical analysis I search for dramaturgical tools of poetic dramaturgy for the screenwriter to adopt in their craft.

The second sub-question asks: **'How can an up-down movement be considered a poetic dramaturgical tool in expressing the story content in *Ivan's Childhood*?'** By taking this movement as a starting point of the dramaturgical analysis, I am able to reveal the meaningful system employed to express the main character's inner world and emotions. I analyse this dramaturgical element in terms of classical dramaturgy and I define whether it can be classified as an element of poetic dramaturgy. Thus, the deviations from classical dramaturgy are of interest to me.

The third sub-question is: **'Has the poetic element 'up-down movement' been written into the screenplay?'** The nexus between *word* and *image* in the screenplay and film is analysed, with the intention of understanding whether poetic dramaturgy has been defined in (written into) this particular screenplay or whether it is something that the director has introduced into the film.

The fourth sub-question asks: **'How can the passivity of the main character be regarded as a poetic dramaturgical tool in expressing the story content**

in _Nostalgia_?' I explore the adoption of the character goal as an element to express the theme and the meaning of the story in _Nostalgia_ (1983) (Article III, Koivumäki 2014). In classical dramaturgy, the character goal – what the character wants and what actions they may take in order to achieve this goal – is considered of the utmost importance in dramatic storytelling (Howard 2004: Sundstedt 2009; Aronson 2001). A proactive character who has the capacity to take the story forward helps the writer to generate the events and story material. In _Nostalgia_, however, the main character, Andrei, seems to be passive and he does not appear to have any obvious goal to achieve. The dramaturgical function of both the character goal and the character arc in _Nostalgia_ are revealed through dramaturgical analysis. My contention is that a passive character forms a part of the poetic dramaturgy, as an extensive dramaturgical system, and that it carries more meaning than is apparent on the surface.

The study on _Nostalgia_ focuses solely on analysing the film from a dramaturgical point of view as the dramaturgical tool in question, the character goal, is one of the most important tools the writer employs in designing the story. Therefore, the article does not touch on the relationship between the screenplay and the film, as in the study of _Ivan's Childhood_ (Article II, Koivumäki 2011). Since my focus is on character passivity, I analyse the film as if all the decisions regarding the character goal were made during the writing process, in spite of the fact that in reality there may have been changes made to the story during the production process. This is indeed the case, as for instance the order of the scenes was altered towards the end of the story in _Nostalgia_. (See Guerra, Tarkovsky 1999: 465-503)

The fifth sub-question inquires: **'What is the aesthetic independence of the screenplay?'** This question does not directly relate to the main research question, but has a more independent status. An essential aim is to define the ontology of the screenplay, its aesthetic independence through the notion of dramaturgy. In addition, I discuss the contribution of the screenplay as a literary artwork by asking how the literary characteristics of the screenplay appear in a film and what is their function in relation to the cinematic performance. I also explore the contribution of the screenplay to the viewer's aesthetic experience. Here, I do not rely on perception theories but on observation of the cinematic performance. Lastly, I discuss the dramaturgical process as an interpretive continuum that leads from the screenwriter to the viewer.

Thus, the study presented in Article I (Koivumäki 2010) has a double focus. It introduces and redefines the notion of dramaturgy within the context of cinema, and through the dramaturgical framework, it contributes to the long-standing debate (see, for instance, Panofsky 1995; Carriére 1994; Korte, Schneider 2000; Maras 2009; Nannicelli 2013) on the artistic independence of the screenplay.

Before examining the theoretical framework, that is, the concept of dramaturgy in more detail, I provide some background information on one of the main objects of this research, the so-called poetic cinema of Andrei Tarkovsky and the way it has been understood and discussed within film criticism. The poetic film within the Soviet history of cinema is also briefly explored.

1.3 **Poetic films of Andrei Tarkovsky**

Andrei Tarkovsky made only seven films during his lifetime: *Ivan's Childhood* (1962), *Andrei Rublev* (1966), *Solaris* (1972), *Mirror* (1974), *Stalker* (1979), *Nostalgia* (1983) and *Sacrifice* (1986). His films are mostly defined as poetic, and this quality has been attributed to his directorial characteristics (Falk 1980; Green 1984/1985; Turovskaya 1989; Malmberg 1981).

Within Russian cinema, the 'poetic film'[2] is a well-established cinematic genre, which has existed since the early 1920s. One of the best known exponents of lyrical film of that time was Yevgeni Chervyakov, a film director from St. Petersburg, with his two films *Poet i tsar (The Poet and the Tsar)* (1927) and *Devushka s dalyokoi reki (A Girl from Faraway River)* (1928) (Abyl-Kazimova et al. 1969: 417-420). The Ukrainian director Alexander Dovzhenko praised Chervyakov's films and pointed out that Chervyakov was the first to create the lyrical genre (liritseskij zhanr)[3] for cinema. Just three years later, in 1930, Dovzhenko himself completed his film *Earth* about the collectivization of peasants, a film that became famous throughout the world and was praised for its poetic qualities: rich visual imagery, apple blossoms after the rain, wheat fields swaying in the wind, butterflies, flowers, smiling peasants. Viktor Shklovsky defines a poetic film as being descriptive, explaining and conveying states of the soul. (Shklovsky/Shklovski 1927/2001:

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2 One of the expressive elements in almost all of Tarkovsky's films is recited poetry – mainly the poems of Tarkovsky's father, Arseni Tarkovsky – either by characters or sometimes by means of voice-over; 'poetic' in this context, however, does not refer to the particular way poetry is used, for instance in *Mirror* (1975), *Stalker* (1979) or *Nostalgia* (1983). Use of recited poetry was especially popular on the stage of the Soviet theatre in the '60s and '70s, even at the beginning of the 80s (Maltseva 1999: 25-41). One of the most famous actors and singers, Vladimir Vysotsky, was renowned for singing and reciting mainly his own songs and poems on the stage of the famous theatre Taganka, founded by Yuri Lyubimov in Moscow.

3 ru.wikipedia.org/wiki/Червяков,_Евгений_Вениаминович, Accessed 23.11.2014. http://www.imdb.com/name/nm0156160/?ref_=tt_ov_st, Accessed 05.12.2014.

293) Thus, the plot was considered secondary, and the emotional, lyrical states of the character, the atmosphere and the visually descriptive narrative remained the priority.

After Stalin's death in 1953, a new style of storytelling began to evolve within Soviet cinema. Conservative war and propaganda films, and 'Staliniada', as all the films about Stalin and his life were called, gave way to a new kind of film, which in an unprecedented visual manner exploited metaphor and symbol. These films had to be accepted by the system, therefore the old term 'poetic', which had proven to be useful a few decades previously, was given the status of a genre. When Tarkovsky's first feature film *Ivan's Childhood* was completed in 1962, it was regarded as a poetic film. In this way, a film with an unfamiliar style was accepted by those in power and thus avoided censorship and shelving. Furthermore, it was considered to be yet another war film, which also saved it from Soviet censorship. (Kozlov 1977: 152-154)

When critics describe and evaluate Tarkovsky's films, they tend to draw on metaphors that refer to other art forms, for instance music (Falk 1980: 2) and painting (Green 1984/1985: 53). Poetry, however, is the art form resorted to most often by critics to assess his films. According to a Russian critic, Maja Turovskaya, multilevel associative meaning is characteristic of Tarkovsky's poetics. She also points out that there is a tendency throughout his entire production to avoid narration that is based on cause and effect, but to draw more on associational links and images. Hence, the narrative composition is governed by a poetic form, which violates the system of narrative logic and the images and their visuals carry meaning (Turovskaya 1989: 97-101). The Swedish critic Carl-Johan Malmberg also focuses on the image and its meaningful composition. The aesthetics of an object or image form the core of Tarkovsky's poetics. According to Malmberg, simple objects, such as an egg, a book, a chair, or a bucket of water, exist here and there, but they do not form a meaningful part of the plot. They do not refer to anything outside of themselves, but exist for their own sake (Malmberg 1981: 110-111). Alexander Dovzhenko's poetic cinema is often compared with that of Tarkovsky's: 'At their best, both Dovzhenko and Tarkovsky have created a poetic cinema, loading their images with complex contradictions…. The plot as such, as well as individual scenes and dialogue, might be of secondary importance.' (Golstein 2008: 198)

Over the decades, the term 'poetic film or cinema' has established itself within film criticism. It may have a Russian origin, but nowadays a modern cinephile adopts it in the same way as any other term when referring to a certain

type of narration in categorizing films.[4] It may have a slight allusion to an art film.[5]

I believe that Tarkovsky himself at least partly influenced the perception of poetic cinema. In his writings and interviews published since the '60s, he cultivated the concepts of 'poetic cinema' and 'poetic logic'. (Tarkovsky 1986: 30) On the other hand, as Robert Bird points out, late in life Tarkovsky described himself as 'a poet rather than a cinematographer', yet in the same breath rejected the 'so-called "poetic cinema" where everything is deliberately made incomprehensible' (Bird 2008: 15). This opinion is confirmed by the set designer Mikhail Romadin, who recalls that Tarkovsky intensely disliked the term 'poetic film' (Romadin 2008: 388).

Tarkovsky explains that 'poetic' can be compared with human thinking. 'In my view poetic reasoning is closer to the laws by which thought develops, and thus to life itself… Through poetic connections feeling is heightened and the spectator is made more active…. Poetry is an awareness of the world, a particular way of relating to reality. So poetry becomes a philosophy to guide a man throughout his life. …Unless there is an organic link between the subjective impressions of the author and his objective representation of reality, he will not achieve even superficial credibility, let alone authenticity and inner truth.' (Tarkovsky 1986: 20-21) Thus, 'poetic' means the specific attitude of the artist towards the object of reality that they are attempting to convey in their art.

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4   See also *Poets of cinema: Filmmakers who use film as a poetic medium* https://mubi.com/topics/poets-of-cinema-filmmakers-who-use-film-as-a-poetic-medium, accessed 29 November 2014.

5   Jesse Richard's list of poetic films consists of films such as 'L'Atalante (Vigo), Zero for Conduct (Vigo), Hail Mary (Godard), Wings of Desire (Wenders), The 400 Blows (Truffaut), The Hole (Tsai), Still Life (Jia), Mirror (Tarkovsky), Stalker (Tarkovsky)
Andrei Rublev (Tarkovsky in general), The Red Balloon (Lamorisse), The Passenger (Antonioni), Wong Kar-wai's films, although "My Blueberry Nights" is awful…, Humanity and Paper Balloons (Yamanaka), Maurice Pialat's films have a poetry to them, same with Cassavetes…, Ornamental Hairpin (Shimizu), The Man Without a Past (Kaurismaki), Ugetsu (Mizoguchi), Early Summer (Ozu), Millennium Mambo (Hou).
Shadows of Forgotten Ancestors (http://mubi.com/topics/poetic-filmsParajanov), A Virgin Among the Living Dead (French language version) (Franco) Alucarda (Moctezuma), Lips of Blood (Rollin), Pepe Le Moko (Duvivier) (poetic realism in general) Sunrise (Murnau), Dreyer's films', See the full list in http://mubi.com/topics/poetic-films, accessed 01.03.2013.

Tarkovsky warns that those movies that cultivate symbols and allegories cannot be considered 'poetic', because they do not have anything in common with true poetic expression. According to him, poetic cinema as a rule gives birth to symbols, allegories and other such figures – that is, to things that have nothing to do with the imagery natural to cinema. (Tarkovsky 1986: 66) Tarkovsky claims that Eisenstein's *Ivan the Terrible* (1945) is a mere symbol of the hieroglyph and that every detail is as intended by the author. 'Mere boulevard opera', he contends. (Tarkovsky 1989: 94–95). Tarkovsky doesn't believe in the literary-theatrical principle of dramatic narration, because he thinks it has nothing in common with the nature of cinema. It gives too much information to the viewer in explaining the circumstances of the events. There seems to be a contradiction between the classical cause-effect narration and poetic narration, which doesn't function according to cause and effect but follows an associative logic and freely constructs the narration through pure association.

Tarkovsky's seven films are widely known and studied, and there seems to be a constant flow of new studies and books concerning his works (Jónsson and Óttarson 2006; Botz-Bornstein 2007; Bird 2008; Dunne 2008; Volkova 2008; Redwood 2010; Martin 2011; Nishi 2011), as well as several websites dedicated to his work (see, for instance, Nostalgia.com, Extravagant Creation,[6] and Tarkovsky[7]). Tarkovsky's legacy is very much alive and interest in his work has intensified. Archive material, comprising 35 kilograms of his notes, manuscripts, sketches, plans for future films, lectures and interviews recorded on c-cassettes, was auctioned in Sotheby's in London in 2012 for approximately 1.5 million pounds sterling.[8]

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6 Websites that discuss Andrei Tarkovsky's works in English: Nostalgia.com http://people.ucalgary.ca/~tstronds/nostalghia.com/TheNews.html, accessed 30 January 2011. See also links in http://people.ucalgary.ca/~tstronds/nostalghia.com/TheLinks.html.
Extravagant Creation, http://extravagantcreation.wordpress.com/category/tarkovsky-andrei/, accessed 30 January 2011.

7 Websites on Andrei Tarkovsky in Russian: Andrei Tarkovsky, http://www.tarcovsky.ru/books.html,Andrei Tarkovsky, http://www.tarkovsky.net.ru/, accessed 30 January 2011 Andrei Tarkovsky, http://www.atarkovsky.ru/, accessed 30 January 2011.
Andrei Tarkovsky, http://tarkovsky.su/, accessed 30 January 2012.

8 http://www.sothebys.com/en/auctions/ecatalogue/2012/musical-manuscripts-continental-books-l12406/lot.187.html, accessed 29 October 2013.

The studies on Tarkovsky mainly discuss his films on a general-philosophical level. Many of them, for instance Sean Martin's *Andrei Tarkovsky* (2011), Shusei Nishi's *Tarkovsky and his Time – Hidden Truth of Life* (2011), and *The cinema of Andrei Tarkovsky* (1987) by Mark Le Fanu, give a general overview of Tarkovsky's films and life and function as good introductions to Tarkovsky's artistry. Apart from all seven of Tarkovsky's films, Sean Martin also introduces Tarkovsky's works for other media, such as those for TV, stage and radio.

Thorsten Botz-Bornstein's *Films and Dreams* (2007) studies Tarkovsky's films but also those of Alexander Sokurov, Stanley Kubrick and Wong Kar-Wai, amongst others. He approaches films through dream theory within film studies and especially against the background of their cinematic aesthetic context.

An impressive publication, *Tarkovsky* (2008), edited by Nathan Dunne, comprises a collection of articles by several writers and, therefore, offers studies on Tarkovsky's films and artistry from varied perspectives. The biographical approach is prevalent in several articles; however, the oeuvre is mainly studied in the context of other art forms of his time, such as paintings, literature, music or other films, or the focus is on religious or political impacts of the time on his directorial thinking.

Robert Bird in *Andrei Tarkovsky, Elements of Cinema* (2008) approaches Tarkovsky's film from the point of view of the four basic elements – earth, fire, water and air. Bird makes comparisons between Tarkovsky's films, and finds intertextual qualities and references to other cultural artefacts such as paintings and music. Bird is very thorough in allowing Tarkovsky's own comments and thoughts on his films and on his directorial work to emerge. Bird's book benefits from the fact that he knows the Russian language and, therefore, he has access to Russian sources.

Andrei Tarkovsky, A Visual Fugue (1994) by Vida Johnson and Graham Petrie introduces all of Tarkovsky's films, including his diploma film *Katok i skripka* (*The Steamroller and the Violin*) (1961), in terms of his directorial work, as well as his biography. This is an impressive work and provides considerable inside information and also benefits from the fact that Vida Johnson has access to Russian sources.

The analyses of Tarkovsky's films often describe the analyst's own experience of the film, and the associations and interpretations based on the analysis form the basis of the studies. The analysts all see Tarkovsky as an auteur and, therefore, the studies are mainly associated with Tarkovsky's biography in terms of the cultural and political context of the time. Only a few of them, for instance that by Johnson and Petrie, pay attention to the screenplay or to the work of any other professionals, for example a set designer or cinematographer, who had worked on the film and who are, hence, artistically responsible.

An analytical discussion on four of Tarkovsky's films by the Australian scholar, Thomas Redwood, has some convergence with the analyses of the current study. Redwood's focus is on understanding the narrative logic of each of Tarkovsky's films and proposes a general critical explanation of Tarkovsky's poetics of narrative cinema (Redwood 2010: 12). At first glance, Redwood's analysis seems to be similar to mine, since the main research question deals with the film's function as narrative. However, a difference emerges from the way we understand narrative, which then defines the approach. Where, for example, my analyses will emphasize the function of the character as the main narrative tool employed by the writer in conveying the story and the theme to the viewer, Redwood considers the relevance of spatio-temporal relations (aural motifs and visual elements such as props, colour and set designs, lighting, character staging, camera movements) and style for the spectator's narrative comprehension. Redwood's approach is primarily motivated by the neoformal studies undertaken by David Bordwell (1985), Kristin Thompson (1988), Noël Carroll (1996) and Edward Branigan (1992), among others (Koivumäki 2014: 143-144).

These studies consider Tarkovsky's films in general terms within theoretical and philosophical contexts, mainly studying his poetics or oeuvre from an autobiographical or socio-cultural point of view and do not specifically examine them from the writer's perspective or study their dramaturgy or dramaturgical solutions in detail. The current study, however, focuses on the elements of the artwork and their compositional relationships, especially on those elements customarily contributed to the film by the screenwriter.

Therefore, in spite of two analyses of Tarkovsky's films, I am not specifically focusing on Tarkovsky's cinematic language, nor on his oeuvre as a director, even though the outcome of the study may touch upon these matters and may contribute to the knowledge and understanding in this area. Instead, I delve beneath the surface to the dramaturgical qualities of these films from the perspective of the screenwriter's craft.

2 Theoretical framework

2.1 Screenwriting as a research area

I read with interest an account by a German scholar, Claudia Sternberg, of her "career" in screenwriting research. Sternberg can be considered to be a pioneering researcher on screenwriting, as she wrote her PhD thesis in 1995, at a time when screenwriting research was considered to be of minor importance. Her thesis was originally a German-language PhD for the University of Cologne but was later translated into English *Written for the Screen: The American Motion-Picture Screenplay as Text* and published in 1997 in Germany. As Sternberg was studying English as her major subject, her focus was American screenwriting. However, as pioneering as the study was, it was neither recognized nor appreciated. The way it was received clearly reflects the negative attitudes towards screenwriting research at the time. Sternberg points out that screenwriting is a neglected area in academic research because it is in the shadow of the director's craft, and academic attention has traditionally been directed towards the director and the final stages of film production (Sternberg 2014: 204). However, if we investigate the historical status and recognition of the screenwriter, for instance in Finland, it is evident that it has not always been so, as Raija Talvio has shown. As early as in the 1930s, there were, if not professional screenwriters, at least writers who were working also in film, whose talent was recognized as an important asset to film production, and who played a significant role in marketing the films (Talvio 2015). After World War II, recognition of the screenwriter's craft began to wane as the *auteur* theory emerged in France in the 1950s (Truffaut 1954;

Bazin 1957), and, since then, screenwriters have tended to be marginalized by the auteur system (Finney 1996).

What is more, this attitude towards the screenwriter's craft and artistry was also reflected in film education. Helsinki's former School of Art and Design (now the School of Arts, Design and Architecture at Aalto University) was founded in 1959. Film education was placed as a sub-discipline within the department of photography, which indicates that cinema was understood through the visual image and camera lens rather than through the act of dramatic storytelling. The screenwriting department in the same school was founded as recently as the mid-1990s, a few years after the other Nordic countries. The Danish film school had founded its screenwriting department in 1988, and Stockholm's Dramatiska Institutet in 1992.[9] However, in another neighbouring country, Russia, the value and importance of a story was understood significantly earlier, as screenwriting education began in the Moscow Film School as early as in 1929 (Vyshnevsky 2000). In recent years, the importance of the role of the screenplay as a content provider has increased and has gradually been recognized also in the Nordic countries. One of the reasons for the success of, for instance, Danish film and TV programmes, is due to the screenwriting education at the Danish Film School, as Eva Novrup Redvall has shown (Novrup Redvall 2008).

As recognition of screenwriting as a creative activity within film-making has increased during the last few decades due to the rise in appreciation of content creation in general, so too has interest in screenwriting research risen to the point that, currently, it can be considered to be a consolidated and institutionalized field of academic study. Even though the majority of researchers are anglophone, and the publications are in English, with mainly British, American[10] and Australian contributions, nevertheless there are a number of researchers representing Continental Europe, mainly Northern and Eastern Europe, but also other parts of the globe such as Latin America and Asia.

Finland and Finnish researchers are part of this global phenomenon. The first two doctoral theses in the field of screenwriting research were defended in 2004 by Eija Timonen and Riina Hyytiä. Hyytiä's *Ennen kuin kamera käy (Before the camera rolls)* was defended at the School of Art and Design (now part of

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9 Mogens Rukov started teaching screenwriting shortly after Henning Camre began his work as head of the Danish Film School in 1975. Rukov founded the screenwriting department in 1988. (Novrup Redwall 2008: 5)

10 Previous academic works that refer to screenwriting research outside Europe, especially in the USA, include Wolf Rilla's *The Writer and the Screen* (1973) and Sarah Kozloff's *Overhearing Film Dialogue* (2000).

Aalto University). This monograph discusses the problems of the development process during the production of children's films. Lapland University-based Eija Timonen's *Perinne käsikirjoittajan työkaluna (Tradition as a writing tool for the screenwriter)* (2004) examines the writer's position in the production process and focuses especially on how the requirements of the producer and production influence the decisions of the writer and the writing process.

Similarly, other Nordic countries are active in screenwriting research. The Dane Eva Novrup Redvall's thesis *Creative collaborations behind screenwriting practices in Danish feature film production* was defended at Copenhagen University and then later published by Palgrave in 2013 as *Writing and Producing Television Drama in Denmark: From The Kingdom to The Killing*. The study focuses on different modes and concepts of creativity and collaborative work processes within the Danish TV production context, with a special focus on the new mode of TV drama series development, the Writer's Room.

In Norway, in the Norwegian Film School, Lillehammer University College, Siri Senje's study *Imagining for the screen – cinematic fiction writing as poesis* (2013) focuses on screenwriting as an artistic genre by asking can certain original works be autonomous creative works in a similar way to a stage play. Senje challenges some of the orthodoxies that exist around screenwriting and the status of the screenplay.

In Britain, Ian Macdonald defended his thesis *The presentation of the screen idea in narrative film-making* at Leeds Metropolitan University in 2004, the same year as the first Finnish theses were published. Macdonald's thesis focuses on screenwriting documents and their collective and conventional use, as well as on generating an appropriate film theory in relation to screen idea construction (Macdonald 2004). Macdonald's work was then followed by Bridget Conor's *Screenwriting as Creative Labour: Pedagogies, Practices and Livelihoods in the New Cultural Economy*, which studies screenwriting as a form of creative labour within the UK's audiovisual industry. This thesis was defended at Goldsmiths, University of London, in 2010.

The active work of the above-mentioned Screenwriting Research Network has greatly influenced the increase in emerging screenwriting research. The members of the network are also active in publishing. For instance, recent monographs by the Australian, Steven Maras, *Screenwriting, History, Theory and Practice* (2009) and the Briton, Steven Price, *The Screenplay: Authorship, Theory and Criticism* (2010) give a theoretical overview of screenwriting theory. A multi-author collection of articles on screenplay analysis, *Analysing the Screenplay* (2010a), edited by Jill Nelmes, defines this new field of research. The articles study the screenplay from different perspectives, ranging from the history and development of the screenplay to alternatives to the mainstream screenplay; however, no

dramaturgical analysis is included. Ted Nannicelli's *A Philosophy of the Screenplay* (2013) discusses the ontology of the screenplay in attempting to define 'what the screenplay is and what kind of a thing it is' (Nannicelli 2013: 3) and whether the screenplay is a work of literary art in its own right. Ian Macdonald's *Screenwriting Poetics and the Screen Idea* (2013) studies the poetics of screenwriting, taking a wide approach to the development process, the craft, and the writing practices within the prevailing cultural and political context. Steven Price's *A History of the Screenplay* (2013) focuses mainly on screenwriting documents, such as scenarios, shooting scripts and screenplays, their format and their industrial functions within production throughout the history of screenwriting.

These studies approach screenwriting and the screenplay mainly from a theoretical and philosophical point of view, or they study screenwriting as an industrial development process from ideation to the final film or TV series, and only briefly touch on the actual craft of screenwriting as the art of composing a dramatic story for a film. Eija Timonen compares the screenplay and the end product and the changes that are made during the production process. Bridget Conor studies screenwriting from the point of view of creative and collective labour and provides an overview of screenwriting manuals and their use in practice. While Macdonald and Novrup Redvall touch on the subject of dramatic storytelling, they do not discuss detailed problems associated with the craft of dramatic writing but consider the writing process in more general terms, for instance the organization of the writing process amongst writers. Also, the *Journal of Screenwriting* has published a number of studies on writers and their work processes, for instance Anna Sofia Rossholm (2013) discusses Ingmar Bergman's screenwriting process behind the film *Persona* (1966), Paolo Russo (2014) studies a writer's work under the pressure imposed by society and institutions in his article on the 1950s' Italian writer-director Giuseppe De Santis, and Jill Nelmes (2010b) examines Janet Green's writing process in *Victim* (1961).

2.2 **Practice-led research**

A network of academics was formed that has since produced a body of work within the emerging new field of screenwriting research based on various methods and approaches. Steven Maras has analysed the diversity of methods and points out that, even though there are various approaches and methods, one way of mapping the research field is division into theoretical and practical approaches, as the research focus varies from the history, theory and practice of screenwriting, to theoretical analysis of the ontology of the screenplay, to practice-based studies on

the actual writing process (Maras 2011: 278). One of the reasons for this division may have arisen due to the background of the researchers themselves. The majority of the researchers, for instance within the SRN, are university graduates in film and media studies and their focus may be more theoretical than practical. Artistic and practice-oriented research started to emerge among the practitioners themselves. As the film schools evolved into universities, new requirements emerged regarding research to generate knowledge and understanding for the practical field of film-making[11].

If we study more closely the editorial strategy of the *Journal of Screenwriting*, in which my articles were published, we can see that the theoretical and the more practical research coexist side-by-side, enhancing and enriching each other. However, there may be fewer artistic and practice-oriented publications than strictly theoretical ones. Here I list just a few practice-oriented publications as an example: Pelo (2010) focuses on writers in collaboration, Talvio (2014) considers how to script a production without the screenplay, Millard (2013) considers alternative processes for recording the screen idea, Davies (2010) focuses on the adaptation of the narrative voice in a screenplay, Nash (2013) examines a discovery-driven script development process, Melvyn Heyes (2012) presents a 19-sequence model of screenplay and narrative film structure, Gutiérrez (2013) analyses the use of space to develop the content of the story, and Craig Batty's article (2010) on the physical and emotional thread of the archetypal hero's journey discusses the use of the character goal as a writer's tool.

In Steven Maras's classification, the term *practice-based trajectory* relates to the growing recognition of practice-based study as a research method, and it is often characterized by having a focus on particular case studies of key practitioners. (Maras 2011: 280) In all of the three studies for this research, even in the first one (Article I, Koivumäki 2010), which discusses mainly theoretical problems, I have defined it as practice-based (Koivumäki 2010: 25; 2011: 29; 2014: 143) since my approach is that of a practitioner, a screenwriter, and, consequently, the focus of the study is on how a work of art has been or could have been composed dramaturgically, or what new information and knowledge can be generated to benefit the screenwriter in their work. However, after publishing the three articles, I came across the work of two Australian scholars – Linda Candy's distinction

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11   Studying the more practical side of film-making is not new. The experimentation of Sergei Eisenstein (1968), Dziga Vertov (1984) and Vsevolod Pudovkin (1958) on montage and cinematography of the 1920s-30s can be considered as such, since the new theories were based on practical tests and laboratory work, and, furthermore, were conducted in a film school environment.

between practice-based and practice-led study (Candy 2006) and Jen Webb's three categories of artistic approach (Webb 2008) – which I find even more useful in further defining my approach.

While I understand that practice-based research encompasses all types of research that benefit the practitioner, Linda Candy makes a more specific division in her differentiation between practice-led and practice-based research. The main distinction is that if a creative artefact is the basis of the contribution to knowledge, the research is practice-based, and if the research leads primarily to new understandings about practice, it is practice-led. (Candy 2006: 1) As my research leads primarily to a new understanding of the screenwriter's practical work, according to Candy's distinction, it can be considered to be practice-led rather than practice-based.

Jen Webb goes even further and divides the artistic approach into three categories:

1. Research *for* practice draws on conventional methodologies: archival research (reading, observing) and field research (participant observation, case studies, interviews, surveys and focus groups, ethnographies). New information generated in this way is generally applied to a current creative project.

2. Research *into* practice (generating knowledge about techniques, approaches and thinking to do with how practice is carried out within the discipline researched). This approach draws on the methodologies of practice (sketching, note-taking, photography, drafting and editing, simulations, self-reflection, concept mapping, storyboards, flow charts, etc.).

3. Research *through* practice (using creative techniques, often along with more conventional methodologies, to generate knowledge about a social, political, philosophical or other issue). (Webb 2008: 1)[12]

The approach I employ in this study clearly falls into the second category, 'research into practice' or, in this case, 'research into screenwriting', as presented by Webb, or practice-led research, as presented by Candy, since my goal is clearly to generate new knowledge about the techniques with which the craft or skill of screenwriting is carried out. A critical approach is thus adopted to assist the writer in the construction of a screenplay. The approach is defined from a practical point of view, and doesn't require that the new information is generated through producing an artwork. However, an artwork could be produced as an example of how to use the new knowledge in writing a dramatic story for a screenplay and thus help to illuminate the practical use of the new findings. This

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12 This classification was originally presented by Jones (1980), Frayling (1993) and Borgdorff (2006), amongst others.

can be considered to be what Pia Tikka defines as *research-based practice*, where theoretical research precedes practice, and the acquired new understanding inspires practical work (Tikka 2008: 18).

2.3 **Narratological trajectory and dramaturgy**

Another trajectory presented by Steven Maras that supports my approach to screenwriting research is the *narratological trajectory*, which, according to Maras, focuses on the practices of structuring and plotting, and covers such areas of research as the three-act structure, novel and film genres, story/plot dynamics and classical narrative, character, myth and archetype, and screenwriting and oral traditions. It includes also dramaturgical techniques, as well as scholarly narrative theory of a kind that is part of the mainstream film and literary theory. Maras points out that 'there is a dominance of screenplay guru texts' in this area, referring to the abundance of screenwriting manuals (Maras 2011: 281).

If we trace the roots of narratology back in history, we'll discover Russian formalists, that is, the Opoyaz group from St. Petersburg, with Boris Eichenbaum and Victor Shklovsky (1927), the Prague School, with Roman Jakobson (1981) and Jan Mukarovsky (1978) (narratological structuralism), the Tarto School and cultural semiologist Jury Lotman (1970), and the German Vladimir Propp's (who lived in the Soviet Union) analysis of Russian folk tales. Propp's *Morphology of The Folk Tale* (1968), originally published in Russian in 1927, had a particular influence on the rise of structuralism in France, the representatives of which are considered to be theoreticians such as Algirdas Greimas (1983), Tzvetan Todorov (1981), Roland Barthes (1973, 1977) and Gerard Genette (1980). In the United States, René Wellek, who was originally a member of the Prague School, published the *Theory of Literature* (1949). (Fludernik 2009: 209-210) The term 'narratology' was first introduced by Zvetan Todorov and it mostly adopts a structuralist approach to analysing texts. In the German tradition, 'narrative' was defined in a rather narrow way, where it relates to the presence of a narrator; therefore, drama as performance based on the mimetic tradition, and generally without a narrator, was considered to be outside the realm of narratology. Thus, dramatic texts and their analyses were excluded from the narratological field of research. (Fludernik 2009: 5) In the anglophone world, however, as presented in Seymour Chatman's book *Story and Discourse* (1978), Chatman defines narrative as a conjunction of discourse and story, and extends the definition of discourse to include also dramatic film. Chatman introduces the figure of a 'cinematic narrator', who is comparable to the narrator in the

novel and who fulfils a similar mediating function in the presentation of the story. The narrator makes themselves present by, for instance, shaping the narration through the (re)arrangement of the temporal order of the events and through the choice of perspective (point of view, focalization). The analysis of the relationship between story and discourse plays a major role in discourse-oriented narratology (in the models of Genette and Chatman). (Fludernik 2009: 5-8)

Narratology shares many characteristics in its approach with the dramaturgical approach because it analyses the characteristics of (narrative) literary texts and their aesthetic (narrative) functions – they both operate on the premise that narratives are based on cause-and-effect relationships that are applied to sequences of events. Narratology, similar to dramaturgy, sees itself, in principle, as the theory that analyses *the what* and *the how* of narration, which it tries to systematize.

Nevertheless, I want to make a distinction between these two approaches since the theoretical academic approach studies a phenomenon, namely a film or a screenplay, as an object that already exists within our universe. These theories attempt to define and understand in philosophical and aesthetical terms the object, whereas practice-oriented approaches, such as the dramaturgical approach, tend to understand a screenplay as something that is in the process of becoming that phenomenon, or, if studying an object that already exists, it tries to understand how it came to exist, what kind of choices the author made during that process, or through which creative or other process was it possible for it to emerge as an artwork in this universe.

Maras places, for instance, the studies of Aristotle, Syd Field (1979), Kristin Thompson (1999), Linda Aronson (2001), Joseph Campbell (1993), Christopher Vogler (1999) and Seymour Chatman (1978) within the remit of a narratological trajectory. Thus, Maras's narratological spectrum reaches from guidance books for practical work to academic studies. The aforementioned works of Thompson, Campbell and Chatman can be categorized as critical academic studies with a strong theoretical foundation, whereas Field, Aronson and Vogler and, also, Aristotle offer a more practical approach. Maras also refers to these publications as the texts of 'screenplay gurus', meaning screenwriting literature that is written to give guidance on how to write a dramatic story, and which I categorize as dramaturgical.

In the next section, I will take a closer look at dramaturgy and the dramaturgical approach and their specific qualities.

2.4 **Dramaturgical approach**

2.4.1 **Dramaturgy in film**

'I understand dramaturgy as the use of any material selected during the creation process for the purposes of building a (cinematic) performance for the viewer to experience' (Koivumäki 2010: 31; see also pages 30-32). However, in order to be more specific, I want to further explore the understanding of the concept of dramaturgy.

The term dramaturgy has its origins in the theatre and naturally can be traced back to Aristotle's *Poetics*. However, Aristotle himself didn't use the term. It was initially adopted by European dramatists such as the Frenchman Denis Diderot (*De la poésie dramatique,* 1758) and the German Emprahim Lessing *(Hamburgische Dramaturgie,* 1767-69) (Pavis 1998: 203). Nowadays, dramaturgy is commonly applied in connection with art forms that have performative qualities, such as theatre, dance, opera, music and circus. In Continental Europe, 'dramaturgy' as a term is also connected with film and cinema, whereas the English-speaking world seems to shy away from its use in this context. (Koivumäki 2010: 31) Thus, this study leans towards the European, mainly Continental European, tradition.

Traditionally within European theatre, a dramaturge is considered to be a person who carries out dramaturgical work, that is, someone who has an active role in helping to stage and produce a performance. The dramaturge selects suitable material to be performed on stage or works as a dramatist, writing original plays or adapting material such as novels or short stories, or is someone who helps the director and the production team to stage a play. In many European countries, however, the term has a similar meaning within the film industry, whereas the English-speaking world seems to prefer the term script editor or script doctor. (Koivumäki 2010: 30-31)

Lately, the use of dramaturgy has expanded also into areas outside of drama or film. The game industry seems to have adopted the notion of 'gamic dramaturgy', which focuses on the player's experience of the game, where game dramaturgy is understood 'as the design of emotional experience, which will take place when humans engage in game playing'. (Jantke 2009; Hill 2013) Traditional documentary film-making is conscious of the truthfulness and authenticity of the material; however, dramatization is now accepted as a tool with which to make the documentary narration more interesting and appealing to the audience. In the *Journal of Screenwriting*, Garry Lyons discusses the screenplay development process within the field of BBC documentary film-making. According to him, a number of programmes within the BBC generated post-2000 by factual and journalism departments started using dramatic techniques in their production.

The documentary material was to be dramatized and, therefore, the producers decided to employ established dramatists to help with structuring stories, shaping dialogue, developing characters and enhancing the viewer's character identification, empathy and emotional impact. (Lyons 2011: 252) Thus, the modern documentary openly admits to using dramaturgical techniques in order to enhance the narrative composition and its impact on the audience.

Dramaturgy can also be adopted in studying the creation of experiences, for instance in the field of service design. Professor Satu Miettinen of the University of Lapland is leading a research project, the goal of which is to develop products of service design such that the emotional and cognitive experience of the end-user provides the starting point and the focus of the design. Therefore, dramaturgy and screenwriting practice are partly employed as a research method.[13]

Some universities offer courses solely in dramaturgy, covering all the traditional fields but also such new areas as the Internet and publications in any media or such new areas as dramaturgy of programmes, of film, or of musical festivals.[14]

However, art is not the only field that resorts to dramaturgy as a framework for its studies. Marvin Carlson points out that, because our modern world is self-reflective and theatrical, the metaphor of theatre has become very popular in attempts to understand human behaviour (Carlson 2006: 19); hence, dramaturgy is widely employed in such research areas as anthropology, ethnography, psychology and linguistics. Of those, I suggest that dramaturgical sociology, as conceived by Erving Goffman (1974), is one of the most famous disciplines. Goffman uses a theatrical metaphor in defining the method in which one human being presents themselves to another based on cultural principles and expectations. The aim of this presentation is to gain acceptance from the audience. Hence, the point of

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13 Satu Miettinen, Research project advancing the methods of service design. http://www.ulapland.fi/news/Tekes-to-finance-a-research-project-advancing-the-methods-of-service-design/10917/6ac0b3e0-eb2e-482b-b00d-837d0e882f02, accessed 01.12.2014.

14 For instance, Zurich University in Switzerland offers an MA programme in Dramaturgy, which spans dramaturgy in several areas such as theatre, film, and dance. Zurich University of the Arts website http://www.zhdk.ch/index.php?id=743, 04.04.2015.
   Also, the Department of Dramaturgy in the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig offers courses on several areas such as theatre, visual media, music, poetics, fine arts, publications, and communication. http://www.hmt-leipzig.de/index.php?en_struktur, accessed 04.04.2015.

dramaturgical activity, whatever the context, involves presenting something to somebody.

Marvin Carlson (Carlson 2006: 19) emphasizes that a performance is always prepared for somebody by somebody, which means that dramaturgical activity involves the presence of the author and is thus an important quality of the ontology of dramaturgy. In agreement with Carlson when referring to 'the author', I do not refer specifically to the screenwriter, nor to the director, but to any person who is artistically responsible, that is, who makes choices and decisions to build the viewer's experience. Therefore, I regard those artistically responsible, be they the cinematographer, the sound designer or the editor, etc., as authors, as much as the director or the screenwriter, if they have made choices and decisions during the creative development process of the future film.

Paisley Livingston determines the author or authors of film to be those who intentionally produce a film (this doesn't mean a producer) and who through cinematic means communicate views or attitudes to the viewer. Livingston considers that the author's intent is one of the most important definitions, and, on the basis of which, he divides the notion of author into two categories: an author (or a creator) or a group of authors who fulfil expressive intentions, and an author who produces a film without expressive intentions (maker). All films have a maker, but not necessarily an author as a creator. (Livingston 1997: 141) In this study, 'the author' is understood as a creator, as one person or as a collective author. Therefore, it is not only the author who is the defining element of dramaturgy, it is the author as a creator with an expressive intention.

As all artists are aware, when they have finished their artwork, they most probably discover that it contains elements of which they were not conscious while creating it. It is common that an artwork may contain elements that the author didn't consciously intend to apply. Anne Eriksen defines this as an immanent dramaturgy (Eriksen 2001: 7). The author most probably can't be aware of all the elements they are going to include in the screenplay or film. Nevertheless, from the author's point of view, in an artwork there is always a level of which the author is by and large conscious and has control over.

The dramaturgical approach combines the author, artwork (performance) and recipient into a continuum from the author to the recipient. In addition, I have emphasized the importance of dramaturgical activity, the creative artistic decisions of the author(s), as presented in Figure 2 below.

Figure 2: Dramaturgical activity forms the core of dramaturgy from the author, via cinematic performance, to the audience.

Author (Theme/Meaning) →	Dramaturgical activity →	Cinematic performance →	Experience of the Viewer
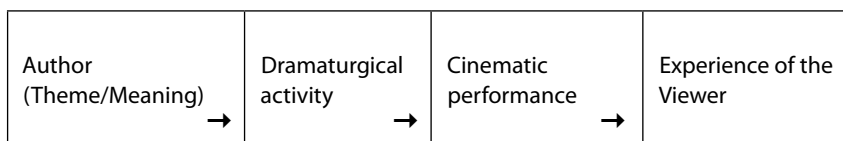
In this process dramaturgical activity in screenwriting refers to the decision making of the author within the composition and arrangement of narrative elements, the characters, their relationship with each other, the composition of story events that the characters experience, and the dialogue.

The term 'performance', especially in the English language, is mainly applied in the context of the theatre. I want to emphasize the performative qualities of the film in the sense that it was specifically composed by the author(s) to be received and experienced by the viewer. 'Screening' is too technical a term for this. I resort to 'cinematic' to attach its qualities to film and in order to differentiate between a live and a recorded performance.

In his work *Besedy o rezhissure* (1975) *(Discussions about film directing)*, the Russian film director Michail Romm defines dramaturgy as the way in which the author is able to transfer their thought to the viewer through active and changing characters who are in confrontation with each other. (Romm 1975) What Romm emphasizes here are the dramatic elements of a cinematic story, that is, the author conveys their thought to the viewer through the composition of dramatic elements – and here I understand 'the thought' to be the theme and meaning of the story.

In the latest Greek-Finnish translation of Aristotle's *Poetics*, which aims to be a more accurate version of the previous translation (Aristoteles 1998), the most important element of tragedy is the composition of events (Aristoteles 2012: 50a215). In the English version, however, 'composition' was translated as the structure of event (Aristotle 1987: 1450b23-25). The composition of events also imparts meaning to the modern notion of dramaturgy (Heinonen et al. 2012: 97)[15] and this is also how I understand dramaturgical activity: the artistic and creative decisions made by the author in order to create a composition of events that communicates the thought(s) of the author and which then is actualized in the performance.

The last box in Figure 2 underlines the importance of the viewer's experience of the cinematic performance. In dramatic storytelling, the main goal is to enhance the viewer's character identification, empathy and emotional impact[16], but also the cognitive and sensory experience of the story. (Koivumäki 2010: 32-

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[15] The art of how to compose a story for a film in Russian is also called a 'theory of film dramaturgy' (teoriya kinodramaturgii). (Volkenstein 1937: 1; see also VGIK webpages http://www.vgik.info/teaching/scenario/list.php?SECTION_ID=187, 04.04.2015).

[16] As the German dramatist Gustav Freytag points out, the most important mission of a dramatist is 'to have an effect on a human soul'. (Freytag 1900: 31)

33). Here one needs to differentiate the viewer's actual experience of the cinematic performance from what the writer, while writing the story, is imagining what the viewer will experience during the performance. This is based on my own experience as a writer: I place myself in the position of the viewer and try to *imagine* what the viewer would think or feel, or how they would react to the choices that I am making as a writer. Thus, the author places her/himself in the position of the viewer and tries to envisage the viewer's reactions to the story composition. For the writer, the viewer is a mental construction and the viewer's experience is something that is envisaged and imagined by the writer during the writing process.

Stanislavski suggests that the actor should employ a 'what if' tool to enhance their imagination in trying to create and understand the character and especially to create action for the character, for instance 'What would the reaction of a character be, if s/he ended up in a particular situation.' (2011: 91-95) Similarly, the writer can adapt the 'what if' tool when working on the character during the creation of dramatic situations. In addition, the writer uses their imagination on another level where they can also lean on Stanislavski's 'what if' tool. This time the object of identification is not the character, but the viewer: 'What would the reaction of the viewer be if a particular event happened to the character?'

So far, in addition to the definition presented in Article I (Koivumäki 2010) I have now refined that definition by incorporating the four fundamental principles of the ontology of dramaturgy: the presence of the *author* (any author), *the author's dramaturgical activity*, which is manifested in the *cinematic performance* and in the viewer's *experience* of it.

2.4.2 **Dramaturgical analysis**

Within European theatre in the 1800s and 1900s, dramaturgical analysis was employed to analyse literary work for staging purposes, especially to help the director to understand a play's potential to function on stage as a performance. (Pavis 1998: 203) Analysis also pays attention to the specific theoretical aspects of the performance and tries to find concrete means to integrate theoretical thinking (themes) into production. In analysing a dramatic text for staging purposes, it is important to take different interpretations from it that can be adopted to enrich and deepen the performance. (Rokem 2001: 106) Thus, within theatre, the purpose of dramaturgical analysis is to recognize a play's dramatic qualities and stage potential as well as all its interpretive possibilities for performance.

Dramaturgical analysis, as it is currently understood within the film industry in Finland, means an analysis of a screenplay, its narrative structure and

dramaturgical elements, the purpose of which is to help the writer and generally also the director to solve possible problems in the screenplay and to discover how to best and in the most interesting way convey the subject matter and the meaning to the viewer, and, as in the theatre, to also consider the possibilities that the screenplay offers for production and cinematic performance. The dramaturgical analysis in this research, however, as I am focusing mainly on film, considers those dramaturgical decisions the writer has made or could have made during the writing process.

The analysis method is fairly traditional. Its starting point is classical dramaturgy and, therefore, in my attempt to identify elements of poetic dramaturgy, all deviations from classical dramaturgy are of interest to me and I consider them as evidence of poetic dramaturgy. The method bears similarities to Kristin Thompson's film analysis in *Storytelling in the New Hollywood* (1999). Thompson defines the so-called 'classical Hollywood' storytelling technique and employs it as a foundation to analyse relatively recent American films in order to outline contemporary narrative strategies. (Thompson 1999: ix) Thus, Thompson analyses films through Hollywood classicism, and any deviations from it indicate the presence of modern storytelling strategies. David Bordwell uses a parallel technique of film analysis in *The Way Hollywood Tells it* (2006). An analogous method was adopted by J.J. Murphy in his analysis of 12 films of American independent cinema in *Me and You and Memento and Fargo* (2007). Murphy considers that independent cinema represents an alternative approach to the classical Hollywood style. With the help of the analysis, he aims to identify narrative forms beyond the confines of traditional story structures. In all of these publications, the analysis focuses mainly on the story structure and narrative form and aims to identify differences in relation to the traditional Hollywood form.

Just as the dramaturgical approach is defined more strictly from the writer's point of view, as the goal is to identify new dramaturgical tools for the writer to apply in their work, Thompson's (as well as Bordwell's and Murphy's) is more general narrative analysis, even though she mentions that it will also be useful to scriptwriters 'because it offers a more fine-grained account of how actual films work than do screenplay manuals.' (Thompson 1999: x)

A definition for the foundation of dramaturgical analysis is given in Articles I and II: 'Classical dramaturgy as proposed by Aristotle – an examination of essential elements such as problem (conflict), cause and effect, turning points and closed ending – provides a framework for my analysis.' (Koivumäki 2010: 31; 2012: 32). Naturally, I am not relying on Aristotle's *Poetics* as such, since the elements of tragedy are not directly adaptable to modern drama. Drama theoreticians and practitioners have shaped Aristotle's' ideas further throughout history, and

the modern understanding of a dramatic story clearly differs from its ancient predecessor. The German Kerstin Stutterheim sees Aristotle as a core, whose ideas have been shaped and modified by theoreticians and dramatists, such as Ephraim Lessing (1729), Friedrich Hegel (1770-1831) and Gustav Freytag (1816-1895). For Stutterheim, classical dramaturgy refers to a dramatic story with one main character, a linear narrative and an all-solving resolution, and she considers classical Hollywood to be a subform of classical dramaturgy. (Stutterheim 2011) Similarly, Christina Kallas regards the classical narrative form as focusing on a single hero, a protagonist, who has a goal that s/he tries to achieve against all the odds. (Kallas 2010: 479) Stutterheim's and Kallas's definition considers the narrative form of the story. The current study, however, centres on *narrative techniques*, which are considered classical and which are identified as the writer's *dramaturgical tools* (conflict, turning point, suspense) to convey and express the story content, rather than merely on the narrative form.

Kristin Thompson proposes that the current dominating storytelling strategies date back about a hundred years. (Thompson 1999: 11) However, although she doesn't elaborate on where they emanate from, she is most probably referring to the heritage of the theory of drama adopted in theatre playwriting originating from, for instance, the Frenchman Eugène Schribe and his idea of the well-made play (Cardwell 1983), the Briton, William Archer's *Play Making* (1912), the German Gustav Freytag's *Technique of Drama* published in English in 1900, and the Frenchman Ferdinand Brunetière's *The Law of the Drama* (1914). Thompson herself refers to, amongst others, the Swiss-born Eugene Vale and his *The Technique of Screenplay Writing* (the first edition published in 1944). Vale worked in Paris for Jean Renoir but moved to the States at the outbreak of World War II, and thus must have been familiar with the European drama tradition.[17] David Howard points out that the groundwork for the classical cinematic storytelling form was carried out by dramatists such as George Bernard Shaw, Henrik Ibsen, Eugéne Labiche or Emile Zola, who were the first to demand realism and naturalism: intelligible motives behind human actions and believable and recognizable behaviour of characters. Howard also sees that the underlying 'mode of telling a story in film was brought to America with the arrival of European writers, directors, and producers, who were largely responsible for inventing and developing what came to be known as Hollywood'. (Howard 2004: 319)

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17 Rick Lyman in the New York Times 06.05.1997. http://www.nytimes.com/1997/05/06/arts/eugene-vale-81-best-selling-novelist-and-screenwriter.html, accessed 02.03.2015.

The literature that provides the current knowledge on classical dramaturgy in film for this research consists mainly of 'how to' books or screenwriting manuals, since they are the main works that are available on this particular subject matter. Kristin Thompson notes that the knowledge in these manuals is mainly defined by a set of flexible guidelines and narrative principles and that most of the manuals repeat the same information with minor variations. (Thompson 1999: 111). The British scholar Bridget Conor provides a critical overview of manuals in her thesis and makes an identical observation. (Conor 2010: 132-133) Manuals indeed seem to repeat the same information with minor variations regarding, for instance, the structure of the story, the characters and the storytelling techniques. This conclusion is further strengthened by Ian Macdonald's study on English and American screenwriting manuals. He compared the terminology with the concepts adopted in order to identify the extent of consensus within the practice of screenwriting. According to him, there is a coherent discourse at work in screenwriting manuals and textbooks, which functions below a superficial level of terminological variation, an underlying screenwriting 'convention', the nature of which can be defined as 'an acceptance of fixed 'universal' storytelling principles based around Aristotelian ideas'. (Macdonald 2004: 85) An impressive study conducted by Carmen Brenes, in which she analyses screenwriting manuals published in the States, concludes that 59 out of 95 manuals quote Aristotle in one way or another. (Brenes 2014: 58)

The knowledge provided by those manuals is the kind of knowledge on which our current understanding of screenwriting practice is based, and, at least partly, expresses the current conventions and beliefs of that practice. This is what Ian Macdonald defines as 'doxa' – a general set of beliefs that define our understanding of a certain practice. It builds on Aristotelian tradition, which Macdonald terms 'neo-Aristotelian'. (Macdonald 2013: 57) It extends and deepens Aristotle's ideas through generic variations but does not challenge them. (Macdonald 2004: 83)

Classifying dramaturgy within the remit of narratology (Maras 2011: 281) might give the impression that plenty of research has been undertaken on film dramaturgy. Unfortunately this is not the case. It seems that research on film and screenwriting has been trying to avoid approaches in dramatic or dramaturgical terms. Although cinema has existed for more than a hundred years, critical dramatic studies in cinema are surprisingly underdeveloped, in spite of drama being the most prevailing mode of storytelling in cinema. Craig Batty points out that many academics quickly write off anything intended to aid writing practice. 'It seems that anything aimed at helping screenwriters with their screenplays is beneath academic value. This is particularly problematic at a time when we talk a lot about practice-based or practice-led research, where the aim is, or should

be, not to theorise practice per se, but to *interrogate* and *intellectualise* practice in order to generate new knowledge and new ways to practice.' (Batty 2014: 2) This all means that there are few if any academic studies on *contemporary dramaturgical practices*[18] *in cinema* from the point of view of the screenwriter's craft. Therefore, there are few current dramaturgical studies on film that I could resort to as a reference for my research, and from this it follows that 'the classical dramaturgy' adopted as a foundation for the analyses is provided by 'neo-Aristotelian' screenwriting manuals.

In general, the manuals have not received much approval from academics. This attitude is conveyed, for instance, in Nick Lowe's work *The Classical Plot and the Invention of the Western Narrative* (2000) as he recounts his attempt to find a definition for a plot: 'To find any extended, unembarrassed discussion of the concept (plot) one has to look underground: to the fascinating but rarely acknowledged literary-theoretical ghetto of creative-writing handbooks, with their deviant reception of Aristotle and forbidden fascination with the poetics of authorial composition.' (Lowe 2000: 3) Quite often the manuals are considered to offer a template for a story, which needs only to be populated with characters and events. They are considered to be shallow in content and only serve commercial purposes. Ian Macdonald points out that the purpose of screenwriting manuals is to codify and clarify the practice, which means that the 'monoculture of those manuals is rarely challenged'. He also considers that the parameters provided by manuals are rigid, tightly prescriptive, and therefore using them in film production risks the film being thought of as formulaic. (Macdonald 2013: 58-59)

One of the main reasons for the lack of appreciation of the manuals is considered to be their lack of precision and detailed academic thought. Patrick Cattrysse points out that most screenwriting literature has refused to address its audience in a critically informed way. The manuals make no reference to other previously published texts nor to the fact that the knowledge being offered may be a development of others' ideas. They do not develop an argument but merely give another viewpoint, and are not written with as much precision and detailed syntactical thought as academic texts. (Cattrysse 2010: 84) Craig Batty points out that most screenwriting texts make references mainly to Aristotle, of course, and occasionally to Joseph Campbell (1993), and that the reason for this is that these may be 'safe' references in that their ideas are widely known throughout the humanities but also because these authors are not competing within the

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18   In comparison, theatre has a long tradition of academic writing on the theory of drama and dramaturgy, one example being post-dramatic theatre theory by Hans-Thies Lehmann (2006).

competitive 'how to' market. Batty states that such manuals are examples of 'slippery writing' as opposed to the 'controlled writing' found within academia. (Batty 2010: 292-293) Cattrysse adds that, from a practitioner's point of view, academic jargon is often considered too sophisticated and not practical, whereas from an academic's point of view, the practitioner's terminology is considered imprecise and confusing. (Cattrysse 2010: 84) Cattrysse's and Batty's observations shed light on the huge gap between practitioners and academics, and thus bridging this gap would benefit both parties.

The screenwriting manuals and 'how to' books form the main sources for classical dramaturgy in this study.

The Greek screenwriter and current president of the Federation of Screenwriters in Europe Christina Kallas's *Creative Screenwriting* (2010) presents a method for a screenwriter to write a feature film screenplay and provides exercises to enhance creative writing. She also presents a comparative investigation of different dramaturgical terms and acknowledges the ideas and approaches of her screenwriting predecessors, of both European and American origin. This manual is exceptional because it does, unlike most of the others, refer to preceding drama theories.

There are also other authors who give credit to earlier exponents within the field, such as the American John Lawson's *Theory and Technique of Playwriting and Screenwriting*, the first edition of which was published in 1949 and which clearly expounds and builds on the tradition of classical drama theory. He demonstrates how the theory of drama was adapted and applied to screenwriting. Lawson is familiar with both the German and the French traditions, and with Stanislavski's thoughts on acting.

Both David Howard's *How to Build a Great Screenplay: A Master Class in Storytelling for Film* (2004) and *The Tools of Screenwriting* (1993), the latter which was written together with Edward Mabley, have their foundation to some extent in the teachings of the Czech Frantisek Daniel. Howard gives credit to his predecessors in drama theory even though he doesn't systematically refer to them.

The Australian Linda Aronson's two books *Screenwriting Updated* (2001) and *21st Century Screenplay* (2010) focus on film narration with multiple protagonists, parallel stories, voiceover, flashbacks, and non-linear narratives. With such thorough analysis, these books are able to detect structural complexities in contemporary films and aid in the development of new screenwriting techniques. Unfortunately, like so many other screenwriting manuals, Aronson doesn't refer to her screenwriting predecessors, except in a few cases, for instance Linda Seger and Christopher Vogler. (Aronson 2001: 42-43)

Linda J. Cowgill's *Secrets of Screenplay Structure* (1999) presents a thorough story structure analysis of 17 English language films from the 1930s up to today. Cowgill views structure as the management of information, which creates the basis for the writer's skills. However, she too, like so many others, avoids reference to her predecessors in dramatic theory or dramaturgy.

In screenwriting studies, be they theoretical or practical, one can't avoid coming across Robert McKee's *Story: Substance, Structure, Style, and the Principles of Screenwriting* (1999). I consider this to be one of the most cited contemporary screenwriting books in the world. It benefits from clarity in presentation (tables, graphics, etc.) and is easily understood, even for non-English speakers. McKee makes reference to his predecessors, such as Aristotle, William Archer (1912), the American Kenneth Rowe (1939), and also to Stanislavski (1938). However, he does not indicate how his own thoughts and ideas are based on those of his predecessors, what his own thought process is, and how it has developed.

As a foundation for the dramaturgical analysis I have drawn on several other screenwriting manuals from writers of both European and American origin, such as Paul Lucey (1996), Christopher Vogler (1999), Raymond Frensham (1996), Kjell Sundstedt (2009), Yves Lavandier (2005) and Syd Field (1984), and also such drama theorists as the Hungarian Lajos Egri (1960), William Archer (1912) and the Russian Mikhail Chekhov (2003).

The practical writing tools and strategies that these manuals offer are mainly built on classical Aristotelian dramatic techniques and are, therefore, considered neo-Aristotelian. Some of them, such as the manuals by Linda Aronson, are based on thorough film analysis, and some are written by practitioners themselves, such as the Swede Kjell Sundstedt. Rarely do they refer to their predecessors or reach academic standards, but, nevertheless, they manifest the current traditions of screenwriting or at least our beliefs on them.

3 Results: composition of dramaturgical elements

The results of the three studies published in the articles and their contribution to the main research question 'Is it possible to articulate new dramaturgical tools and strategies for poetic dramaturgy, so that they, too, as in classical dramaturgy, can be incorporated into the writer's craft?' are introduced in the first three sections of this chapter (Sections 3.1-3.3). The hypothesis was that there exist specific narrative principles and dramaturgical elements in two of Tarkovsky's films – *Ivan's Childhood* (1962) and *Nostalgia* (1983) – that deviate from classical dramaturgy.

The results are presented in the same chronological order as the articles were published. The first article, 'The aesthetic independence of the screenplay' (2010), doesn't include an analysis of a film, but is more theoretical and discusses the ontology of the screenplay within the film-making process. It also defines the notion of dramaturgy, which then provides a theoretical framework for the dramaturgical approach that I employ as the basis for the analysis.

The remaining two articles, 'Poetic dramaturgy in Andrey Tarkovsky's *Ivan's Childhood* (1962): Conflict and contrast, two types of narrative principles' (2011) and 'Poetic dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): A character without a goal?' (2014), are largely analytic in nature.

Section 3.4 of this chapter presents further conclusions arising from the findings.

3.1 Article I: 'The aesthetic independence of the screenplay' (2010)

The first study (Article I) has a double focus. It explores the aesthetic independence of the screenplay, and introduces and defines the notion of dramaturgy, which then offers a framework for the discussion on the ontology of the screenplay, that is, its aesthetic independence. Thus, the first study contributes to the main research question by answering the first sub-question: 'What is dramaturgy?'. Dramaturgy is defined as all those choices the author makes for the purposes of building a performance for the audience to experience. I expanded this notion by defining the ontology of dramaturgy as a communication process from the author to the viewer, in which a dramaturgical activity towards the performance is of vital importance (see Koivumäki 2010: 30-31 and Chapter 2 earlier). Within the dramaturgical approach, the screenplay's function in the film-making process is understood to be a plan for a cinematic performance, firstly for the film crew as a tool to execute the film, and, secondly, as a plan for the performance to build the viewer's emotional and cognitive experience.

 The discussion on aesthetic independence is an exploration of a more independent nature (the fifth sub-question) and doesn't contribute directly to the main research question. Therefore, the contribution of this study (Article I) to the main research question in the search for poetic dramaturgy lies in its definition of dramaturgy, which provides the theoretical foundation for the dramaturgical analyses conducted in the subsequent two studies presented in Sections 3.2 and 3.3.

The crucial element in defining the aesthetic independence of the screenplay from a dramaturgical point of view is to explore its contribution to the cinematic performance and the viewer's relationship with it. I argue that the aesthetic independence of the screenplay lies in the dramaturgical choices made by the writer during the writing process. Those choices are not meant to be experienced directly by the audience but indirectly via the cinematic performance. Since the "raison d'être" of the screenplay is for it to be presented and performed, the dramaturgical choices within the screenplay are only actualized for the viewer via the cinematic performance. The viewer experiences the dramaturgical solutions emotionally by identifying with the characters and cognitively by interpreting and understanding the story's theme and the meaning conveyed by the story composition. Therefore, the aesthetic independence of the screenplay is not based on the viewer's immediate sensory experience of the work, but on the indirect cognitive and emotional experience contributed by the dramaturgical choices within the screenplay and conveyed to the viewer through the cinematic performance.

This article also discusses the relationship of the screenplay to literature. I argue from a dramaturgical point of view that while the screenplay can be read as literature, its main function, however, is to communicate the composition and vision of the future cinematic performance to the film crew. Thus, the 'literariness' of the composition should not hamper the communication. Therefore, any notation that is able to communicate the future vision of the film to the crew is valid.

Lastly, I argue, based on the theories of Karl Popper (1979) and Kari Kurkela (1995), that regardless of whether it is a theatre play, a musical composition or a screenplay, all require interpretation in order to be performed or presented to the audience. Therefore, the screenplay, as with all the other performance plans, is a mental artwork (as opposed to the physical artworks defined by Markus L. Lång (1998)) that provides the composition, content and meaning for the future artwork. Therefore, the screenplay is as much a mental artwork as is choreography, a theatre play or a musical composition, and the aesthetic value and aesthetic independence of the screenplay lie in the composition, content and meaning (based on the author's decisions) that the screenplay provides for the cinematic performance. It is also these qualities that differentiate one screenplay from another.

I argue that, from a dramaturgical point of view, the screenplay is compliant with the demands of film-making in the sense that its main function is to be performed and presented in a recorded form to the audience. However, this does not mean that the screenplay is just a blueprint for a film, a technical document that fades from existence once the film is finished. The screenplay is created with the intention of being performed and it is in the cinematic performance that it continues to exist as an artwork of independent artistic value. The screenplay defines the content of the performance, as well as the performative order of the content. In this sense, the function of the screenplay is similar to other plans for performing art forms: musical composition, choreography, theatre play.

3.2 Article II: 'Poetic dramaturgy in Andrey Tarkovsky's *Ivan's Childhood* (1962): Conflict and contrast, two types of narrative principles' (2011)

The second study (Article II) focuses on a dramaturgical analysis of a specific dramaturgical element, upward-downward movement, which is employed widely in various ways throughout *Ivan's Childhood* (1962). Thus this study answers the second sub-question: 'How can an up-down movement be considered a poetic dramaturgical tool in expressing the story content in *Ivan's Childhood?*'.

By analysing the dramaturgical function of this element, I am able to reveal its systematic use throughout the entire film to express the character's emotions and inner world.

The analysis demonstrated that up-down movement is a manifestation of a visual spatial metaphor that is organized by contrast – peace/life, war/death. This contrast functions as the organizing principle of the story elements: Ivan desires to have the life he once had when there was no war and his mother was still alive. The death of Ivan's mother pushes him from the upper to the lower world, and this movement is repeated in various ways throughout the film.

Thus, the spatial metaphor generates meaning on the basis of verticality; however, it is the relative opposition of high-low rather than an absolute height or depth that makes the up-down movement meaningful. In addition, though the two spaces are contrasted, this does not necessarily mean that they exist in the same physical reality; it is a 'hybrid' verticality: the 'higher' space of the windmill (higher than ground level) and the 'lower' space of the river (below ground level), for example, whilst not existing in the same physical reality, are nevertheless connected. This generates meaningful levels in the story, contributing to the theme and enhancing the expression of the character's inner life and emotions, as well as directing the viewer to feel with, rather than feel for, the character.

Therefore, the use of conflict only may simplify and reduce the meaning of a dramatic story by providing merely one meaningful level (either/or), whereas contrast has the potential to simultaneously add several meaningful layers to the story. Based on the use of contrast and spatial metaphor in this film, we can conclude that these elements characterize poetic dramaturgy and can be useful dramaturgical elements for the writer, director and other members of the film crew to construct (with appropriate story material) a fulfilling experience for the viewer.

In addition, this article analyses the nexus between word and image in the screenplay and film, with the intention of understanding whether the poetic dramaturgy has been defined in (written into) this particular screenplay (third sub-question) or whether it is something that the director has introduced into the film.

The screenplay of *Ivan's Childhood* describes the characters, their emotions and the motivations for their actions, and provides the emotional basis for the sequences, and it is here that the contribution of the screenplay is most important. In addition, the screenplay defines the verticality of space and images and their movement within that space, which the film conveys faithfully. However, in some parts, the film takes the screenplay as a starting point and goes even further in building the metaphoric space to express the character's emotions. So here the director adds to and further develops the idea that is suggested in the screenplay.

What does all this mean in the screenwriting praxis? Screenwriting has its roots in dramatic writing for the theatre. What is common to both is that the starting point of the writing process is generally the character. In screenwriting literature, contrast is normally described in connection with characters, their physical appearance, behavioural characteristics, professions, etc. (Lucey 1996: 202; Howard 2004: 13; see, also, Vogler 2008: 28). As has been shown, contrast and spatial metaphor, as dramaturgical and expressive elements, can be adopted in a much more varied way. The screenplay is a plan for a cinematic presentation, so it is natural that the visual choices are designed and included in the screenplay, as has been done in *Ivan's Childhood.* For instance in Sequence 2 (see Koivumäki 2011: 33-34), the expressive verticality of the places where the character was located, as well as his downward movement, is described very carefully. Metaphoric space is closely linked with the character and his feelings and, therefore, contributes to externalizing and expressing the character and the theme, so the contrast and metaphoric space were adopted systematically in the film and in the screenplay, which proves that it is a thoroughly thought-out and planned means for artistic impression.

3.3 Article III: 'Poetic dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): A character without a goal?' (2014)

For the third study (Article III), I analysed the character goal from the perspective of classical dramaturgy, finding answers to the fourth research sub-question: 'How can the passivity of the main character be regarded as a poetic dramaturgical tool in expressing the story content in *Nostalgia*?'. Giving the main character a compelling goal seems to be the most important advice that the screenwriting literature gives to the writer in sketching and designing a character. The second important element is to activate the character's pursuit of the goal. The protagonist takes charge of the story by doing something to attain his/her goal and this should give the viewer an element of identification. (Howard and Mabley 1993: 22-23; see also Howard 2004: 3; Frensham 1996: 85-88; Sundstedt 2009: 88-91; Egri 1960: 156; Catron 1989: 42). Thus, the character goal is defined as the major unifying element in classical dramaturgy, both within the film and the theatre dramaturgy. However, these rules seem not to apply if we look at the main character, Andrei Gorchakov, in *Nostalgia*.

This article focuses solely on film analysis, and not on the nexus between the

screenplay and the film as did the article on *Ivan's Childhood*. The reason for this is, as I mentioned earlier, that the character goal is one of the most important dramaturgical elements that the writer employs in designing the dramatic story. Because my focus is on the passivity of the character, I analyse the film as if all the decisions regarding the character goal were made during the writing process, in spite of the fact that, in reality, there may have been changes made to the story during the production process.

Through dramaturgical analysis, I reveal the dramaturgical function of both the character goal and the character arc in *Nostalgia*. My contention is that a passive character forms part of an extensive dramaturgical system and that it carries more meaning than is apparent on the surface.

In classical dramaturgy, inner and outer goals function in a symbiotic relationship, working with and defining each other as the drama progresses. The outer goal is concrete and is revealed through action; it represents success or failure for the protagonist, while the inner goal is generally considered as the actual change at the end of the transformational arc. Thus, the inner goal is seen as something that the character learns about him/herself or about the surrounding world. (Batty 2010: 296-98; Frensham 1996: 85; Aronson 2010: 97-98) In *Nostalgia*, however, the outer goal of the main character is fragmented and is partly provided by minor characters. The findings indicate that the outer goal is needed in order to provide an element to carry the story forward and to provide a focal point for the viewer to keep the viewer's interest in the story's events. However, and what is important from the writing point of view, the outer goal doesn't have to belong solely to the protagonist. When minor characters take on the outer goal, they compensate for the passivity of the protagonist and thus help to provide a focal point for the viewer. I am willing to classify this finding as being typical of poetic dramaturgy; however, it is not unusual for classical dramaturgy, as in the example from Hamlet referred to by Koivumäki (2014: 148).

Emphasis on the expression of the protagonist's internal life is not that unusual in classical dramaturgy in cinema; however, it is the inner goal that forms the overall spine of the narrative, which can be considered as a deviation from classical dramaturgy: in the beginning of *Nostalgia*, Andrei is somewhat conscious of his inner goal, since he realizes that he is lacking something important. He is aware that there is a certain quality missing in his life, but he does not know exactly what it is. This awareness does not necessarily generate any motivation or outer goal, but only a particular reaction towards events around him. Once the possible options are presented to him, he recognizes, mostly in a semi-conscious and intuitive way, which is the right one to choose. These reactions and choices, which he makes gradually, reveal for him – as well as for the viewer – what it is that he lacks. It is the inner goal of the character, the emotional journey of the

inner search that generates the spine of the story. This finding indicates that there is a carefully orchestrated structure functioning in *Nostalgia*, even though for the viewer it may not be visible, as if random, but it is anything but random.

Normally in classical dramaturgy, the main dramatic tension is built on the outer goal, on the question of what the character wants. In *Nostalgia*, however, the overall tension is constructed around the questions, 'why does the character behave in the way he does, and what is the purpose behind his actions and decisions?'. This enhances the intellectual connection with the viewer, and, accordingly, the composition and orchestration of the material are such that the viewer's interpretation of the story is enhanced. By the intellectual connection I mean that the viewer is activated to ask the question 'why' as the story unfolds and to measure the 'evidence' that s/he is given by the narrative in response to the question: 'Is for instance an image or a certain behaviour of the character an answer to my question 'why'?'

The narration in *Nostalgia* differs from classical dramaturgy because a clear-cut goal doesn't exist. If we look more closely at the main character, Andrei, it is evident that in the beginning of the story he is in a state of bewilderment. He feels that he wants or needs something, that something is missing, but he doesn't know what it is. Meeting Domenico affects him intuitively so that he decides to follow Domenico even though there is no logical reason to do so. Hence, to a certain degree there is a character goal; however, it is neither explicit to the character, nor to the viewer. Towards the end of the film, Andrei then realizes what it is that he has been "looking" for right from the beginning: he finally understands the importance of his family and home country. Thus, the film tells a story about Andrei gradually becoming aware of what his problem is and what he is lacking.

What do these findings mean from the screenwriter's point of view? Just to ensure that I am understood correctly: I'm not disputing the outer goal as a dramaturgical notion or as a practical writing tool; on the contrary, I regard it as being one of the most important tools of any successful screenwriter. However, I argue that the use of the inner goal as a starting point for the development of the screenplay offers wider choices and possibilities for story design and, therefore, also for the expression of the story content. How the story is shaped at the end, and how the writer wants the viewer to be connected to it, greatly depends on which goal (inner or outer) is chosen as the starting point. It is also important to be aware of these differences when teaching screenwriting. (Koivumäki 2014: 152-153)

3.4 Elements of poetic dramaturgy

In this chapter, the results of the aforementioned three studies are summarized, and further conclusions are made based on them. I remind the reader once again of the main research question, namely: 'Is it possible to articulate new dramaturgical tools and strategies for poetic dramaturgy, so that they, too, as in classical dramaturgy, can be incorporated into the writer's craft?'

The findings suggest that there are certain dramaturgical elements that deviate from classical dramaturgy and which can, therefore, be categorized as elements of poetic dramaturgy and considered new and original dramaturgical tools that the writer can incorporate into their craft. The adoption of contrast in connection with metaphoric space can be considered a new dramaturgical tool, as identified in *Ivan's Childhood*. The results gained from the analysis of *Nostalgia* indicate that using the inner rather than the outer journey as the starting point and overall spine of the story design offers the writer new possibilities for artistic expression.

In both films, the dramatic function of the analysed poetic elements is closely connected to expressing and externalizing the inner world of the character, their emotions or mental state and thought processes (Koivumäki 2011: 41; 2014:152). This result, once again, is no surprise as was already asserted in studies, such as Thomas Redwood's neoformalist analysis on cinematic narration (cinematography, mise-en-scène, sound, etc.), in which he suggests that *Nostalgia*'s narrative is related to Andrei's consciousness and, therefore, the film can be comprehended as a story motivated by Andrei's psychological processes. (Redwood 2010: 189) Thus, it can be considered to be more subjective than objective drama, as defined by David Howard. (Howard 2004: 126-128)

The findings indicate that the writer can, with suitable story material, offer suggestions to the director and the film crew to externalize the character's inner world with the help of dramaturgical tools defined as poetic. However, there are certain aspects worth considering in relation to these findings.

The two films adopt classical dramaturgy more than initially expected. In *Ivan's Childhood*, the contrast, which was defined as an element of poetic dramaturgy, is a tool adding meaningful levels to the story; however, the narrational level based on conflict is, nevertheless, the main element that carries the story forward and gives it a sense of wholeness. The conflicting level, on the other hand, holds the story together through its linearity, whereas the contrasting level enriches the story with depth and meaning. This means that the contrasting level would not work without the conflicting level, and is dependent on its support. However, contrast is not at all unfamiliar or unknown in classical dramaturgy, but it is not generally resorted to in such an emphatic manner as in connection with the metaphoric space in *Ivan's Childhood*.

Similarly, the lack of an outer goal for the main character in *Nostalgia* can be identified as a dramaturgical element that poetic dramaturgy employs; however, this too is not unknown in classical dramaturgy, as my example of *Hamlet* highlights (Koivumäki 2014: 148). At times, the lack of an outer goal is substituted with that of the minor character's goal, which takes on the function of carrying the story forward. As the focus, nevertheless, is on the main character, the author is given more screen time to explore and express the main character and their inner world.

The third example of classical dramaturgy functioning as a supporting structure for poetic dramaturgy can be identified in connection with the sequence of 'Russian Themes' in *Nostalgia*. This sequence has no character goal, not even one provided by the minor characters. The 'action' is generated by Andrei remembering, thinking and dreaming, and, subsequently, the sequence deviates from classical dramaturgy. (Koivumäki 2014: 149) However, the function of the sequence within the overall story composition rests on the 'cause and effect' of classical dramaturgy. In *One Flew over the Cuckoo's Nest* (1975), for instance, Randle McMurphy (Jack Nicholson) realizes that the deaf and mute "Chief", Bromden (Will Sampson), is able to hear and speak. As soon as McMurphy grasps the new information about his circumstances, he makes a decision, which he implements by attempting to escape. Similarly in *Nostalgia*, as Andrei learns new information, he, too, makes a decision and acts on it. The difference between poetic and classical dramaturgy is in the way the information is given. Poetic dramaturgy uses various poetic forms, dreams, memories, monologues, poems during the 20 minutes that the sequence lasts. The information doesn't consider external circumstances as in the example given from *One Flew Over the Cuckoo's Nest*, but it is about Andrei himself, about his emotions and values. (Koivumäki 2014: 150)

This study uses classical dramaturgy as the foundation for the analysis, whereas Thompson uses classical Hollywood storytelling in her analysis of 10 American films as part of her quest for new storytelling strategies. Thompson suggests that classical Hollywood is the prevailing mode of storytelling in the analysed films: 'Hollywood filmmaking, contrary to the voices announcing a 'post-classical' cinema of rupture, fragmentation, and postmodern incoherence, remains firmly rooted in a tradition which has flourished for eighty years and shows every sign of continuing.' (Thompson 1999: 336) Another American scholar, J.J. Murphy, came to a similar conclusion in his analysis of American independent cinema. He suggests that 'American film does not constitute a unique and separate category, but instead represents a hybrid form that bridges the divide between classical Hollywood and art cinema by freely incorporating elements from both of them'. (Murphy 2007: 16) Thus, the results are similar – the classical mode of storytelling

is more prominent, and new ways of storytelling are partly incorporated into it – despite the slight difference in our approaches. Thompson and Murphy centre on structural analysis, whereas this study has focused on one dramaturgical tool and its use throughout the story composition.

Thus, in both analysed films, classical dramaturgy functions in a supportive manner allowing poetic dramaturgy to prosper without destroying the wholeness and unity of the story. Poetic dramaturgy externalizes, visualizes, accentuates, underlines, stretches and opens up the emotional and mental states of the character. Thus, the character's inner world is displayed in the most interesting visual and aural ways.

Classical dramaturgy tends to give hints about the emotions and thoughts of the character by implying that something is happening underneath the surface; subtext adverts to what the viewer is not able to see or hear, but can sense and interpret (Kallas 2010: 144). Poetic dramaturgy seems to function in an opposite manner: it loudly displays and externalizes the mental and emotional states of the character, while taking artistic liberties in expressing it. This does not mean, however, that poetic film excludes the use of subtext. It adopts subtext in the classical way, where appropriate, and displays poetically the inner world of the character. The relationship between subtext and the function of poetic dramaturgy is interesting and deserves further study.

If the screenwriter wants to write a screenplay for a poetic film, s/he should not discard the tools of classical dramaturgy, but seek support from them and, at the same time, work on expressing and externalizing the character's inner world. Any dramaturgical tool with which the writer is able to convey and externalize the inner world of the character, is valid. Naturally, the writer should try to find new and inventive ways to do so. The choice of dramaturgical tool largely depends on the story material and on what the writer wants to say.

The kind of film analysis that is close to or, in some areas, overlaps dramaturgical analysis (Murphy 2007; Thompson 1999; Cowgill 1999; Aronson 2010) mainly focuses on structural analysis. This study, however, focuses on *one specific dramaturgical element* and its function within the entity of the story composition. Naturally, the fact that the focus is on a single dramaturgical element generates also an understanding of the structure of the story. In both analysed films, the overall composition, as well as the interpretation of the thematic meaning that the story conveys, was discussed in relation to the function of the analysed dramaturgical element. Therefore, it is important to pay attention to the relationship between the dramaturgical tool and the subject matter and the theme and the meaning of the story. For instance, in *Ivan's Childhood*, the meaning of the up-down movement resonates with that of the young soldier, Galtsev, who makes a similar

metaphoric journey from the upper (highest floor of the former Nazi HQ) to the lower world (execution cell in the cellar of the HQ) as he discovers that Ivan has been executed. Galtsev's journey metaphorically reflects Ivan's journey, and thus emphasizes the thematic meaning of the story. (Koivumäki 2011: 38-39) Similarly, Alexander's goal in *Nostalgia* is studied and understood in relation to Domenico's and Eugenia's desires and actions. (Koivumäki 2014: 147-148)

Therefore, dramatic story creation necessitates an understanding that it is not of the story elements per se, but rather how they were used in designing the story composition. That is in which kind of relationship the elements are placed to each other, how they reflect and resonate each other. Similarly, a Russian film director and screenwriter, Alexander Mitta, notes that just because bad films result from employing certain qualities does not necessarily mean that good films are made by *not* (italics mine) employing the same qualities. Of most importance is the combination of these qualities (Mitta 2005: 9).

Amongst my students and sometimes even amongst professionals in the field I have encountered a belief that using dramaturgical tools generates bad storytelling. For instance, Kristin Thompson claims that there is evidence that advice given in screenwriting manuals 'was having a negative effect on the films coming out of Hollywood'. (Thompson 1999: 11) This thinking seems to be due to a misconception that dramaturgical tools might exist on their own, without the story material and the theme/meaning (author's thought) of the story.

I argue that it is not the dramaturgical tool, but the way it is employed and combined with the story's subject matter and the theme (author's thought) that matters. The author is central because it is s/he who combines these three parameters into an artistic entity as shown in Figure 3 below.

Subject matter; story material

Author

Dramatugical tools

Author's thought / Theme
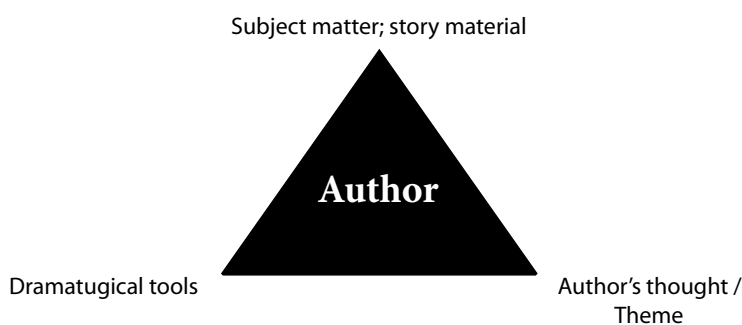
Figure 3: The author combines three elements when planning a dramatic story.

Dramaturgical elements are required for the screenplay to function as a dramatic performance, which means that the screenplay should provide the story material in such a manner that the actors are able to present it in front of the camera and the

film crew are able to finish their design work. Thus, the existence of dramaturgical elements in a screenplay for a dramatic cinematic performance is practically unavoidable. However, the way such an element can be adopted within a story context is *unlimited* and *flexible*. The vision, originality, creativity and innovation of the screenwriter lie within the composition, in the combination of the subject matter, the theme/author's thought and the dramaturgical techniques. The exact way in which these three aspects are combined is worth further examination.

This conclusion leads to the fifth research sub-question on the aesthetic independence of the screenplay. The results demonstrate that certain poetic dramaturgical tools and relations between the theme and meaning (composition) of the analysed films originate from the screenplay, and thus can be considered as strengthening the argument concerning the aesthetic independence of the screenplay. Another fact that further supports the argument for the aesthetic independence of the screenplay is the findings generated by the analysis of *Ivan's Childhood*, as they propose that the screenwriter is able to suggest to the film's production team certain visual solutions for externalizing the character's inner world.

In this study, the division between classical and poetic dramaturgy is theoretical and made mainly for methodological and research purposes to manifest the differences between them in a visible and identifiable way. In practice, it is difficult to make such a distinction during the process of writing. As the findings indicate, even though we discuss poetic films, they, nevertheless, mostly function according to classical dramaturgy. Therefore the hierarchical difference between classical and poetic dramaturgy is worth further discussion, which I can only touch upon in this study. Figure 4 below presents their relationship. Dramaturgy thus refers to *all the dramaturgical choices* that can be made. Classical dramaturgy refers here to those dramaturgical tools presented in the screenwriting literature and which I earlier defined as neo-Aristotelian (see Section 2.4.2), whereas poetic dramaturgy refers to the function of the analysed dramaturgical tools within the entity of the story composition, and which are those that deviate from those of classical dramaturgy. In Figure 4 below, poetic dramaturgy is placed beneath classical dramaturgy to indicate that poetic dramaturgy does not function on its own but leans on classical dramaturgy, as the findings of this study demonstrate.

These findings raise assumptions that it may be possible that there exist dramaturgical elements that *always* function within a dramatic story for cinematic performance. It seems that the practice of dramatic writing and performance since Aristotelian times has proven that, for instance, such a dramatic element as a 'turning point' (peripeteia) seems to work favourably for the author as well as for the audience, regardless of the subject matter or the theme of the story. There may be certain dramatic elements that practically *always* function favourably in

any compositional context, that is, the dramaturgical element remains the same, but the variation takes place in the subject matter and the theme. Consequently, there may also exist certain dramatic elements that *only* function with a specific kind of story material and theme, for instance the up-down movement adopted in *Ivan's Childhood*. This area of dramaturgy is worth further study.

Dramaturgy

Classical Dramaturgy

Poetic Dramaturgy

Figure 4: The relationship between classical and poetic dramaturgy.

4 Discussion: screenplay and dramaturgy

This chapter discusses some of the findings of this study with reference to current theories and screenwriting research. Section 4.1 focuses on the results of my first study – Article I, 'The aesthetic independence of the screenplay' (Koivumäki 2010). First, I explore the notion of doxa, 'the right way of writing films' with reference to the dramaturgical approach in Section 4.1.1. Then, I discuss the notion of performance and its use in connection with film and the counter-argument for its use within cinema presented by the British scholar Ted Nannicelli. The next discussion relates to the way the screenplay actualizes in the cinematic performance, while the fourth concerns the notion of the screenplay as a plan for the cinematic performance and its relation to the concept of the 'screen idea' presented by Ian Macdonald. Lastly, as Steven Maras classifies dramaturgy within the remit of a narratological trajectory (Maras 2011: 281), I will discuss the differences and similarities between the dramaturgical and neoformalist approaches presented by Kristin Thompson and David Bordwell.

Section 4.2 discusses the results of the analyses published in the two articles 'Poetic dramaturgy in Andrey Tarkovsky's *Ivan's Childhood* (1962): conflict and contrast, two types of narrative principles' (Koivumäki 2011) and 'Poetic dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): A character without a goal?' (Koivumäki 2014). I discuss the two storytelling principles, conflict and contrast, while primarily focusing on contrast and further expand on its function with reference to the theories of the cultural semiotician Juri Lotman. The second discussion of this section concerns the notion of character goal, its historical origin and its relationship to the performance and the screenwriter's work.

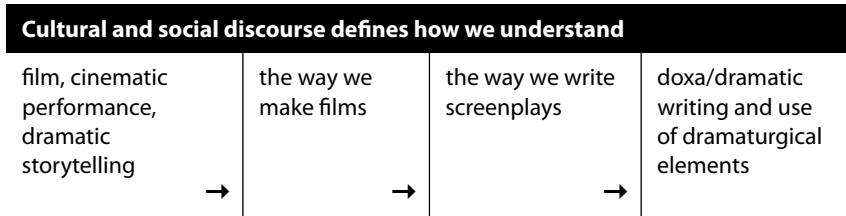## 4.1 Discussion in relation to the results of Article I: 'The aesthetic independence of the screenplay'

4.1.1 **Dramaturgical decisions and doxa**

The British scholar Ian Macdonald posits that studying a specific film, screenwriter or production remains only an observation if we do not consider the beliefs behind the practices we observe, because the belief systems that constitute the understanding of different practices and their meanings vary with time and place. Though these belief systems may not be formed, systemized or articulated clearly, they exist and form the basis for that practice. We should hold a view on them, on their position within the general paradigm of film practice of which they form a part, because they influence the way writers are inclined to choose particular themes, stories, characters and, consequently, also work practices. (Macdonald 2013: 7-8)

I examine briefly dramaturgical activity and dramaturgical choices in relationship to the notion of 'doxa' as presented by Ian Macdonald. He builds on Pierre Bourdieu's theory (*Outline of a Theory of Practice (1977)*) in which doxa is understood as 'adherence to the world of tradition experienced as a "natural world" and taken for granted'. (Bourdieu 1977: 164 cited in Macdonald 2013: 23) Doxa seems to refer to all the traditions and conventions of a specific professional field, including the work practices and social relations between people within the field, as well as the associated language. Macdonald defines the term 'doxa' by saying that it is something that is 'impossible to quantify, but its core ideas tend to be easy to know and understand. The doxa says this is possible but not that, in a particular context of practice. If you 'break' the orthodoxy, you run the risk of your work being seen either as groundbreaking or incompetent.' (Macdonald 2013: 24) I suppose 'breaking the orthodoxy', for instance for the screenwriter, means writing something that is regarded as 'not possible' within screenwriting practice. According to Macdonald, doxa influences everybody in the field, for instance script readers, who value the stories for possible development or production up to the financiers who make decisions on funding. Macdonald claims that in screenwriting 'the question relates to the basis of the collective belief (on the part of both film-makers and viewers) in the 'right' way to make films'. (Macdonald 2013: 25) Therefore, we should go behind the competences and look at the beliefs that give rise to them. (Bordieu 1996: 169 cited in Macdonald 2013: 24) From this thought follows the question: Is it possible that there is a belief regarding 'the right way' to write a screenplay, and, if there is, where does this belief originate? How and by whom is the right way of writing, and here I mean especially the technique of writing, defined?

The origin of the belief system regarding dramatic storytelling and its performance must go back more than 2000 years to the Dionysus rituals and to the ancient history of theatre, on which dramatic storytelling is based. (Detienne 1989) Thus, dramatic storytelling in cinema has ancient roots and, naturally, in a larger cultural context, the way we understand the film, the cinematic performance – philosophically, ontologically and culturally, influences how we understand the process of film-making and screenwriting techniques, as shown in Figure 5 below.

Cultural and social discourse defines how we understand			
film, cinematic performance, dramatic storytelling →	the way we make films →	the way we write screenplays →	doxa/dramatic writing and use of dramaturgical elements

If we study the doxa from a dramaturgical point of view, it is the cinematic performance that is the defining factor by which we define the 'right way' of screenwriting. As we are already aware of from a practical perspective, a scene should possess certain qualities for the actors to play, and for the director and cinematographer and other artists to construct, in order to convey the story content to the viewer. Therefore, the author may be restricted to such a convention or dramaturgical element that brings about their desired effect within the performance for the audience within the cultural and social discourse; however, this is an area I will not elaborate on in this study. Thus, any dramaturgical tool or element of the screenwriting technique is valid as long as it fulfils its function in helping the author to convey what they want to convey and to build the performance for the viewer to experience.

In practice theory, practice is conceived as 'embodied, materially mediated arrays of human activity centrally organized around shared practical understanding' (Schatzki 2001: 2). In screenwriting, the writing process can be understood as human activity, which requires both physical and mental efforts from the writer. If we look at the contribution of the screenplay to the actual process of film-making, it is clear that the screenplay forms a part of human activity called 'making a film'. Therefore, the screenwriter's writing skills are tried and tested in fora other than just on paper, such as in the process of acting/shooting and in the process of experiencing the performance, that is, watching the film. Thus, if a scene functions well enough for the author to convey their thought, for the actors to play, and for the audience to have an experience, then it has achieved its purpose. It has been made the 'right' way, and it forms part of

the doxa. Hence, it is the requirements for the cinematic performance that define the doxa in screenwriting when we study it from a dramaturgical perspective.

4.1.2 **Cinematic performance**

A counter-argument with reference to my understanding of the notion of performance in connection with film (Koivumäki 2010) was presented by Ted Nannicelli in his book *Philosophy of the Screenplay* (2013). Nannicelli is of the opinion that 'performance' cannot be used in connection with film. He suggests that theatre plays and musical scores are different to screenplays because the final artwork itself, the screenplay, is created without instantiation, that is, the performers are not present as the performance is taking place. Nannicelli underlines the importance of a live element in performance in comparison with a recorded one. According to Nannicelli, 'performance' requires an immediate, live experience of the created artwork. (Nannicelli 2013: 194)

> 'Although I agree with Koivumäki's overall conclusion, I do not think this is a convincing way to argue for it. As I tried to show in Chapter 6, the relationship of the screenplay to the film is disanalogous to that which holds between theatrical scripts and musical scores. In one sense, we can explain the difference simply by noting that cinema is not a performing art – or at least, in our standard practices it is not a performing art in the same sense that theater and music are performing arts. Our access to instances of films, television shows, and the like is afforded by screenings, which are mechanically or electronically generated from templates. A performance is involved in the creation of *some* cinematic works, but not necessarily all, and a performance is almost never involved into the generation of instances of the work. On the other hand, the instantiation of a theatrical or musical work necessarily requires a performance, but the creation of the work does not.' (Nannicelli 2013: 192)

Because of Nannicelli's argument, for which I am thankful, in this study, in contrast to the three articles, I use the term 'cinematic performance'[19] to be more precise

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19   In the Finnish language the term 'esitys' can be translated as 'performance', 'presentation' or 'screening', thus it covers the more technical side, which is usually connected to film making. In the English language, the terms 'dramaturgy' and 'performance' tend to be linked merely to drama and theatre only, whereas in Continental Europe they are used in connection with

and to differentiate between a live and a recorded performance. Nevertheless, what I consider most important in defining the notion of performance in cinema from a dramaturgical point of view is the fact that the work of art *was especially composed to be performed in a recorded form in front of an audience for the audience to experience*. I also consider that 'performers' are actors, cinematographers, sound designers, set designers, editors, directors, etc., since the performance is the result of their work (even though performed 'backstage') and is presented for the audience to experience.

Another reason for the differences in understanding concerning the notion of 'performance' is the fact that I am emphasizing the dramaturgical approach – which regards the screenplay as the starting point for the audience's experience – whereas Nannicelli's approach is defined more strictly from the perspective of analytic philosophy and literature. This discussion is of course closely linked to that concerning whether a screenplay is literature or just a blueprint for a film, which has been ongoing within the community and network of screenwriting researchers for quite some time. (See, for instance, Panofsky 1995; Maras 2009 44-60; also Koivumäki 2010)

4.1.3 Screenplay actualizes in the cinematic performance

As I argue in my article, the screenplay does not fade from existence as soon as the film is ready but the dramaturgical choices made by the writer during the writing process actualize for the viewer during the cinematic presentation, and it is these choices that provide the composition, content and meaning for the artwork, that

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audiovisual media. For instance, the *performing arts*, according to the French drama theorist Patrice Pavis, are 'spoken, musical or gestural theatre, dance, opera and operetta, circus and puppet shows, as well as media arts such as cinema, television and radio.' (Pavis 1998: 262)

As I was working on this chapter, I received a call for papers for the SRN's conference, organized by four different English universities and held in London in September 2015: 'We invite discussion about screenwriting as process and practice, and how it engages with and can be understood in relation to text and performance across a wide field of media and practices, including film, television, games, online, transmedia and other digital platforms. … How screenplays affect and invoke performance? What can performance reveal about writing screenplays or screenplay structure?'. (Nelmes 2014) I suppose this confirms that the term 'performance' has also been accepted by native English speakers as one that can be adopted in connection with cinema.

is, for the film, and which define the aesthetic independence of the screenplay (Koivumäki 2010: 36-37). Ted Nannicelli presents a counter-argument by pointing out that it is not possible to reconstruct the screenplay just by watching a film.

> 'The screenplay is not accessible through the film because the film does not make a sufficient number of the screenplay's constitutive properties manifest to the viewer. Because the screenplay is an essentially verbal artefact, comprising descriptions of images and sounds rather than actual images and sounds, film may transmit very few of its properties (e.g. dialogue). And even when those properties are so transmitted, this is a matter of contingency rather than necessity. So, it seems implausible that screenplays are, in fact, accessed and appreciated through film viewing. … A more plausible way to account for our tendency to talk about a film's screenplay or "writing" while watching and listening to it is this: Such talk actually just refers to the film's dialogue and its plotting. Although the film we watch does not necessarily give us access to all and only the dialogue in the screenplay, we speak this way because it is typically the case that most of film's dialogue *is* taken from the screenplay. Likewise, although the narrative structure of a film need not correspond to what is suggested in the screenplay, enough films do follow the screenplay's instructions for us to speak appreciatively of narrative structure in terms of the film's screenplay or its writing.. …However, the film does not, in the end, provide a vehicle for us to access or appreciate the screenplay properly. Of the many various properties relevant to its appreciation, the film makes manifest to the viewer but a few at the very most and, in some cases, none at all.' (Nannicelli 2013: 194-195)

I agree with Nannicelli to a certain extent because once the screenplay has been interpreted and executed as a film, the result may indeed be that some parts of the story have been changed or omitted. Or maybe a few extra scenes have been added into the film during the production process, which were not included in the original screenplay. Nannicelli also gives examples of a few scenes from various screenplays, pointing to their poetic language, and asks whether it is possible for the viewer to construct this kind of scene, for instance: 'Long, dark. Empty. Turbos throbbing. No other movement' (Hill, Giler 1978: 1/*Alien* (1979) cited in Nannicelli 2013: 195)

From a dramaturgical point of view, such poetic descriptions may be important in order to transfer the visual feel and mood to the reader, that is, to the professional reader, who is able to understand their meaning in order to execute the plan. Naturally, the viewer of the film is not able to reconstruct the screenplay with all its detailed descriptions, such as the style or the format in which the

action was written. I agree that not all the details described in the screenplay are possible to reconstruct by watching the film nor are they considered as dramaturgical choices. However, Nannicelli's comment directs our attention to the question: What kinds of hints and suggestions are made within the screenplay that the viewer can experience through the cinematic presentation? What does the screenplay provide for the work it specifies?

I'll refer to the results I present in Article I from a dramaturgical standpoint. I consider the abstract elements, the characters and the orchestration of the characters, as well as the composition of plot and theme, to be dramaturgical elements that are transferable from the screenplay into the film, including the dialogue. It is also these elements that offer the viewer the emotional and intellectual experience. (Koivumäki 2010: 29-30)

If we look at an adaptation of a novel, for instance Prosper Mérimée's *Carmen* (1846) and its adaptations into an opera and later into a film, it is the abstract elements, the characters, their emotions and motivations, their actions and the consequences of these actions, that are transferred from medium to medium: Carmen and her attitude to life, Don José's emotions, her passionate love and jealousy and his destructive actions at the end. These are qualities that differentiate *Carmen* from other stories, and give to it its own identity. It is the composition of these abstract elements that are meaningful, not the words that describe them. The content, the composition of the story and the theme and meaning it conveys, as well as the subtext that the composition provides, are the essential qualities of a screenplay.

I'll illuminate this with another example of a scene written by a student of mine. In this scene, two characters, a man and a woman, meet. The woman is in love with the man, but the man is unaware of this, he only considers her to be a friend. He tells her that he is going to propose to someone and desires her opinion on the location he has chosen for the purpose. The scene briefly describes the location in which the characters are placed, the way they meet and the dialogue. The female character has very little dialogue, she only replies 'yes' twice. The emotion within the female character is not mentioned nor described, there are no instructions on how the actors should act or how the scene should be constructed. When the scene was shot, the director chose to show a close-up of the face of the actress as the emotion changes from her joy as she thinks that she is the bride-to-be to her tragic disappointment as she discovers that she is not the chosen one.

This example shows that the composition of the abstract elements, the characters and their relationship with each other provide the material for the actors to enact in front of the camera and for the director and film crew to work on. Therefore, the essence of the screenplay is not in the words, nor the sentences,

it is not even what the words describe, and not necessarily in the dialogue either. Rather, it is the composition of the dramatic event and what lies behind the words and sentences, in the subtext, in the emotional movement of the scene that *the composition provides*, which may not be verbally articulated at all, but yet is possible to recognize and understand. The writer makes the characters face or confront something, in order to force a reaction. Thus, it is the composition of the dramatic situation of the story, in general, the orchestration of the characters, that *generates* the material functioning behind the composition (theme and subtext) for the actors and the film crew to work with, and for the audience to empathize with. The British director Sally Potter posits that a good screenplay consists of more than spoken words. According to her, it is the 'deep structure', which is the key to the film working, the *emotional and narrative architecture* (italics mine), that forms the foundation of a dramatic story. (Potter 2014: 66)

Similarly, what lies behind the text seems to be important even in musical performance, judging by what a Finnish conductor, Susanna Mälkki, suggests in an interview recorded by the Finnish broadcasting company, YLE. She points out that in conducting a symphony, for instance, it is not the musical notes that are interesting from her work's point of view, but what lies hidden between or behind the notes. (Mälkki 2012)

Konstantin Stanislavski posits that the meaning and soul of an artwork intended for stage lie in the subtext. He argues that the dialogue is generated by the writer and the subtext by the actor, and that, if it wasn't thus, the viewer wouldn't rush to the theatre to see the play but would read it in the comfort of their own home. (Stanislavski 2011: 516) Subtext is the soul of a stage play or a film or even a musical performance as Mälkki pointed out. Maybe it is the actor who helps the subtext to emerge on stage as Stanislavski claims; however, it is the writer who has to create a framework for that subtext. That is, the dramaturgical elements of the screenplay have to be orchestrated and composed in such a way that playing out the subtext is possible for the actors.

Furthermore, as I conclude in the results of my first article, from 'the dramaturgical perspective, the artistry of the screenplay does not lie in the poetic function of the words and sentences as in literature (with the exception of dialogue), but in the poetic function of abstract elements of the story and in the composition of these elements created by the intentional actions, dramaturgical choices and decisions of the writer. It is the composition, the orchestration of the abstract elements – characters and the events the characters live through, their thoughts and feelings – and the dialogue that contribute to the viewer's emotional and intellectual experience.' (Koivumäki 2010: 34) Thus, it is the abstract elements and their composition that form the screenplay's constitutive properties, which are accessible through the film and which manifest themselves to the viewer.

This conclusion doesn't exclude the fact that the screenplay can be read also as literature, as I point out in my article. (Koivumäki 2010: 36)

This thinking has similarities with Noël Carroll's appreciation of the art of composition. As Carroll points out there is drama as art of composition and drama as art of performance and that 'a performance plan can be discussed and evaluated in its own right, that is, apart from its performance.' (Carroll 2006a: 106, quoted by Nannicelli 2013: 121-122). Thus, Carroll bestows full appreciation on dramatists, composers and choreographers for their planning work, but ignores screenwriters because he thinks the screenplay is meant to be produced only once. Similarly, I want to emphasize the art of composition and orchestration as practised by the screenwriter. I consider it as valuable and aesthetically independent as the art of composition in other art forms, in spite of the fact that a film may be produced only once. However, what I find interesting in Carroll's thinking is that he emphasizes the importance of the art of composition in all performance plans, that is, in musical scores, theatre plays and choreography, as I emphasize in the screenplay: composition and orchestration are the most important qualities of the screenplay as a plan for cinematic performance, and it is also these qualities that manifest themselves to the viewer via the performance. Hence, I suggest, that the notion of 'story structure' reduces film-makers to consider a story from a particular technical level only, whereas the notion of 'composition' encourages the writers to consider the story as an arrangement of different story elements and their relationship with each other.

Understanding the screenplay as a composition and orchestration strengthens the argument on the aesthetic independence of the screenplay: the screenplay has similar qualities to a musical composition or a dance choreography and, likewise, can be considered as an independent artwork.

4.1.4 Screenplay as a plan for a cinematic performance and screen idea

Ian Macdonald presents Phil Parker's notion of 'screen idea', which Parker defines as a concept that is mainly connected to the actual development work made by the writer for any screen work. Screen work according to Parker is 'any completed transformation of a screenplay into a format which is watched/experienced on a screen' (Parker 1998: 10). Macdonald uses both concepts, but the notion of screen idea (which is a 'concept intended to become a screen work' (Macdonald 2013: 5)) for Macdonald is more abstract than that of Parker's. Macdonald regards a screen idea as being something that cannot be shared exactly, it can never be precisely the same idea for the people involved, it can never be complete, but,

nevertheless, each draft of the screenplay is a more fixed vision of the idea; however, the final film is just another version of it. It 'exists only as the focus, at a given moment, of a dynamic and collectivized thought process' (Macdonald 2013: 4-5). What is also important is that even though the writer has finished their work, the 'scripting' continues. Scripting according to Macdonald is the action of contributing something to the screen idea ('Scripting' originally used by Maras 2009: 2). This means that the development phase overlaps with the realization, which I understand as referring to the production of the screen work. Thus, Macdonald extends the screen idea to cover the whole development process – including also realization of the screen work, which means that every activity within the making of the film up to the point when the film is ready is posited to be part of the notion of the screen idea.

In understanding the screenplay as a plan for a film within the dramaturgical approach, I emphasize the dramaturgical choices made by the writer and their dramatic qualities and composition, such as dramatic situations, order of the scenes, etc., to generate an emotional and intellectual response within the viewer, which then constructs the viewer's experience. The term 'plan' emphasizes the notion of the substructure and base of the design work for the film crew and actors in the pre and post-production processes. As the screenplay is interpreted and actualized by the film crew, the story composition undergoes adjustments and modifications in its transformation into a film as shown in Figure 6 below.

	Writing	Production	Film
Screen idea	A vision of the future film of all those who are involved in the making of the film.		
Plan of performance	Writer's dramaturgical choices.	Dramaturgical choices made during production of the performance.	Cinematic performance

Figure 6: The difference between screen idea and screenplay as a plan of performance.

Naturally, the meaning of these two notions overlaps, they simply emphasize different aspects of the same process as shown in the figure above. Macdonald's screen idea covers all the development activity that takes place before the film is finished. It is a very useful concept to describe the nature of the development work as an activity of visioning in which all the involved film professionals take part throughout the film-making process, whereas the notion of a 'plan of cinematic performance' emphasizes the concrete work of pre-production (creating the storyboard, location scouting, designing the set and costumes) and the screenplay's role as an important tool to initiate the work of 'staging'. Here the decisions made on the screenplay have a considerable influence on what

kind of professionals are needed, with what kind of contributions. 'A plan for performance' also emphasizes the viewer's experience as the final goal of the activity called 'making a film' and, as I have pointed out in my article, it also involves the interpretation of the screenplay by the film crew (Koivumäki 2010: 34-35). Thus, the screenplay as a plan of the performance is the first concretization of the vision for the future film.

4.1.5 Dramaturgical approach and neoformalism

As Steven Maras placed dramaturgy within the remit of narratological studies (Maras 2011: 281), I want to take a closer look at the similarities and differences between the narratological and dramaturgical approaches. Classical narratology focuses on the novel as the prototypical form of literary narrative. This means that the theoretical concepts applied in narrative theory derive from a body of literary novels dating from the eighteenth to the early twentieth century. (Fludernik 2009: 8-9) Russian formalism, which had its naissance in the OPOYAZ group (that is, the Society of the Study of Poetic Language) in St. Petersburg in the 1920s, is considered a sub-discipline of narratology. The group also discussed literature, especially 'literariness', that is, those features and elements of a novel that define the text as literature. Its members, for instance Viktor Shklovsky[20] and Boris Eichenbaum, also discussed film in some of their writings (see, for instance, Eichenbaum 1927). A modern variation of Russian formalism was born termed 'neoformalism', which was a new approach within film criticism. The famous representatives are the American scholars Kristin Thompson (1981) and David Bordwell (1985). Since dramaturgical analysis seems to have certain characteristics in common with neoformalist analysis, I want to take a closer look at the similarities and differences between them.

In *Narration in the Fiction Film* (1985), one of Bordwell's earlier works, the process of narration is defined as an active mechanism that plays cat and mouse with the viewer's desire to get more information on the story. Bordwell confers

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20   Viktor Shklovsky, one of the influential figures of Russian formalism, was a screenwriter with a considerable number of credits. He was also an author of two books *Tehnika pisatelskogo remesla/The technique of the writer's craft* (1927) and *Kak pisat' tsenarii/How to write a screenplay* published in 1931. The latter mainly discusses the different documents required from the screenwriter when writing a screenplay for film production and briefly touches on dramatic story principles, which share similarities with Gustav Freytag's theory of drama.

on the narrational process 'the power to signal under certain circumstances that the spectator should construct a narrator. When this occurs, we must recall that this narrator is the product of specific organizational principles, historical factors, and viewers' mental sets. Contrary to what the communication model implies, this sort of narrator does not create the narration; the narration, which appeals to historical norms of viewing, creates the narrator. The narrator is constructed by the viewer.' (Bordwell 1985: 62). Thus, within the neoformalist analysis, Bordwell's main attention focuses on the relationship between the cinematic text and the viewer, the presence of the author is not a concern. The dramaturgical approach, on the other hand, clearly has similarities with Roman Jakobson's communication model (Jakobson 1958), as it is the author who "communicates" with the viewer through the performance. Therefore, regardless of whether a character-narrator or any other type of narrator is present or is used in a dramatic story, it is considered to be just one dramaturgical element by means of which the author creates and designs the performance and consequently builds the experience for the viewer. Thus, one main difference between the dramaturgical and the neoformalist approach is the acknowledgement of the presence of the author. The dramaturgical approach thinks in practical terms and considers the author to be responsible for organizing the dramatic story elements of a future performance.

The popular work by Bordwell and Thompson *Film Art* (1986), the first issue of which was published in 1979, uses terminology similar to that used in the theory of drama and dramaturgy. According to Bordwell and Thompson, 'film form is an overall system of relations between the narrative elements in which every component functions as part of the whole and every element in this totality has one or more function' (Bordwell, Thompson 1986: 41). This can easily be related to the notion of a dramatic story in the classical theory of drama as it reflects the premise presented by Aristotle '…the plot since it is a representation of action ought to represent a single action, and a whole one at that; and its parts (the incidents) ought to be so constructed that, when some part is transposed or removed, the whole is disrupted and disturbed' (Aristotle 1987: 51a30-34). Furthermore, the terminology used in *Film Art* to define the narrative film form can be identified as the terminology used in the theory of drama, such as a 'dramatic question: "Who is the Wizard of Oz?"' (54) 'unity', 'disunity' (56), 'character traits' (63) 'character action', 'conflict', 'curiosity', 'suspense', 'surprise' (59), 'causality' (60), '… progression moving from beginning through middle to end' (54), 'goal oriented plot' (69), 'climax' (69), 'exposition' (75) 'scenes and sequences' (79). There are no references to the origins of this terminology, but there is a short paragraph on page 36, with a comment that writers are expected to follow storytelling patterns and formulas, which are discussed in books by such authors as Syd Field (1979), Michael Hauge (1988),

Eugene Vale (1972), Linda Seger (1987), and Lewis Herman (1974). This means that the authors of the book were aware of the dramatic storytelling strategies presented in these screenwriting manuals.

Similarly, traces of the classical theory of drama can be found in Bordwell's *Narration in the Fiction Film* (1985), which for instance gives a definition of classical Hollywood narration: 'The classical Hollywood film presents psychologically defined individuals who struggle to solve a clear-cut problem or to attain specific goals. In the course of this struggle, the characters enter into conflict with others or with external circumstances. The story ends with a decisive victory or defeat, a resolution of the problem and a clear achievement or non-achievement of the goals.' (Bordwell 1985: 157). Clearly, there is a classical theory of drama functioning, since there is a character with a problem (Aristotle) or a goal (Stanislavski 2011), as well as a conflict (Freytag 1900) in achieving this goal.

In later works, such as in *Storytelling in the New Hollywood*, Thompson's analysis of American films is more openly based on screenwriting literature such as *The Tools of Screenwriting* (1993) by David Howard and Edward Mabley, Eugene Vale's *The Technique of Screenplay Writing* (1972) and Syd Field's *Screenplay* (1979). Thompson's goal is to outline a narrative model of the modern Hollywood film. The foundation of the analysis is the classical Hollywood model, which she claims is used in these manuals. Thompson analyses recent Hollywood films with reference to the Hollywood model and thus attempts to identify deviations from it as new storytelling strategies. As I have mentioned earlier, Thompson's approach bears similarities to the dramaturgical analysis conducted in this study (see Section 2.4.2). Analogously, I use classical dramaturgy as a foundation for the dramaturgical analysis in identifying poetic deviations from it. Another question is, of course, what is classical Hollywood and how does it differ from classical dramaturgy. Syd Field claims that the advice he gives to the writers in his book is based on his analyses of 2000 screenplays conducted while he was working as a reader and an analyst for a production company in Hollywood (Field 1979: 1). Thus, these analyses might provide an understanding of how the stories were told in Hollywood at that time and place, whereas David Howard and Edward Mabley and most probably also Eugene Vale, for instance, rely on classical dramaturgy, the roots of which lie in the European theory of drama (see Section 4.2.2).

One of Bordwell's most recent works, *The Way Hollywood Tells It*, explores a large number of mainly American screenwriting manuals (Bordwell 2006: 27-50). Bordwell also admits to some influence from the European tradition by Lajos Egri (1960) and Konstantin Stanislavski (2011). Once again, Bordwell provides a definition of the Hollywood story template, while also discussing screenwriting techniques, such as the three-act structure, the flawed character and the character arc.

Thus, the later works of Thompson and Bordwell indicate that there is a clear shift from a purely theoretical approach towards a more practical position, as the focus in these later works is on the analysis of the storytelling strategies used by the screenwriter. The analysis in their works considers mainly the overall structure of the story. This defining factor had been outlined already in 1985, when Bordwell pointed out that the neoformalist approach to film focuses mainly on the structure of the plot and on the process of narration, in a similar manner as Vladimir Propp analyses fairy tales or Tzvetan Todorov studies the 'grammar' of narration (Bordwell 1985: xi). If we study the dramatic cinematic story structurally from a very abstract and theoretical point of view, it can be placed in the remit of narratology in the manner of Propp and Todorov. However, it is worth remembering that the roots of narratology, as well as of neoformalism, lie in literary and linguistic origins. The story is studied as a text and the character and other storytelling devices are seen as codes. The dramaturgical approach, on the other hand, as a practice-led approach, sees the character and the dramatic story as an engine that the author uses to generate the viewer's emotional identification with the character (Hiltunen 1999). Nevertheless, the recent works by Bordwell and Thompson seem to use classical dramaturgy as defined in the screenwriting manuals as the foundation for their structural analysis (which they call Hollywood classicism) and their analysis can be seen as overlapping with dramaturgical analysis. Thus, their current approach can be considered to be more of a mixture of the narratological tradition with a linguistic origin combined with a classical dramaturgical approach.

There are a few apparent differences between the neoformalist and the dramaturgical approach one of which can be detected in the way the theme and meaning are considered within the analysis. Neoformalist analysis tends to avoid discussing the theme and meaning of the story since, as Thompson puts it, 'noting the presence of messages does little to explain how popular cinema provides viewers with engaging experiences' (Thompson 1999: 336). By 'messages', Thompson means a thematic epitome of the story, such as 'Your future is yours to make' for the film *Back to the Future* (1985) or 'Jealousy is self-destructive', for *Amadeus* (1984). This epitome I understand as a premise of what the film discusses thematically, as the author's thought. Thompson's thinking can be traced back to the original neoformalist idea outlined by Bordwell that the main attention is on the relationship between the cinematic text and the viewer, and not on what the author wants to convey with or discuss in the story.

Another difference between these approaches can be detected in the manner that the analysis is conducted. The dramaturgical analysis in this study is not particularly interested in the overall story structure per se as the subject matter of the analysis, but focuses on one specific dramatic element and studies its function
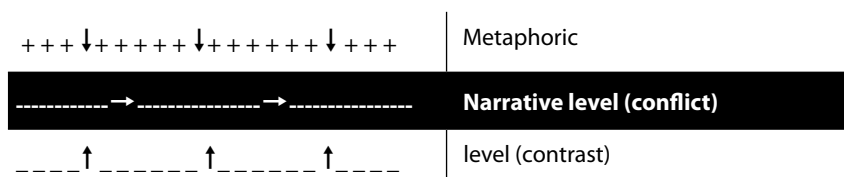
within the entity of the story composition, including the theme and meaning of the story, where the neoformalist analysis centres first and foremost on the structure of the story.

4.2 Discussion in relation to the results of the two dramaturgical analyses of *Ivan's Childhood* (1962) and *Nostalgia* (1983)

4.2.1 Contrast

As I suggest in the study on *Ivan's Childhood* (1962) presented in Article II (Koivumäki 2011), there are two storytelling principles functioning concurrently in this film: a narrative level based on conflict, and a metaphoric level based on contrast as shown in Figure 7 below.

Figure 7: Two storytelling principles, conflicting and contrasting levels.

+ + + ↓ + + + + + ↓ + + + + + + ↓ + + +   Metaphoric

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_ _ _ _ ↑ _ _ _ _ _ _ ↑ _ _ _ _ _ _ ↑ _ _ _ _   level (contrast)

These two narrative principles function differently as dramaturgical elements. The narrative level, based on conflict, mainly forms the spine of the story and takes the story forward, as it is the character goal that determines the character action and, consequently, the plot. Conflict is generated by obstacles that are placed in the character's way in pursuing their goal. In *Ivan's Childhood*, the character goal is Ivan's desire to help beat the enemy by working as a scout. The conflict arises when General Gryaznov wants to send him away from the front, back to school.

The metaphoric level based on contrast generates meaningful elements in the story, as I have shown in the study by analysing the up-down movement and the metaphoric space it creates (Koivumäki 2011: 37-40). This movement is used in four sequences within the film. Each time the movement is the same – from up to down, but it is expressed in different ways using images and other cinematic techniques. Thus, the movement is always similar, and so is the conveyed meaning: the loss of his mother pushes Ivan from the higher happy world to the lower world of the horrors of war.

In his analysis of one of Mihail Lermontov's poems, the cultural semiotician Juri Lotman highlights its spatial semantics. The poem is constructed according

to a spatial metaphor 'paradise–earth–hell', in which each location is expressed in contrast to the others 'better–worse', for instance paradise is better than earth (Lotman 1998: 235). Thus, the way in which the higher-lower contrast is used in *Ivan's Childhood* clearly has similarities with the structure of a poem, the only difference being that in a poem the structural metaphor is transferred verbally, while in a film it is conveyed through visual images and other cinematic techniques (Koivumäki 2011: 38-39).

An analogy for conflicting and contrasting levels is offered by a Danish film dramaturge Frans Baunsgaard, who gave a talk at the Finnish Film Foundation (at which I was present) and about which a Finnish screenwriter Tove Idström writes in her article 'Mitä käsikirjoittaminen on?' ('What is screenwriting?') (Idström 2003). Baunsgaard explains the working of a story using the metaphor of a park. According to him, there are two types of time constructions in a story – horizontal and vertical. The horizontal construction describes what happens in a story from the beginning to the end. It can be compared with walking along the central pathway of a park, which one follows by heading from one end to the other. This is what I consider as analogous to the conflicting level of the story. The vertical or, as Baunsgaard calls it, the philosophical construction, however, is not tied to the direct route of the pathway, but is comparable to just simply wandering around the park. In a story construction it can be expressed by those elements that are repeated, for instance dialogue, gestures, situations or locations, which the writer varies in the story (Idström 2003: 41-42). I consider the vertical level to be analogous to the contrasting level of the story.

Another way of understanding the function of the contrasting level and the use of metaphoric space is to study it through the so-called cyclic form used in musical compositions and the way it contributes to the viewer's experience. A cyclic form keeps repeating one or more themes or motifs so that each time the theme is repeated it differs from the previous one, with slight changes to the prevailing mood, tempo, or rhythm of the movement.[21] Similarly in *Ivan's Childhood*, the same theme (the loss of his mother) is repeated in the analysed sequences. The upwards–downwards movement is the same, the images with which it is told vary. The viewer remembers the theme of the first sequence. As the motif is repeated, the emotional impact gets stronger, sequence by sequence; however, on the surface it seems that something new and different is taking place.

A more theoretical way to illustrate the function of these two storytelling principles is offered by Juri Lotman. According to Lotman, a culture is created by

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21 Encyclopaedia Britannica http://global.britannica.com/EBchecked/topic/147944/cyclic-form, accessed 18.12.2014.

the intentional actions of its members, and culture forms a network of meanings, with the help of which the members communicate. Therefore, art is also, first and foremost, communication. Lotman differentiates a work of art from other cultural symbols by its complex meaning, imbued by its structure and composition. Lotman posits that while a scientific text functions only on one level, an artistic text functions simultaneously on several levels (Lotman 1998: 234–37). Each level is constructed logically and systematically and, within one artistic text, there may be several functioning levels, that is, several meaningful systems that differ from each other. These meaningful systems are incompatible and, while functioning within the artistic text, they clash, break and collide with each other (Lotman 1998: 69). This means that if we perceive the text as being from one systematic level, the deviations seem illogical and excessive with no clear purpose within that level; however, they are completely logical from another systematic level's perspective. Nevertheless, it is these deviations and clashes that create the semantic density for the text. In *Ivan's Childhood*, this means that the elements, which are a logical part of the contrasting level, may seem illogical and excessive from the point of view of the conflicting level. I presume that it is the function of contrasting and conflicting levels to which the critics refer, as Turovskaya points out – Tarkovski avoids narration that is based on cause and effect (Turovskaya 1989: 97-101), and the Swede Carl-Johan Malmberg indicates that simple objects, such as a chair or a bucket of water, exist here and there but do not form a meaningful part of the plot (Malmberg 1981: 110-111). Thus, as Lotman points out, there is a paradox, which is specific for an artistic text only: the more structural and meaningful the systematic levels it contains, the more unpredictable and interesting the work seems to the recipient (Lotman 1998: 267-269).

Lotman also points out that there may be elements in a text that are simultaneously a logical part of several meaningful systems (Lotman 1998: 69). One example of this in *Ivan's Childhood* is a sequence that clearly functions within both meaningful systems, that is, within both storytelling principles: in this sequence Galtsev finds out what has happened to Ivan during the war. The war has ended and Galtsev finds a dossier in the Nazi HQ that contains details of Ivan's fate (conflicting level). The dossier falls through a hole in the floor, which then leads Galtsev from the upper space to a lower one to the cellar of the HQ (contrasting level), where he discovers the execution cell where Ivan was killed. Thus, in this example, both levels function simultaneously.

Contrast and conflict as dramaturgical tools may have similar roots, but they differ from each other: conflict denotes conflicting forces in action, whereas contrasting elements can lie side by side without active confrontation. Contrast is an elementary tool in every art form, and especially in connection with directing, acting, cinematography, sound design, or set or costume design, it is

an essential element of expression (rhythm, time, colour, light, sound, camera positions movement, editing). Discussing drama texts, Gustav Freytag posits that 'it is an unwritten law of all artistic creating, that anything discovered suggests its opposite, - chief character, its counterpart, one scene effect, that which contrasts with it' (Freytag 1900: 80). Therefore, it is surprising that contrast is rarely mentioned in the screenwriting literature other than when discussing characters. Examples of film analysis presented in such literature focus mainly on the conflicting level (see, for instance, Cowgill 1999; Aronson 2001 and 2010: Howard & Mabley 1993), which also carries the overall structure of the story. One exception is Christina Kallas who, in her *Creative Screenwriting* (2010) emphasizes the importance of contrast as a dramaturgical tool, though she discusses it on a very general level: 'The substance of drama, as well as the essential precondition for its sheer existence, is conflict or, in the broadest sense of the word, contrast. The binary structure is the fundamental element of thought, and not the singular elements. … Conflict and contrast are everywhere: between the protagonist and the antagonist; between what the characters want and what they get and what prevents them from getting it; between the good and bad sides of a character; between the text and subtext; between what we say and what we really mean; between comedy and tragedy.' (Kallas 2010: 59-60). I suppose every artist, just as every writer, uses contrast in their work more or less subconsciously. However, since film uses visual and auditory devices, the writer would also benefit, as a planner of the future performance, from understanding more profoundly the function of contrast.

4.2.2 **Character goal and the task as defined by Stanislavski**

Because the focus of this study is on the dramaturgy of two of Tarkovsky's films, the thoughts and comments of Tarkovsky himself, the autobiographical information, or references to any cultural, political, religious or historical context were not included in the research. However, in this section I make an exception, not regarding Tarkovsky or his oeuvre, but as regards the notion of the character goal and its origin and especially its connection with the concepts of Konstantin Stanislavski. As mentioned in the conclusions of the analysis of *Nostalgia*, the notion of a character goal most probably was influenced by Stanislavski's acting method. (Koivumäki 2014: 153)

I want to specifically consider one of the most famous notions of Stanislavski, *the task*, which I believe has greatly influenced understanding of the goal or objective of the character within screenwriting literature and practice. I also reflect on some of the findings of the analysis of *Nostalgia* set against Stanislavski's

ideas, and, lastly, I question the use of 'the task' as a dramaturgical element and a writer's tool in screenwriting practice.

Stanislavski travelled with The Moscow Art Theatre during 1922-1924, in both Europe and the States, and, as a result, several members of the theatre decided not to return to the Soviet Union. This may be the biggest reason for his strong influence in the States. Among those who have studied and taught his method are, for instance, Lee Strasberg, Stella Adler and Sanford Meisner.[22]

David Chadderton points out that although Stanislavski's techniques were created primarily for actors, the artistic principles behind them make them easy to adapt for use by screenwriters. According to Chadderton, there are several areas in Stanislavski's approach that are as valuable for writers as they are for actors, for instance: a technique to help the actor kick-start their imagination and creativity, the 'what if…' scenario; exercises to work on memory, in particular emotional memory and sensory memory, which deepen exploration into the character's personality; a method to dissect a play into smaller units in order to control the entity of the play. (Chadderton 2007: 49-51) Chadderton concludes that Stanislavski's techniques are used in all forms of scriptwriting, including stage, television and cinema, but especially in those works that use elements of naturalism and psychological realism. (Chadderton 2008: 60)

In one of his main works *Rabota aktyora nad soboi* (An Actor Prepares (1936)) (the first part published in Russia in 1938 and the second part in 1948)[23], Stanislavski distinguishes three tasks for a work of art: 1) super-supertask, 2) super-task and 3) task (sverh-sverhzadatsha, sverhzadatsha and zadatsha).

1) The 'super-supertask' refers to the abstract vision of the director and other members of the creative team concerning the current meaning of the play for the audience and for society in general. The super-supertask answers the questions: Why should this play be produced? and What does it give to the audience in this time and place? It concerns the meaning and value of the work of art for current society.

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22 See, Biography.com, http://www.biography.com/people/constantin-stanislavski-9492018#synopsis, accessed 14.03.1015.

23 I am referring to a Finnish translation of *Rabota aktyora nad soboi (The Actor Prepares)*, in Finnish *Näyttelijän työ* (2011), which consists of both parts, the first and the second, and is a new and corrected translation with comments by translator Kristiina Repo.

2) The 'supertask'[24] forms the main meaning of the play as created by the writer, on the basis of which the director and the production team stage the play. The supertask is thus the thematic meaning, the subject matter, the leading idea or motive for the play. It answers the questions: What reactions is the play expected to elicit from the audience? and How does the author(s) want to affect the viewer? (Repo 2008: 36-37) Stanislavski gives examples of the supertask in novels and theatre plays: in Dostoyevsky's *The Brothers Karamazov*, the supertask is *finding God*. In many of Lev Tolstoy's novels, it is *aiming for perfection*, while in Chekhov's plays, it is *fighting against the petit bourgeois* (italics mine) (Stanislavski 2011: 418) The supertask casts its influence on every element and, therefore, colours each part of the play. Thus, the supertask is something that the director and actors define and interpret when analysing the play for staging purposes. It is a working tool for finding a unifying meaning for the stage performance.

3) The 'task' makes the actor conscious of their right to go on stage and live the character's life. It should be used in each scene to produce action and to help the actor to find an accurate way to express the character. Therefore, the actor should be able to understand the task of the character within that moment and to find a dynamic act to fulfil the role. (Stanislavski 2011: 200) Stanislavski underlines that be it a big or a small task, its aim is to fulfil the supertask, which means that anything that doesn't have a connection with the supertask will be superfluous and will direct the viewer's attention away from the main theme and meaning. (Stanislavski 2011: 404) Therefore, the tasks set for the role should be connected to the core of the dramatic work, and thus every task an actor fulfils in the role of the character has to have a function motivated by the supertask. (Stanislavski 2011: 202).

In explaining 'the task' in more detail, Stanislavski gives an example from Henrik Ibsen's *Brand* (1865). Brand's child has died because of the inclement climate in the city where they are staying. Earlier Brand had refused to leave the city because of his work duties even though the child was ill. His wife, now in mourning, wants to keep the dead baby's clothes, but Brand persuades her to give them away, because they prevent her from devoting herself to God. (Stanislavski 2011: 205)

Stanislavski suggests different tasks for the actor of Brand's character, for instance: 'I want to educate my wife', 'I want her to feel that I understand her
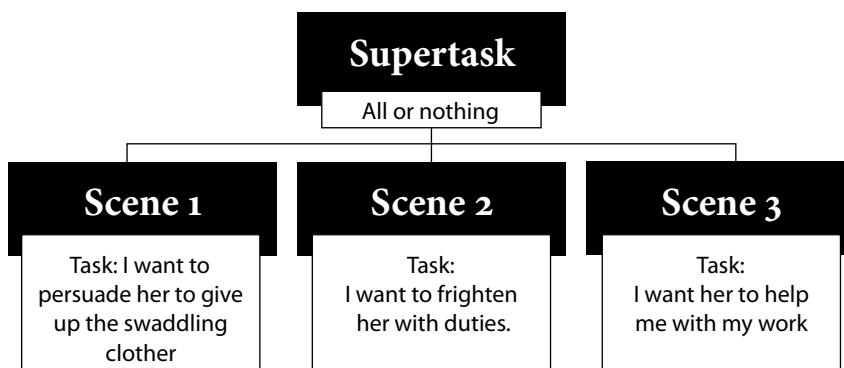
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24 The many translations of the 'supertask' into Finnish are: 'Päätehtävä, johtava ajatus, johtoajatus, johtoaihe, pääidea, päälause, pääväittämä, premissi, kuningasajatus and pääsanoma.' (Translator Repo's comment in Stanislavski 2011: 404)

pain', 'I want to frighten her with responsibility in front of human kind', 'I want to express my desperation, because it is impossible to understand each other', 'I want to persuade my wife to give away the clothes, in order make an offering'. (Stanislavski 2011: 208) Stanislavski points out that none of these tasks are wrong, because if they function well in connection with the supertask of *Brand* (which he later defines), *all or nothing* (Stanislavski 2011: 418), they may define the role differently for each actor to work with; nevertheless, of most importance is the thematic connection of the task with the supertask. Thus, the task can be anything that makes it easier for the actor to play the role as long as it maintains this connection.

In order to make the task easier to play for the actor, Stanislavski suggests that the actor must define the task with a verb, because every task has to be functional and active for the purposes of the stage. In order to define the task for each scene, the verb 'I want…' should be placed before the task's verb. (Stanislavski 2011: 208-209) Thus, each scene produces a task for the actor to play as shown in Figure 8 below.[25]

Figure 8: Supertask, task and through-action in Ibsen's *Brand* (1865). Every task is in relationship to the supertask of the play, and the chain of tasks form the through-action.

Supertask

All or nothing

Scene 1	**Scene 2**	**Scene 3**
Task: I want to persuade her to give up the swaddling clother	Task: I want to frighten her with duties.	Task: I want her to help me with my work

-----------→----------- →-----------→----------- → 'To fulfil his duty to the end'

Through-action is formed by the chain of tasks.

Another Stanislavskian term, which is closely linked to both the supertask and task, is *through-action*, which is formed by the chain of tasks, and which is the embodiment of the supertask. The *through-action* (formed by the chain of tasks

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25   I have drawn on the examples the students give from Stanislavski's narration as tasks for each scene in order to illustrate the relationship between the supertask, task and through-action.

in Scenes 1-3 in Figure 6) for Brand is *to fulfil his duty to the end*. (Stanislavski 2011: 418) A concept closely related to the through-action is a *counter-through-action*[26], which is reflected in the contradicting action towards the through-action. (Stanislavski 2011: 417-420) The *counter-through-action* in *Brand* is reflected in the actions of Brand's wife, in her emotional suffering, which causes Brand to doubt his own actions in fulfilling his duty to the end. According to Chadderton, these concepts can be as useful for a writer trying to create a continuous narrative as for an actor trying to create a character with a unified purpose. (Chadderton 2007: 51)

However, I will now return to *Nostalgia* to consider the findings of my analysis with reference to Stanislavski's method. My suggestion for the supertask for *Nostalgia* is to *understand what is meaningful in life.* Consequently, the through-action for the main character is *to understand the value of his family and home country.* Counter-through-action is then generated by the actions that Eugenia takes, and, naturally, by Italy itself, its beautiful landscapes, architecture, artworks and even Italian shoes (which are better than Russian), which hamper Andrei's clarity of emotions and thoughts and tend to lure him away from understanding what is important to him.

If we look at Andrei's actions as 'tasks' in a Stanislavskian way, for instance when Andrei gets to know Domenico, an actor might find a task for the role '*I want to meet Domenico in order to understand why Domenico locked his family in his house for 7 years*'.

After meeting Domenico and arguing with Eugenia, Andrei dwells on his dreams and memories of Russia in the 'Russian Themes' sequence (Koivumäki 2014: 149), which is expressed by means of a monologue, poems and dreams of wandering around Moscow. The through-action of this sequence can be, for instance, '*to understand why these memories overwhelm me*', which, as an approach, can be useful for the writer to design such a sequence. The task for the actor

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26 We should not ignore that Stanislavski most probably was familiar with the work of Aristotle, Shakespeare and the French dramatist Eugéne Scribe and his ideas of a well-made play (la pièce bien faite). (Stanislavski's grandmother was a French actress http://www.kino-teatr.ru/kino/activist/31416/bio/), and he also must have been aware of the dramatic techniques of the German dramaturges Gustav Freytag (1900), G.E. Lessing ([1769]1962) and others. The translation of Freytag's *Die Technik des Dramas* (1863) into Russian was published in the journal *Artist*, in 1891, in issues 15, 16 and 18; in 1892, in issues 5, 9 and 13, and, in 1894, in issues 37, 41, 44. (Turkin 2007: 121) The notions of *through-action* and *counter-through-action* have similarities with Freytag's *play* and *counter*-play (Freytag 1900: 104), which indicates that Stanislavski's approach is at least partly developed from Freytag's ideas.

should be more concrete, for instance '*I want to recite poetry from my childhood because I am thinking of my parents*'.

When acting out tasks, Stanislavski prefers and emphasizes physical action over passivity. (Stanislavski 2011: 204) However, the task, and the action it generates, does not necessarily have to be physical and directed towards the outer world. Stanislavski gives an example, a scene in which Maria, an acting student, performs an exercise in which she sits on stage and her task is to wait for her teacher to find his notebook. Her task is thus defined as 'she wants to meet her teacher'. The action itself is rather passive, sitting, and here Stanislavski's point is that when the character acts, whether the action is big or small, it has to take place for a certain purpose, no matter how small the action itself is. (Stanislavski 2011: 81) Thus, sitting quietly and still in this scene is considered to be 'action', as long as it is well motivated and the actor knows the task behind it. Therefore, the action that each 'task' requires does not have to be expressed in external, physical action, even though this is what Stanislavski prefers; nevertheless, more passive activity is equally valid, as long as it is justified by Stanislavskian terms, that is, it has a connection to the supertask, is motivated, and is possible to express with a verb.

What is interesting in my interpretation of Stanislavskian terms in *Nostalgia* is that 'to understand' refers to cognitive activity, in contrast to *Brand* in which the through-action of the main character is more or less physical – 'to fulfil his duty'. Another fact is that the character is not conscious of his through-action in the beginning of the film. As the analysis of *Nostalgia* shows, initially Andrei does not want much of anything, he is confused and rejects every suggestion made by Eugenia. When writing such a scene, the writer may think that the character is confused, whereas the actor should nevertheless try to find a motivation for the character's action and try to find ways to externalize it. Thus, Stanislavski does not talk about the character's awareness, he talks about the awareness of the actor acting the role, and this is one of the main differences when we consider the Stanislavskian task from the actor's and writer's point of view. The actor may work through the thought that Andrei is tired and wants to go back to the hotel, for instance. The screenwriter thinks that Andrei is confused and ponders over how to externalize this confusion for dramatic and cinematic purposes.

As the screenwriting manuals rarely refer to their predecessors, it is difficult to trace Stanislavski's influence other than to compare his ideas with those in the screenwriting manuals. The Russian word 'zadacha' (task) has been translated and interpreted in various ways, which is also reflected in screenwriting literature. Bella Merlin points out that the meaning in Russian 'alludes to a child's arithmetical problem requiring a solution' (Merlin 2012: 4). According to Merlin,

the word 'task' is frequently interchangeable with one of the terms 'want', 'desire', 'intention, 'goal' or 'need'. (Merlin 2012: 4) The same variety of choices can be found in screenwriting literature. The French film-maker Yves Lavandier points out that '…the protagonist generally has an objective, just one, which he attempts to achieve from the start to the end of the narrative and in relation to which he encounters a series of obstacles.' (Lavandier 2005: 51). One can trace such a variety of choices as 'goal', 'want' (Aronson 2001); 'goal', 'want', 'yearn' (Seger 1987); 'want', 'objective' (Howard 2004); 'desire' (McKee 1999); 'want', 'desire', 'goal' 'objective' (Frensham 1996). Syd Field's terminology differs from all the others, as he uses 'need', which according to him means what the character wants to achieve or get during the course of the story (Field 1979: 35).

David Mamet (who studied with Meisner) (documentary film on Meisner, dir. Doop 1990) criticizes Stanislavski's method, but he does acknowledge that it is important both for actors and writers that there is a character goal.[27] According to him, a play is a design, or a composition, and if it is designed properly it is a series of events through which the character aims towards their goal. The actor should be able to find the simplest goal for the character, and when this occurs the acting works and the viewer is able to understand it. (Mamet 2002: 19) Clearly, this thinking has similarities to Stanislavski's idea of 'I want…' as well as to the through-action as a chain of tasks (events).

David Howard emphasizes basic dramatic circumstance in a dramatic work of art: *somebody wants something badly and is having difficulty getting it* (italics in the original) and this circumstance is mentioned in the very first sentence of *How to build a Great Screenplay* (Howard 2004: 3) Howard was influenced by the Czech screenwriting tutor Frank Daniel, who emigrated to the United States in the '60s. Daniel himself worked mainly as a screenwriting consultant and a tutor and taught at Colombia University in New York and at the University of Southern California in Los Angeles. He also taught widely in Europe, for instance in Finland in 1983 (Rosma 1984: 74), and his teachings have spread mainly orally, not in written form. Frank Daniel studied at the Moscow Film School; therefore, we can assume that his knowledge is based on classical European drama theory, mainly on Stanislavski, and, as the German dramatists

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27   Stanislavski's method is widely adopted by directors, but there exist critical voices, too. Susan Beth has interviewed, for instance, Jiri Menzel who even teaches a course 'I hate Stanislavski'. Nevertheless, Beth points out that Menzel was enthralled with the great interpreter of Stanislavski's work, Elia Kazan. (Beth 2012: xviii)

were well known in Russia, on Friedrich Lessing and Gustav Freytag.[28]

David Chadderton compares Stanislavski's ideas with Robert McKee's *Story, Structure, Style and the Principles of Screenwriting* and discovers that Stanislavski has influenced several areas of McKee's approach. (Chadderton 2008: 60) Considering that McKee was originally an actor, one assumes that he must be fully aware of Stanislavski's methods and techniques.

If we look at, for instance, the Briton Raymond Frensham's *Teach yourself Screenwriting* (1996) who, as do so many other authors of screenwriting manuals, underlines the importance of the character goal, the book also has some other cues that indicate familiarity with Stanislavski's ideas. For instance, 'the motivational through-line' is similar to Stanislavski's through-action, and the questions Frensham suggests the writer should ask in designing the story 'Who, What, When, Where, Why and How' (Frensham 1996: 39) are similar to Stanislavski's six basic questions to enhance the actor's imagination. (Stanislavski 2011: 126-132)

Thus, the notion of the character goal within screenwriting seems to have its roots firmly entrenched in the praxis of building a dramatic performance and in the performative and dramatic qualities and requirements. The fact that 'the task' as the goal of the character is still, after almost a hundred years, in use in the praxis of acting, directing[29] and screenwriting in all its various forms indicates that it may be a tool that functions well for practitioners.

From the point of view of the writer's craft's, there are a few questions that arise. The Finnish scholar and actor Mikko Kanninen challenges the omnipotence of method acting by saying that no artistic method can disregard history and context because all art is always connected to them. He claims that the Stanislavskian method is always directed towards psychological realism and does not provide tools for actors for detachment from the context of that era (Kanninen 2012). An interesting question from the writer's perspective follows: does the use of the character goal define the style of the story towards realism and thus narrow, without the writer being aware of it, the approach to the story material?

Certainly the dramatic text has to have dramatic qualities, that is, it has to have qualities that make it possible to 'stage' it, that is, for the actors to play the role and the film crew to plan the future film; however, is the character goal the right way to start, for instance, designing a story? Especially in the beginning, the writer

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28 As the professor of screenwriting at FAMU, Pavel Jech pointed out in his conference paper in Brno in 2012, Frank Daniel's method originated from his work and studies in Prague and Moscow, thus he was bringing the European approach back to Europe. (Jech 2012)

29 See, for instance, Judith Weston's *Directing Actors* (1994).

may work at a more abstract level than merely thinking about what the character wants. Trying to define such a concrete element too early may limit the creative options later on. My own practice, my teaching and the findings of this study have pointed in this direction. We need to keep in mind that Stanislavski gives advice for the actor on how analyse an *already existing* dramatic text, whereas the writer is commonly working on a story that is still in its embryonic state. After all, as regards those examples of dramatists and novelists given by Stanislavski, Ibsen, Tolstoy, and Chekhov, for instance, I assume they didn't have the character goal in their mind, as envisaged by Stanislavski, when they were designing their dramatic stories.

If the writer approaches their story material through Stanislavski's notions of supertask and through-action, these tools tend to create a strong thematic and meaningful unity for the story composition. Modernist art, for instance, is generally perceived as a heterogeneous constellation of separate parts, and there are suggestions that this kind of unity in composition is not able to convey and express the fractured experience of a modern human being. (See, for instance, Pelo 2010) I find this thinking intriguing, and this is naturally something that requires further dramaturgical research.

It seems that the dramaturgical notion of 'the character goal' is a result of Stanislavskian influence, especially in the States; therefore, it may have contributed to the formation of 'Hollywood dramaturgy'. Historically, because of WWII and the auteur theory, his influence may not have been so strong in Europe. This area deserves further study.

The significance of the character goal in screenwriting practice is undeniable, and it may be that its use in a screenwriter's practice is so obvious and taken for granted that the original reasons may have become obscured at times.

5 Conclusion

This study examined dramaturgical screenwriting theories as operative methods for producing cinematic narratives, their certain regularities and evolving changing constructions. The study consists of three articles, the common denominator being the dramaturgical approach, in which authorship serves as the primary premise for the research.

The study defined the notion of dramaturgy, and two of Andrei Tarkovski's films were analysed in search of the dramaturgical tools of poetic dramaturgy for the screenwriter to use in their craft. The findings reveal that both films apply dramaturgical tools, which we can identify as being elements of poetic dramaturgy and practical tools for the writer.

In addition, the aesthetic independence of the screenplay was explored from a dramaturgical point of view, examining the screenplay's function within the film-making process and its contribution to the cinematic performance.

Dramaturgical approach

The dramaturgical approach as a methodological frame for the film practitioner, which I originally generated in this study for analytical purposes, defines dramaturgy as an authorial activity that affects the viewer via the cinematic performance, where the screenplay functions as a performance plan, and, thus, also a plan of how to influence the viewer. In addition, the screenplay was explored not as a text as understood within narratology but as a dramatic composition for cinematic

performance. At the centre of this composition lies the character, which the writer employs as a dramaturgical tool to elicit certain reactions from the recipient.

Furthermore, the two dramaturgical analyses conducted in this study can function as an example of how to adopt a dramaturgical approach for practice-led research. The dramaturgical analysis centres on one dramaturgical element at a time and explores its adoption and dramaturgical function throughout the story composition, as well as its relation to the thematic meaning of the story composition. However, the dramaturgical approach can be employed as a framework not only for analysis but also for other practice-based research purposes, for instance research on the writing process of a screenplay from an idea to the final version. Since the dramaturgical approach covers all kinds of dramaturgical decisions, not only those made by the writer, it offers an effective practice-based and practice-led framework for all film practitioners, and not only for screenwriters.

Some of the findings concerning 'dramaturgy' and 'performance', which form a part of the dramaturgical approach, were considered with reference to current theories and other screenwriting research. Ted Nannicelli doubts the viewer's ability to reconstruct the screenplay by watching a film. From the dramaturgical perspective, it is not the words and sentences that manifest themselves to the viewer but rather the overall composition of abstract elements, that is, the world, the characters and the events that the characters live through, that have been written into the screenplay and which the viewer is able to reconstruct via the film.

I have reflected on the function of dramaturgical tools with reference to Ian Macdonald's doxa, where he asks what is the 'right way' to write a screenplay. This reflection is based on an assumption that from a dramaturgical point of view *any* dramaturgical tool that aids the author to convey their thought/meaning to the viewer through the cinematic performance can be considered to be the right way to write a screenplay.

The notion of a performance plan was considered with reference to Ian Macdonald's 'screen idea', which concluded that these two concepts overlap. The screen idea is a more abstract vision of the future film that each member of the team has up to the point when the film is finished, whereas the screenplay as a performance plan underlines the dramaturgical decisions made by the writer and the function of the screenplay as a planning tool within the film-making process.

In addition, the qualities of the dramaturgical approach were compared with those of the neoformalist approach to illustrate their differences. The neoformalist approach has a linguistic origin and studies the screenplay and film as a text and considers story elements as codes, whereas the dramaturgical approach explores the screenplay as a dramaturgical composition, the centre of which is the character.

Poetic dramaturgy

The findings reveal that the two analysed films apply dramaturgical tools, which we can identify as elements of poetic dramaturgy, and they are the kind of tools that the writer is able to use in their practical work.

The findings following the dramaturgical analysis of *Ivan's Childhood* indicate two types of narrative principles, one based on dramatic conflict and the other based on contrast. Especially from the writer's point of view, contrast is rarely mentioned in the screenwriting manuals and, in general, there seems to be little related information available for the screenwriter. The use of contrast is mainly discussed in connection with character design. Therefore, further dramaturgical studies of contrast and its relationship to conflict and to other narrative elements are needed. For example, in *Ivan's Childhood*, visual images such as fire and water appear frequently and may imply yet another contrasting structure. Thus, there may be several different systems functioning on the contrasting level, adding a meaningful density to the story. In particular, research is required on the adoption of contrast as a dramaturgical tool to express the theme and meaning of the story, since contrast potentially brings more depth into a story and offers the film practitioner new possibilities for cinematic expression.

The findings following the dramaturgical analysis of *Nostalgia* reveal that the narration is built on the inner goal of the character, not on the outer goal, which is what the screenwriting manuals mainly emphasize in designing the character and the storyline. The film focuses on telling us a story about how the main character comes to understand what is the most important thing in his life. Thus, the film conveys dramatic action of a cognitive nature, and centres on expressing and externalizing the emotional and mental world of the character.

The notion of the character goal in screenwriting was reflected against the Stanislavskian concept of the 'task', which has strongly influenced the formation of this notion. For Stanislavski, the task is a working tool for the actors and, therefore, he gives advice, in concrete terms, on how to approach the role at hand in a particular scene; therefore, even though the 'task' can be used also as a tool for the writer, it may not always be suitable, especially when the writer aims to convey emotionally and/or cognitively the inner world of a character, or to place that character in a situation in which they may not have a goal to achieve.

Both *Ivan's Childhood* and *Nostalgia* adopt a type of narration that expresses the inner life of the character, not only through the actor's work but also by employing a wide range of artistic cinematic devices. Poetic dramaturgy seems to focus on such dramaturgical tools, which can be employed for this purpose. Therefore, how to express a character's inner life is an interesting research area and worthy of further study. I argue that the type of narration that literature uses –

internal, descriptive, stream of consciousness – seems to be at least as influential as the dramatic, conflict-based tradition of theatre. Therefore, further dramaturgical study is needed to elaborate the influence of the narrative conventions in literature (especially those in the modern novel) on film dramaturgy and narration.

Since the study consists of analyses of only two dramaturgical elements in separate films, it is obvious that, while this portrayal can reveal *something* about the elements of poetic dramaturgy and their function within a story composition for film, the limited material is unable to provide a full picture of all the possible dramaturgical elements that we can classify as poetic.

To fully understand the function of poetic dramaturgy, we should explore other film-makers defined as 'poetic', for instance Béla Tarr or Federico Fellini, among others. This would then ensure a more comprehensive understanding of poetic dramaturgy in general. Only then might we acquire a full picture of what is dramaturgically intrinsic to poetic films. The findings of this study can only indicate that poetic dramaturgy exists, at least in Andrei Tarkovsky's films, and direct us to conduct further research in this field.

In addition, as the division into classical and poetic dramaturgy was made mainly for methodological purposes, the findings of this study also indicate that classical dramaturgy is the prevailing narrative strategy, and poetic elements only function if they are supported by classical elements.

Furthermore, rather than just listing dramaturgical tools and elements for the writer to adopt in their work, it is more important for the practitioner to understand the *function* of each dramaturgical element within the overall story composition. A dramaturgical element does not exist on its own but is always linked to the subject matter and the theme/meaning of the story, and therefore it is the combination (composition) of these three elements that is vital in creating the cinematic performance. Further study is required, for instance on how the story material and the theme/meaning may affect the choice of narrative form and the dramaturgical tools to be used.

As a result, I emphasize the need for testing the findings in practice. The new knowledge on the use of metaphoric space (*Ivan's Childhood)* and the inner spine of the character *(Nostalgia)* helps us to understand how a dramatic poetic story works, but the findings have no implications for the writer's practical work unless they can be tested in practice, that is, in a screenplay and hopefully also in a film. The aim is to obtain a full understanding of their dramatic function and potential in dramatic storytelling. This is what can be considered research-based practice, as formulated by Pia Tikka (2008).

The aesthetic independence of the screenplay

The question of aesthetic independence of the screenplay was discussed in Article I (Koivumäki 2010). Within the dramaturgical framework, I argue that the aesthetic independence of the screenplay lies in the dramaturgical choices made by the writer during the writing process and the story composition created as a result of those choices. These choices are not meant to be experienced directly by the audience but indirectly via the cinematic performance. Since the function of a screenplay is to be presented and performed, the dramaturgical choices within the screenplay only actualize for the viewer via the cinematic performance. The viewer experiences the dramaturgical solutions emotionally by identifying with the characters, and cognitively by interpreting and understanding the theme and meaning conveyed by the story composition. Therefore, the aesthetic independence of the screenplay is not based on the viewer's immediate sensory experience of the work, but on the indirect cognitive and emotional experience contributed by the dramaturgical choices within the screenplay and conveyed to the viewer through the cinematic performance.

This argument is further strengthened by the findings in the study of *Ivan's Childhood* presented in Article II (Koivumäki 2011), which indicate that the construction of metaphoric space was written into the screenplay. The screenplay defines the hybrid verticality of space, and the images and their movement within that space, which the film then conveys faithfully. Since the metaphoric space described in the screenplay is closely linked with the character's emotions, it contributes to externalizing and expressing the character and the theme, thus employing it for expressive purposes can and should be part of the screenwriter's work.

At the end of Article I (Koivumäki 2010), I briefly touched upon the interpretation of the screenplay during the production process, especially by the director. An interesting question for further research from the viewpoint of aesthetic independence is the extent to which the screenplay's dramaturgical decisions change through the interpretation of the director and film crew during the production process. Interpretive alterations vary, no doubt depending on the adaptability of the screenplay and on the director's personality and artistic ambition. The genre as well as the production format may also have an effect: is it a studio or a light-independent production with an ensemble of actors and improvisation?

To conclude

The findings, together with, for instance the discussion on Stanislavski's approach, and differences between the dramaturgical approach and neoformalism, indicate areas that are outside the sphere of the research questions of this study; however, they are not beyond the sphere of the Aristotle in Change research project, given at the very start of the project, when we posed the question 'Should film finally develop its own dramaturgical paradigm based on the specificity of moving images?' (Timonen 2008: 2). The conclusions of this research show that the answer to this question is positive: as a plan for a cinematic performance, the screenplay cannot ignore its mode of presentation, a dramatic story presented in a recorded form to an audience. Therefore, the writer has to understand and be aware of what it means, in dramaturgical terms, that the performance consists of acting, cinematography, sound, editing, set design and costumes. In order to understand the core of dramaturgy within cinema, it needs to be detached from the context of the theatre and examined within the context of dramatic composition for cinematic performance.

In addition, the findings open up a vast and unresearched field in screenwriting, both diachronically and contemporaneously: we have surprisingly little reliable knowledge about the influence of the classical theory of drama and dramaturgy on cinema, in spite of dramatic storytelling being the most prevailing mode of storytelling in cinema. How have film dramaturgy and the *theory of drama in film* evolved and developed during the last hundred years? Where do dramaturgical practices originate from? Dramatic storytelling in cinema shares some common grounds with that of the theatre but there are also differences. Some interesting questions are: What are the differences *in dramaturgical terms*? How much has European classical drama theory influenced the formation and understanding of not only European and American screenwriting and film narration practices but also film theory and criticism? Do Hollywood storytelling strategies really differ that much from classical European ones? For instance, the Finnish films of the 1930s-1950s can easily be considered to represent 'classical Hollywood' narrative, with their linear narrative, one main character and all-resolving ending. How do the current dramaturgical practices differ from those articulated in the 19th century theory of drama or from those theories presented in the screenwriting manuals? There are surprisingly few studies on how a particular screenwriter or film-maker has influenced dramaturgical practice and dramatic understanding of film. We praise films by Godard, Antonioni, Bresson, Kurosawa, Fellini, Bier, Treier, Holland, Kaurismäki and Bigelow amongst others, but what are the conventions and strategies adopted in these films? What about screenwriters and their contribution: Carriére, Efron, Kaufman, la Plante, Sorkin, Ball? Is it possible that

they have introduced new dramaturgical specificities of which we are unaware? What can we learn from them in terms of dramaturgy and screenwriting and film-making?

The first study, Article I, was published in 2010. Even in the six intervening years, the variety of different storytelling platforms that can benefit from dramaturgical knowledge and understanding has increased. The media convergence, the merger of traditional broadcast services and the Internet are changing the boundaries between consumers, broadcast media and the Internet. In addition, the multi-platform environment, the integration of text, video, photography and graphics, is expanding. The development of new technology, Gear VR, games with a user interface and three-dimensional (3D) film, requires new variations and storytelling strategies. A profound understanding of dramaturgical tools and strategies is an essential requirement for content creation but also for developing new dramaturgical methods and strategies.

Finally, I want to touch on the question of how screenwriting and dramaturgy are taught in film schools. The tradition, at least in European film schools, is mainly oral, and therefore in many schools the education is based on the knowledge and skills passed on from the previous generation. From this, it follows that this knowledge has rarely been critically questioned or profoundly researched (the same applies to the pedagogical knowledge and methods of teaching film-making). Now that European film schools are evolving into universities, it is the task of these academic film schools to engage in critical artistic research both diachronically and contemporaneously.

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Appendix

Articles

The three articles, which form part of this study, have been published in the *Journal of Screenwriting*:

Article I. 'The aesthetic independence of the screenplay' Vol 2:1, 2010, pp. 24-40.

Article II. 'Poetic dramaturgy in Andrey Tarkovsky's *Ivan's Childhood* (1962): conflict and contrast, two types of narrative principles', Vol 3:1, 2011, pp. 27-43.

Article III: 'Poetic dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): A character without a goal?', Vol 5:1, 2014, pp. 141-155.

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