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PRINCIPLES OF CINEMATIC MONTAGE IN CHINESE DRAMATIC PERFORMANCES: THE INNOVATION PRACTICES OF XIA YAN

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This article investigates the usage of cinematic montage methods of selected filmmakers (e.g., Vs. Pudovkin, S. Eisenstein, P. Pavis) in the dramatic performances of Xia Yan (夏衍, 1900–1995), Chinese prominent playwright, and film director of the first half of the twentieth century. On the striking examples of Chinese playwright Xia Yan's plays (*Under Shanghai Eaves* ("上海屋檐下"), *The Fascist Bacillus* ("法西斯细菌"), *Fragrant Flowers on the Horizon* ("芳草天涯"), *Resurecction* ("复活"), *The Defense Line in the Heart* ("心防"), Si Jinhua ("赛金花") etc.) there were outlined five different types of montage methods involved by Xia Yan in his drama performances: parallel, contrast, linear, analytical, and leitmotif, which helped to modify Chinese *spoken drama* in a new way. Thus, thanks to the intuitive interdisciplinary approach of the playwright-film director, Chinese *spoken drama* became not just a coverage of the material in its logical sequence but basing on logical and aesthetic comparison of moments and elements of the work was able to present the audience an explosion of figurative information. Such approach promoted the awakening of sensory thought of the recipient, as well as generated completely different perceptions with different shades and judgments.

Keywords: Montage, editing, *spoken drama*, Xia Yan, Vs. Pudovkin, S. Eisenstein

Introduction: Montage in Literature and Cinema

The origin of the montage[1] composition is still debated, and the debatable nature of this issue reflects to some extent the eternal antagonism of THEATRE-CINEMA thesis. Some researchers (e.g., Erich Auerbach, Yu. Kagarlytskii, B. Emelianov) link the use of montage techniques in drama with the popularization of cinema at the beginning of the twentieth century, when traditional theater underwent significant changes due to the fact that the concept of aesthetic influence of the nineteenth century (namely, the drama of the integral action and the hero who organizes and connects this action) was replaced by the introduction of montage thinking, which appealed to the "new" spectator, who not only empathized the hero, but made an analytical comparison:

"sometimes many individuals, or many fragments of events, are loosely joined so that the reader has no definite thread of action which he can always follow. There are novels which attempt to reconstruct a milieu from mere splinters of events, with constantly changing though occasionally reappearing characters. In this latter case one might feel inclined to assume that it was the writer's purpose to exploit the structural possibilities of the film in the interest of the novel […] the dramatic technique of the film now has far greater possibilities in the direction of condensing time and space than has the novel itself" [Auerbach and Said 2013, *545–546*].

Instead, the literary critic Yurii Korzov reasonably denies the emergence of montage as an "invention" of cinema:

"long before the advent of cinema, in ballet, there were widely known scenes of the so-called "montage inflows" – heterogeneous reminiscences, retrospectives, dreams of the heroes, superimposed on the main plot" [Korzov 1999, *37*].

As an example, the second act of A. Adan's ballet *Giselle*, the scene "Dream" from L. Minkus' ballet *Don Quixote*, as well as Ratmir's dream from M. Glinka's opera *Ruslan and Lyudmila* are given. Also, according to the research of O. Sokolov's theory of montage, it is, firstly, a method of human thinking. This method can be found in the written texts of any period of any country. For example, screenwriting included montage from the festivals of ancient Greece, where poets (rhapsodists) competed in masterful reading of their poems. And should read aloud as many of their poems from different works as possible, they had to make a kind of montage – stitching, with which they later performed in front of the audience with their rhapsodies [Semenov 2014, *160–161*].

Montage as a style factor began to shape only in the early twentieth century. The emergence of abrupt changes in the life of society, and, accordingly, in the mind of people has led to a change in forms of perception and reflection. The influence of the First and Second World Wars on socio-cultural life, technical progress, acceleration of information exchange, accelerated access to new information databases – all this created the conditions for the formation of dynamic and fragmentary thinking.

The concept of montage, used in various arts, refers to a special way of thinking. Sergei Eisenstein, who gave a classical interpretation of his concept, described montage as a process of revealing the truth by bringing together and removing two realities:

"what was (and is) right, is that the result of juxtaposition of two montage pieces is something more like the *product*[2] than the sum" [Eisenstein 1956, *64*].

Although the term montage is more related to the field of cinematography, structural analysis of the text has made it a subject of literary criticism.

It should be emphasized that in the literature the principle of montage is understood somewhat differently. If the cinematic montage is based solely on visual perception, in the literature this principle is implemented on the basis of linguistic principles. In the *Dictionary of the Theater*, P. Pavis notes that the principle of montage, which was widely used in the 1930s, could be found in the works of Erwin Piscator and Berthold Brecht:

"to describe a dramaturgical form in which the textual or stage sequences are assembled in a series of autonomous moments" [Pavis 1998, *220*].

P. Pavis considers the method of montage as formative, but in addition to the fact that montage is used as a method of external decoration, it is also based on a strong logical internal textual integrity.

Modern Ukrainian researcher A. Rechka interprets dramatic montage as a way of organizing, composing drama, which consists of comparing/combining individual fragments, excerpts, episodes into a continuous continuum using associative, parallel, or contrasting "series" [Rechka 2001, *35*]. The essence of montage in a literary text is expressed in a combination of relatively independent parts. In such a story, each episode is built according to the requirements of harmony, completed aesthetically [Maslova 2019, *135*].

For formulating an opinion, the author not only combines phenomena, compiles facts, arbitrarily comparing them, he combines them in such a way that they evoke in our perception an evaluative judgment [Rechka 2001, *37*].

Xia Yan: the Origin of Montage in China

Montage composition in Chinese drama is closely connected with the name of the film director Xia Yan (1900–1995) and the first attempts in this direction date back to the 20–40s of the twentieth century, which are marked in the history of China by bold experiments in all literary genres. This happened due to many reasons, including the following: *political changes* in the country developed rapidly against the background of the overthrow of the imperial regime and the subsequent large-scale civil war, which led to a redistribution of political interests and influence in the region as a whole; *social modifications* involved changes in all areas of human development: the emergence of individual thought as opposed to collective one, as well as rethinking the principles of most social remnants; *economic shifts* allowed to expand educational programs of exchange and acquaintance of the Chinese intelligentsia with the achievements of world literature. It was during this period that the best examples of modern Chinese literature appeared. It is in the interdisciplinary intersection of the spheres of cinematographic and theatrical arts that the montage composition of Chinese *spoken drama*[3] is born.

Xia Yan turned to the drama genre at a time when he was an experienced screenwriter, whose creative work included such successful adaptations as *Wild Torrent* ("狂流", 1933) and Spring *Silkworms* ("春蚕", 1933), based on the novel of the same name by Mao Dun (茅盾, 1896–1981). He was also actively interested in new theoretical developments in the field of cinema. As a result of China's close relations with the Soviet Union, it became possible to get acquainted with the works of leading Soviet screenwriters, so Xia Yan began to translate the works of Vs. Pudovkin[4], where the theory of montage attracted his attention. Later he would describe the montage techniques peculiarities in detail in his theoretical articles on the theory of stage and dramatic art *Several Points on Screenwriting* ("写电影剧本的几个问题", 1959). It is worth noting that in China this was the first theoretical work devoted to the writing of performance films, which later had a significant impact on the formation of modern Chinese theory of cinema. After rethinking approaches to the definition of dramatic montage in the works of P. Pavis, Erwin Piscator and Vs. Pudovkin, Xia Yan derives the individual vision of this concept. He urges the Chinese playwrights to first "get rid of the mystique[5] of this term" [Liu 2009, *319*] which only "puts out and confuses" [Liu 2009, *319*]. He believed that

> "montage is in fact the same as the syntax of a literary work. This is a way to combine the film, as well as a method of combination and the art of editing. It depends on the unfolding of the storyline and the degree of immersion of the audience in the action, each frame connects with the other while maintaining a logical and rhythmic sequence, forcing viewers to feel and see more vividly, but also correctly and fully understand the plot" [Liu 2009, *320*].

Xia Yan considers the practical use of the techniques of dramatic editing in the "logic of combining the rational and the sensual" [Xia 1985, *127*].

A noticeable influence of cinematography on the playwright's literary work can already be traced in one of Xia Yan's first plays in the genre of *spoken drama* – the seven-act *Sai Jinhua* (1936): before the play, the audience was shown a short film in which the image of a broken and faded flag with a painted yellow dragon[6] was repeatedly displayed. Then by turns there were shown the muzzle of a gun, the flag of the dragon, the muzzle of a gun, the scene with the signal smoke, which again changed into a frame with a flag slowly falling to the ground, and the sound series full of screams of people and shots emotionally complemented demonstrated picture. In this short film, the playwright used

such described by Vs. Pudovkin techniques of montage transition as fade-in[7], fade-out[8] and mix[9]. Although the shots in the film were constantly changing, they were logically correct, and the audience was able to understand better the features of the historical epoch against which the main events of the play were unfold. This approach contributed to a better visualization of the actors' actions on stage, significantly expanded the artistic-spatial and temporal framework of the action – because there was an understanding that the events presented in the play were not limited to location and time indicated in the work. This is the first time in the history of Chinese theater, when a playwright involved into the stage production a screening of a short film.

The dynamics of development of any dramatic work is provided by the plot, which is based on the action that by-turn "is a way of creating a content form", and "in the process of this creation […] an artistic phenomenon of time and space is generated" [Livitan and Tsilevich 1990, *14*], thus Xia Yan paid special attention to the ways in which the space-time system functions in drama.

Xia Yan provided a lot of experiments with fiction time in drama, stretching it or, conversely, squeezing: the events in the play could take place in one day like in *Under Shanghai Eaves* (1937), three seasons in *Fragrant Flowers on the Horizon* (1945), several years (e.g., 7 years in *Story of Qiu Jin* ("秋瑾传", 1936), eleven years in *The Fascist Bacillus* (1942)) or in general for decades as in the six-act play *Resurrection* (1943) based on the novel of the same name by Leo Tolstoy. The fiction space also varies, and the action of the play can take place within one house (*Under Shanghai Eaves*) or is actively transferred not only within one country as in the play *Story of Qiu Jin*, (Shaoxing → Beijing → Shanghai) or in *Fragrant Flowers on the Horizon* (Guilin → Liuzhou), but also takes place in different countries, for example in the drama *The Fascist Bacillus* the time of the play runs through Tokyo, Shanghai, Hong Kong and Guilin, and in *Resurrection* – through Moscow and Siberia.

Stage methods of montage in drama works of Xia Yan

It is worth noting that the montage compositional techniques in Xia Yan's drama works are not limited to rethinking fiction time and space. In the works of Vs. Pudovkin, whose influence on Xia Yan was the most appreciable, montage is defined as a method which:

> "combines different episodes into one completed scene, but each individual episode must attract the viewer's attention […] on the screen one episode should directly follow the next without feeling of failure, jump or any senseless irritation, it is necessary to clarify connection between these episodes. This connection can be deeply meaningful, based on the desire to convey an abstract thought […] it also can be purely formal, external form of juxtaposition" [Pudovkin 1974, *168*].

According to the generalized statement of Natalia Utilova, which emerges from the analysis of the works of leading Soviet (Vs. Pudovkin, S. Eisenstein, V. Sappak, L. Kuleshov) and foreign film directors (P. Pavis, T. Okhanyan, D. Griffith, L. Dellyuk), montage, which is carried out at the level of the structure of the work, can be of three main types: ***linear*** (depending on the theoretical source, there are also such terms as constructive, single-line, narrative or sequential), ***parallel*** and ***associative***. Over time and due to the development of technology and intuitive search for filmmakers, within each of the above types of editing, others were formed, such as descriptive, thematic, analytical, remote, contrast, reminiscent, and others. For example, Vs. Pudovkin in his analytical articles on the theory of editing identifies the following stage methods of montage: ***contrast***, ***parallelism***, ***symbolism***, ***simultaneity***, and ***leitmotif.*** Each of these techniques is in every editor's arsenal and used in virtually every film made around the world. Becoming familiar with each of them is essential if you want to speak to your audience in a subtle way, rather than through extensive (and obnoxious) verbal on-screen exposition.

Ideas of Vs. Pudovkin, S. Eisenstein, P. Pavis became the basis of Xia Yan's individual authorial experiments in Chinese drama of the 1920s and 1940s, which led to the appearance of plays with different types of montage in his works.

Linear montage is the process of combining different fragments in a logical or chronological sequence, considering the equivalent proportionality of their sounding [Semenov 2014, *165*]. The main feature of this type of montage is that each fragment continues the main idea of the work and does not repeat it either in content or form. Smooth transitions help not only to create an atmosphere of what is happening on stage, and consistently trace the dynamic logic of the main character, his relationship with other characters and the collision of depicted events, but also to express the main idea of the work, the author's interpretation of events [Utilova 2004, *77*].

For example, in Xia Yan's play *The Fascist Bacillus* a linear method, which is based on chronological sequence, is clearly expressed. The historical background of all the events that unfold in the play consistently is the Sino-Japanese War of 1937–1945 and the Pacific War Theater during World War II. The playwright deliberately builds an expansive plot that unfolds in different cities (Tokyo → Shanghai → Hong Kong → Guilin) for eleven years and makes significant time gaps for a more contrasting description of worldview changes, reassessment of values that took place in time that has not been described. This type of montage is one of the simplest and most intuitive for the audience, so for a more pronounced effect of cinematic montage in the play Xia Yan often used several types of montage simultaneously.

Parallel montage is an alternation of plot-unfinished actions that take place in different places, but at the same time. However, this type of montage allows a logical combination of heterogeneous scenes in the imagination of the recipient, despite the temporal and spatial discontinuity of the scenes. All actions can take place either in real space, or one action takes place in the real world, and another – in the unreal, for example, in the imagination of the hero [Utilova 2004, *35*]. Parallel montage emphasizes the intensity of the conflict in the drama, can concentrate or stretch the action over time, increase the impact with tempo rhythms, two color imagery, game plans, and more. It is used to characterize social conflicts, identify common and distinctive features of different events.

Thus, in the play *Under the Roofs of Shanghai* the action takes place in one time period (plum rain season) in one place (a small low-rise house, presented on the stage in cross section), but describes the vicissitudes of life of five families living here. However, on stage, Xia Yan not only does not try to bring all the characters together in one room, creating a dramatization of the conflict, but also does not use the division of the play into acts to denote each story line separately. Instead, the stage is conventionally divided into several platforms on which all the plot lines unfold in parallel but connected by the author's idea. The part of the scene that focuses attention at a particular moment is brightly lit by a spotlight, while the others remain in a semi-dark space.

Thanks to this method the polyphony of the play is felt better – on the scene at the same time there are presented five families, which live in one house, however only four zones are presented on a scene – kitchen, ground-floor flat, half-landing quarters, and a second-floor room in the front part of the house, and we learn about existence of an attic only from the words of its inhabitant – old newspaper vendor. Each zone is like a separate scene, which creates in the audience's imagination a feeling of multidimensionality and multifaceted action in its single sound. Thus, we see that the family of Zhao Zhenyu, a primary school teacher, who lives in the kitchen on the first floor, together with the owner of the house, who lives in the ground floor flat, form their own microworld due to frequent communications and interactions. A staircase to the left on this flat leads to a half-landing, where the room is occupied by Huang Jiamei, a university gratitude who has been dismissed from his job. From the half-landing a short flight of stairs leads up to the room, in the front part of the house, occupied by Shi Xiaobao, the wife of a sailor at

sea and a generous woman of loose habits [Eberstein 1990, *257*]. In this play, the family of former teacher Li Zhicheng is seen as the main one for the audience, and the relationships between the members of this family – Kuang Fu, Yang Caiyu and Li Zhizhen himself – become the driving force behind the plot. The description of the life of four other families performs several functions: a parallel depiction of the life of society at that time; intensification of the conflict in the main story line; emphasizing the scale of one event that unfolds directly on stage; enhancing the aesthetic pleasure of the audience (music and dance performances). On stage, each character is busy with his own affairs, the actions of those who are not currently in the spotlight, slow down or they are engaged in monotonous affairs (cooking, reading, dozing, etc.). Hence in front of the audience there is Li Zhicheng's family with all its joys and sorrows, then the focus shifts to the conflict between Huang Jiamei and his wife, the next moment – and on stage is the usual day-to-day life. Thus, the viewer feels the effect of cinematic editing when one frame is replaced by another. The interlude presented in the play also helps to unite all the characters together, creating a sense of cinematic effect in the viewer.

Parallel montage helps to structure the plot of the play: first, by reducing the sluggish course of events in some places, the playwright can concentrate on the main thing; secondly, the reduced volume increases the informativeness and speeds up the overall rhythm of the work; thirdly, since this technique is based on the involvement of several story lines, respectively, they are mutually shaded, creating a comparison effect.

The definition of ***analytical montage*** appeared much later than the phenomenon of this type of montage, back in the early twentieth century. Eisenstein and Vs. Pudovkin, in order to emphasize the speed and intensity of movement in the work, usually cut out the decisive moment, showing the viewer only the beginning and end of the action. Such a fragmentary description of events (with the help of a speech act or description) allows the audience to collect a holistic image from the presented parts. The playwright/director, deliberately hiding the details of the missed episodes, must offer the viewer a logical finale. Codes transmitted using broken, incomplete descriptions are built according to the laws of logic required by a single system [Aliyeva 2017, *61*]. This method of montage in modern cinematic terminology is called analytical, thanks to which, violating the unity of time and space between events, the author leaves no room for sentimentality, showing the event and its result, thus achieving strong artistic influence, and avoiding inappropriate details.

The analytical montage can be traced in several plays by Xia Yan. For instance, in *The Fascist Bacillus* at the beginning of the play, one of the main characters – Zhao Antao – is presented as a politically active student of the Faculty of Finance and Economics in Japan with a pronounced anti-capitalist view. The first act ends with the outbreak of the Sino-Japanese War, and the second act in time is put off from the first one for six years, which absolutely adjusted the character of Zhao Antao, who appears now before the audience as another person – he gave up his principles, marrying the daughter of a rich Chinese banker and does not even think to pursue a political career. The third act describes the events four years later in Hong Kong, where Zhao Antao has already turned into a good smuggler who cares only about the good profit, and the action ends with a scene celebrating a successful financial scam. However, the curtain of the fourth act rises, and the audience sees Zhao Antao in a semi-conscious state, in dirty clothes, losing consciousness on the doorstep of his friend's house and practically not coming to his senses during the whole act. In the final act of the play, Zhao Antao stands completely exhausted, wasted, in the courtyard of a poor house. The audience does not see what happens between the actions, why Zhao Antao decided to abandon his student ideals, which led to a financial fiasco, and how he and his family fled from the Japanese-destroyed Hong Kong, all these events are behind the scenes. The individual phrases of dialogues help the audience to build a holistic image, and all individual parts described in every detail evoke

more emotional perception Zhao Antao rather than his remarks. For instance, in the third act the extravagance and indifference of Zhao Antao to the people around him can be traced in the episode when a mug of dark beer is placed on Zhao Antao's table by a waiter in a snow-white uniform while the Japanese are marching across China. The analytical montage helped Xia Yan to describe the difficult and intense development of the action in the play. Throughout the play, the audience is constantly watching the change in the image of Zhao Antao, subconsciously analyzing all the preconditions and reasons for all the changes.

In the play *Under the Roofs of Shanghai*, where the main montage method is parallel, the characters act simultaneously in several locations (including the corridor and the stairs to the second floor). Such a multi-plane compositional organization allows the author to cover a wide plot field, which is facilitated by the mosaic structure of the work. This is the main function of montage: to give the drama the largest ideological and plot capacity, while maintaining its inherent principle of maximum concentration of material. However, the multifabulation present in the work leads to the decentralization of the conflict, and the plot of the play is built by the author directly on the main characters' relations with the house, which forced the playwright to turn to analytical montage as well. Thus, the first act of the play ends with the conflict brewing in the Huang family due to the intensification of the economic crisis, in the Lin family the sudden arrival of the first husband – Kuang Fu – creates certain space for further tension, because Yang Caiyu has not seen him yet. However, all passions remain in the lacuna – the second act begins with Yang Caiyu calm talk with Kuang Fu about a shared past, and the interpersonal conflict in the Huang family was completely leveled, as if nothing had happened etc. The combination of the acts of the play is based on the principles of not only parallel but also analytical montage. All the events of the play are presented in several planes relative to each hero of the play, and these contrast planes can blend together, creating a symbiosis of antitheses, or be depicted in parallel to express the main theme of the work. In this case, montage is a constructive approach to the form, but not the content of the drama, although without the montage organization it would hardly be possible to achieve a significant impact on the reader's or viewer's perception.

The **contrast method of montage** involves the combination of material so that the views of the characters, their life positions, views on a particular situation were presented as confrontational as possible. It should be noted that the comparative elements must, without violating the laws of "integrity" and "combination and juxtaposition", be contrasting, conflicting in relation to each other, emphasizing and shading the range of differences and diversity of not only each other but also the ratio of contrasting elements (A. Kaminskii). Vs. Pudovkin claims that this method of montage is based on

> "such a simple contrast relation […] On the screen the impression of this contrast is yet increased, for it is possible not only to relate the starving sequence to the gluttony sequence, but also to relate separate scenes and even separate shots of the scenes to another, thus, as it were, forcing flic spectator to compare the two actions ail the time, one strengthening the other" [Pudovkin 1954, *75–76*].

Contrast montage is considered one of the strongest and at the same time standard techniques, however, according to Vs. Pudovkin, it should not be abused.

Xia Yan was the first one to use the method of contrast montage in the screenplay for the movie *Wild Torrent*: the social status and moral values of the junior teacher Liu Tiesheng were clearly polarized with the life credo of the rural rich Fu Bairen. However, in subsequent film works, the contrast method of montage is expressed somewhat indirectly, giving way to parallel and associative, but this technique was successfully transferred to the dramatic work of Xia Yan. For example, in *The Defense Line in the Heart* (1940), Xia Yan uses the method of contrast montage to opposite the main characters: Shi Xiaolin's

childhood is emphasized by Liu Haoru's maturity, Shen Yicang's naivete is expressed by Liu Haoru's deep intuition, and Ni Bangxian's cunning is overshadowed by Liu Haozhu's ingenuity. Thus, by interacting with other characters in one act of the play, the playwright was able to show all the versatility of Liu Haoru's character.

The contrast method of montage is used by Xia Yan not only to contrast the characters in relation to each other, but also by the playwright to emphasize the process of unfolding the plot line, the vicissitudes of which cause contrasting changes in the image of one character. For example, the seven-act play *Sai Jinhua* is conventionally divided into two parts: the period of the Boxer Uprising, when the Eight-Nation Alliance[10] brought its troops to the capital of China, and its aftermath. Such a temporal-spatial division allowed the playwright to polarize the worldview and world sensation of specific characters, to demonstrate their qualitatively new change in diachrony. Thus, during the first five acts, Sun Jia'nai, one-time tutor to the Emperor, unequivocally supported courtesan Sai Jinhua, however, in the last two acts, which unfold five years after intervention, Sai Jinhua was imprisoned for violating moral virtues and on suspicion of murder, so tutor Sun Jia'nai immediately "hurried to the women's room" and with the words "we need to farewell and part!" immediately "pulled out a big bundle, and indifferent to everything came out" [Xia 1980, *130*]. Against the background of changes in socio-political spheres, Xia Yan demonstrated the inner weakness of Sun Jia'nai, his unwillingness to fight, and his light-heartedness. The image of the official Wei Bangxiang is more vividly presented in this play: at the moment of confrontation between the Boxers[11] and foreign troops, he appears on the stage submissive and humble, even tries to flatter the invaders, but after gaining full power his behavior becomes supercilious and arrogant, he even accuses against Sai Jinhua, who rescued him from prison during the intervention. Wei Banxiang's contrasting change in behavior emphasizes the temporal and spatial changes in the play.

The method of contrast montage at the plot level can be traced in the play *The Fascist Bacillus*, where the temper peculiarities of one of the main characters – Zhao Antao – are unfold depending on the action of external factors. For example, the third act describes the life of Mr. Zhao in Hong Kong, where he is successful in smuggling and is completely satisfied with the current order of things, but the next act depicts his despair and suffering after the looting of Japanese soldiers. The two contrasting pictures, presented in a sequential order, most vividly convey the change in the hero's worldview. Such a compositional organization of the drama contributes to the unfolding of the tension of the plot.

Attraction of leitmotif. One of the first works describing music in sound film is considered to be *A Statement* by S. Eisenstein, Vs. Pudovkin and G. Alexandrov. They proposed the development of sound cinema in the direction of a sharp mismatch of sound and image, a counterpoint to visual and audio images. And not only music, but also speech, noise, according to the authors, should work in the film as independent elements, and not illustratively and primitively correspond to the actions on the screen [Eisenstein, Pudovkin and Alexandrov 1985, *83–85*].

In his works Vs. Pudovkin singles out the leitmotif as one of the methods of montage, understanding this term as a reminder or repetition, thus using the term "leitmotif", i.e., "main motive" quite arbitrarily [Turkin 2007, *94*] because he means by this not only musical techniques of emphasizing the main idea by music, but also cues, remarks, light and mise-en-scène. Vs. Pudovkin notes that the leitmotif

> "often is interesting for the scenarist specially to emphasize the basic theme of scenario" [Pudovkin 1954, *77–78*].

In the 1930's and 1940's, this montage technique was actively used in Chinese cinema to emphasize class or national opposition (for example, in Xia Yang's early works of revolutionary or patriotic content describing the events of the anti-Japanese war, there is a pervasive musical leitmotif technique). But in the plays the playwright used it much more

widely – sometimes the leitmotif becomes the core of the whole composition of the work. For example, in the play *The Defense Line in the Heart*, the above-mentioned mechanism is a psychological protection of a person, a subconscious mental process aimed at minimizing negative experiences during the events of the war of resistance. The protagonist Liu Haoru constantly emphasizes this, recalls throughout the play in conversations with friends, in disputes with enemies, trying to explain the essence of this process, thus emphasizing this thesis – thus the leitmotif of the psychological state of the protagonist is expressed by monologues, dialogues or polylogues.

In the six-act play *Resurrection* based on the novel of the same name by Leo Tolstoy, one could also trace the leitmotif to which the whole composition of the work is completely subordinated – it is directly the process of revival, transition from petrified, old, inanimate to bright, new, and energetic – this is the main idea of the play, which is constantly emphasized by Xia Yan. We see the restoration not only in the spiritual purification of Katyusha Maslova, but also in the atonement for the guilt of Dmitri Nekhlyudov himself. The process of "resurrection" does not happen in a flash, but is implemented gradually, in small steps, which are reflected in the corresponding behavior of the heroes, as Xia Yan mentions himself:

> "I forced the mutilated body to return to its original state, and turned a human-like animal, whose consciousness was deformed because of constant adaptation to the so-called 'society', into a just, sincere, full of true feelings human – it was rather a difficult task. This, at first glance, the simple word 'resurrection' generates great fear and insecurity!" [Xia 2005, *74*].

Conclusion

The use of montage in drama performances is a sophisticated technique and for each film/scenario director it means something of his own. Thus, for D. Griffith, the montage was a "dramatic concentration", for Vs. Pudovkin – "coupling", and S. Eisenstein called it a "collision". The cinematic montage methods are widely used in the drama performances nowadays, but still in this dialogue of the disparate parts not only the new meanings could be found, but sometimes the old ones are lost. For Xia Yan, montage became a complex compositional formation, thanks to the montage structure of which the components of the drama were modified in a new way, changing its traditional forms and types. Chinese *spoken drama* of the 20s–40s of the twentieth century, thanks to the intuitive interdisciplinary approach of the playwright-film director, became not just a coverage of the material in its logical sequence, but based on logical and aesthetic comparison of moments and elements of the work was able to present to the audience an explosion of figurative information. This image, thanks to the different types of montage involved by Xia Yan (parallel, contrast, linear, analytical, etc.), emerges from the intersection of different angles, promotes the awakening of sensory thought of the recipient, which in turn generates completely different perceptions with different shades and judgments.

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[1] It is important to gain a clear conception of the activities embraced in this article by the word *montage*. The word used by Vs. Pudovkin, the inspirer of Chinese playwright Xia Yan, was the German and French word – montage, which was later also phonetically adopted to Chinese as *mengtaiji*. Thus, to underline tight connection between the source and target literatures, we decided to keep particularly this term instead of editing – the only possible English equivalent.

[2] Italicized by Sergei Eisenstein.

[3] *Spoken drama* (话剧) was the ultimate result of the intuitive search of Chinese playwrights of the first half of the twentieth century, who tried to leave the dialogical-monological structure of *civilized drama* (文明戏), but to give the plays an authentic character. In particular, the following formal and semantic features became characteristic of the spoken drama: the play consists of

actions and scenes arranged in chronological order with a cause-and-effect relationship; the action of the *spoken drama* is conveyed in a dialogical-monological form, which must be recorded in a detailed script, which prevents improvisation on stage [Vorobei 2013, *9–10*].

⁴ Vs. Pudovkin was a Russian and Soviet film director, screenwriter and actor who developed influential theories of montage. Pudovkin's masterpieces are often contrasted with those of his contemporary Sergei Eisenstein, but whereas Sergei Eisenstein utilized montage to glorify the power of the masses, Pudovkin preferred to concentrate on the courage and resilience of individuals.

⁵ The word was interpreted into Chinese by phonetic transcription (蒙太奇 *mengtaiji*), which in turn did not evoke any associations (unlike Western European languages (for example, der Montage (German), montaggio (Italian), montage (English)), which were derived from the French montage – to combine) and caused a misunderstanding of the term.

⁶ Imperial flag during the reign of the Manchu Qing dynasty (1644–1911).

⁷ The screen is entirely dark; as it becomes lighter the picture is disclosed [Pudovkin 1954, *63*].

⁸ The reverse process the darkening of the picture until it has disappeared [Pudovkin 1954, *63*].

⁹ The transition from one section of the film to another is affected not by the usual cut, but gradually that is to say, one Image disappears slowly, and another appears in its place [Pudovkin 1954, *65*].

¹⁰ The Eight-Nation Alliance was a multi-national military coalition that invaded North China in 1900 to relieve the foreign legations in Beijing besieged by popular Boxer militia determined to expunge foreign influence and government troops determined to defend China. The Allied forces consisted of approximately 45,000 troops from the eight nations of Germany, Japan, Russia, Britain, France, the United States, Italy, and Austria-Hungary [Klein 2008].

¹¹ The Boxer Rebellion or Yihetuan Movement was an anti-imperialist, anti-foreign, and anti-Christian uprising in China between 1899 and 1901, towards the end of the Qing dynasty.

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О. С. Воробей, Т. В. Вечоринська
**Принципи кінематографічного монтажу
у китайському драматичному мистецтві:
інноваційні практики Ся Яня**

Час виникнення монтажної композиції досі є дискусійним питанням, характер якого частково віддзеркалюється в одвічному антагонізмі ТЕАТР-КІНО. Монтаж, як стильотворчий фактор став оформлюватися на початку XX ст.: виникнення різких змін у житті суспільства, і, відповідно, у його свідомості призвело до зміни форм сприйняття та відображення. Вплив Першої та Другої світових воєн на соціально-культурне життя, технічний прогрес, прискорення інформаційного обміну, пришвидшений доступ до нових інформаційних баз – все це створювало умови для формування динамічно-фрагмертарного мислення. Якщо кінематографічний монтаж базується здебільшого на візуальному сприйнятті, то у літературних творах принцип монтажу побудований на лінгвістичних засадах. У статті проведено аналіз методів кінематографічного монтажу, які були залучені китайським письменником та режисером 1 половини XX століття Ся Янем для написанні драматургічних творів, спираючись на досвід провідних режисерів світу (Вс. Пудовкін, С. Ейзенштейн, П. Паві). На прикладі найбільш відомих п'єс автора – "Під дахами Шанхаю", "Бацили фашизму", "Ароматні квіти на горизонті", "Воскресіння", "Сі Цзіньхуа", "Межа захисту" – було виділено п'ять основних прийомів монтажу: паралельний, контрастний, лінійний, аналітичний та монтажний метод лейтмотиву. Для Ся Яня монтаж став складним композиційним утворенням, завдяки монтажній структурі якого по-новому модифікувалися компоненти драми, змінюючи її традиційні форми і види. Китайська *розмовна драма* 20–40 рр. XX ст., завдяки інтуїтивному міждисциплінарному підходу драматурга-кінорежисера, стала не просто висвітленням матеріалу у його логічній послідовності, а виходячи з логічного та естетичного співставлення моментів та елементів твору, змогла представити аудиторії вибух образної інформації. Цей образ, завдяки різним видам монтажу залученим Ся Янем постає із перехрестя різних ракурсів, сприяє пробудженню чуттєвої думки у реципієнта, що в свою чергу породжує абсолютно різне сприйняття у різних людей, з різними відтінками та судженнями.

Ключові слова: монтаж, режисерування, *розмовна драма*, Ся Янь, Вс. Пудовкін, С. Ейзенштейн