SECTION 5. TOPICAL ISSUES OF FILM AND TELEVISION ARTS

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IMMERSIVE INTERACTIVE STORYTELLING: THE ROLE OF THE CINEMATIC APPROACH

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Interactive entertainment is on the rise, and immersion is becoming a key factor in creating unforgettable gaming experiences. The development of technologies such as machine learning and VR opens up new possibilities for creating immersive games. Exploring cinematic techniques can help game designers use these technologies to their full potential. Modern gamers are looking for emotional and engaging experiences, and immersion can be the key to their satisfaction.

As Marie-Laure Ryan notes in her article "Immersion" [4, p. 1], the concept of "immersion" has many interpretations because it relies too heavily on spatial metaphors to describe it. She proposes defining the term as "*the feeling of being 'at home' in the represented world, rather than the representation of that world in its aspects*" and considering it in the context of a specific object, such as virtual reality, a computer game, visual art, or narrative. Thus, interactive storytelling can also have its own criteria and components of immersion.

A key research task in interactive storytelling is to study the aspects of creating dynamic stories. Scholar Edirlei Soares de Lima in "Video-Based Interactive Storytelling" [1, p. 25] and Mattia Lento in "Interactive digital narrative and moving images" [3,p.2] identify three main directions: the story creation mechanism, interaction with the viewer, and dramatization of the story. Immersion as a separate criterion is not considered.

Arnav Jhala1and R. Michael Young [2, p. 30] in "Comparing Effects of Different Cinematic Visualization Strategies on Viewer Comprehension"

propose a study of "cinematic interactive discourse." Immersion can also be considered in this field of study.

Audiovisual language is the primary means of storytelling in cinema. Without a doubt, video games follow this lead, regardless of genre or direction. Of course, cinema lacks interactivity, and a narrative is not a necessary component for a computer game. However, it is the development of storytelling that has enriched the stylistic and genre diversity of games. Separate directions have emerged, such as interactive movies and game movies, where the audiovisual aspect plays a significant role. The closest to cinema are interactive movies, also known as Full Motion Video games (FMV games).

The interactive film "Black Mirror" by Netflix is the most well-developed in the scientific discourse. However, if you visit a specialized resource dedicated to interactive DVD films [5], you can see dozens of titles of interactive films, and on the Steam gaming platform, a search for the keyword "FMV games" alone produces almost 500 titles. This fact highlights the need for a more detailed study of this genre and the creation of a typology within it.

A successful example of using cinematic techniques in interactive storytelling is the horror game "Outlast" (2013) [7]. In this first-person game, the developers used a wide range of expressive tools developed by filmmakers in this genre, which allows the viewer to get an identical experience and immerse themselves even more in the events of the game. It can be argued that cinematic immersion can enhance interactive immersion. In turn, interesting interactive mechanics will have a similar effect and enhance the cinematic experience.

The game designers of "Alan Wake 2" (2023) [5] have created an interesting visual world for their game. They pay a lot of attention to implementing game mechanics through the visual component, which contributes to immersion in the world of the story. At the same time, the use of cinematic techniques is mostly limited to classic cutscenes. This reduces the already cinematic immersion, which weakens the overall immersion.

Within the framework of "cinematic interactive discourse", it is proposed to create adaptive real-time cinematography and adapt the cinematic language to the player's actions. In addition to generating the story, the initial state of the plot, tasks, and cause-and-effect relationships, the emphasis is successfully placed on the visualization strategy of story construction.

What necessitates the use of audiovisual creative tools in the development of interactive storytelling? These can be both theoretical and

methodological developments by researchers and professionals in the audiovisual field. Therefore, when talking about immersion in such projects, it makes sense to turn to audiovisual approaches and the transformation of cinematic techniques into game mechanics. At the same time, incorporating methodologies from the fine arts will allow for the expansion and deepening of audiovisual approaches to the study of interactive storytelling.

An in-depth study of the typology of game mechanics will help in the development of this important component of interactive storytelling and interactive audiovisual work in general. This will also be useful for machine learning.

The use of artificial intelligence will allow to implement many tasks that arise in the development of immersive game design. By analyzing the player's actions, it will be able to build a personalized story: building a storyline, emotional interaction between players and non-playable characters, and using visual techniques to improve the immersion of the game design. Artificial intelligence will help to seamlessly integrate cutscenes into the gameplay and also increase their significance within the overall structure of the interactive story.

It should be noted that artificial intelligence is only a tool in the hands of a game designer.

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