INTERACTIVE STORYTELLING: CURRENT STATUS AND PROSPECTS OF RESEARCH

ІНТЕРАКТИВНЕ ОПОВІДАННЯ: СУЧАСНИЙ СТАН ТА ПЕРСПЕКТИВИ ДОСЛІДЖЕНЬ

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Current research within the domain of interactive storytelling demonstrates a growing departure from traditional methods of analysis established for literature and cinema. Academics acknowledge the limitations of these methods in comprehensively encompassing the unique characteristics of interactive media, where the audience member/player actively participates in shaping the narrative.

In response to these limitations, researchers are engaged in the development of novel analytical methodologies specifically tailored to the interactive environment. This endeavor encompasses the construction of frameworks that account for the non-linear progression of the narrative, the multifaceted nature of audience/player choices, and the consequential influence of these actions on the trajectory of the plot.

A key focus in interactive storytelling research is the investigation of "emergent narrative" and "immersive narrative." Emergent narratives center on how stories organically unfold through player choices and actions within a dynamic system, as seen in "Minecraft" (2011) [7], where players craft their own stories through gameplay. Conversely, immersive narratives prioritize audience engagement within the story world, making them feel like participants, whether through pre-written storylines or interactive choices, as exemplified in "Cyberpunk 2077" (2019) [4]. While the primary distinction lies in how the narrative is constructed, these areas are conceptually intertwined and often overlap.

The "pragmatic analysis" approach, proposed by Hartmut Koenitz [5, p. 8–9], offers valuable insights into user motivation and behavior, facilitating the development of more effective interaction mechanisms. This approach emphasizes the study of the interaction interface: how the viewer/player utilizes interactive elements to achieve their goals within the work. This plays a pivotal role in audience engagement and shaping their overall experience. The interaction interface acts as a mediator between the viewer/player and the interactive work, enabling them to influence plot

development and make decisions that impact the course of the story. Two types of interfaces can be distinguished: physical (buttons, touchscreens, voice commands) and virtual (dialogue boxes, maps, and other interactive information-conveying elements).

The investigation of interaction duration mechanisms is a compelling area within interactive storytelling research [9, p. 14–15]. Understanding when and for how long the viewer/player can influence plot development informs time management strategies in interactive works. For instance, the impact of "time freeze" mechanisms (allowing time for decision-making) on audience engagement and story perception is a key consideration.

Another significant research avenue explores the dramatic and audio-visual aspects of crafting interactive narratives. The utilization of various dramaturgical techniques, visual effects, and sound design can heighten the emotional impact of the work, making it more captivating for the viewer/player. Of particular interest is the concept of "dramatization systems" [2, p. 27–39], which involves using algorithms for the automatic generation and visualization of stories within interactive environments.

The investigation of gameplay, defined as the set of rules and mechanics governing player interaction with the game world, is of significant interest [8, p. 186]. Developing a typology of gameplay that encompasses various interaction aspects would enhance our understanding of how different mechanics influence player satisfaction.

Additionally, the study of the role-playing component in interactive narratives, particularly the exploration of emotional systems in non-player characters (NPCs), is a crucial area of research [6, p. 124]. Understanding the mechanisms behind creating complex and realistic NPCs with their own motivations and emotions can contribute to more engaging and believable interactive stories.

The role of auditory elements, such as music and sound design, in shaping immersion and emotional response within interactive narratives warrants particular attention [1, p. 132]. Similar to their function in cinema, music and sounds can be employed to underscore mood, create atmosphere, highlight key moments, and amplify emotional impact. However, in interactive media, auditory elements can dynamically respond to viewer/player actions, adapting to their choices [3]. This may involve altering the musical accompaniment based on chosen narrative paths, utilizing sound effects to reinforce player actions, or generating adaptive music that reacts to the player's emotional state.

The integration of audiovisual elements with interactive mechanics facilitates the creation of emotionally rich and personalized stories that engage audiences on a deeper level. In this context, interactive cinema occupies a unique position within interactive storytelling. It combines the potent visual and auditory storytelling capabilities of cinema with the active

participation characteristic of video games. This unique fusion enables the creation of deeply emotional and immersive narratives where the viewer is not merely an observer but an active participant in the unfolding events. However, interactive cinema distinguishes itself from video games by prioritizing narrative and cinematic experience over gameplay mechanics and competitive aspects.

In conclusion, interactive cinema unlocks novel storytelling possibilities, empowering viewers to become co-authors of the narrative and experience it on a more personal level. While interactive storytelling is still in its formative stages, its evolution is closely intertwined with advancements in technology and the gaming industry. Notably, interactive cinema holds the potential to emerge as a distinct art form, seamlessly blending elements of cinema, gaming, and interactive narrative.

Future research prospects lie in the in-depth exploration of various facets of interactive storytelling. This encompasses the development of novel analytical methodologies, investigating the impact of interactivity on audience perception, and exploring emerging technologies and approaches for crafting interactive films. Such endeavors will broaden our understanding of this nascent art form and contribute to its continued growth and development.

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TRENDS IN DESIGN OF MODERN UKRAINIAN JEWELRY AND ACCESSORIES: SYMBOLS OF THE STATE, CULTURAL AND ART

ТЕНДЕНЦІЇ ДИЗАЙНУ СУЧАСНИХ УКРАЇНСЬКИХ ПРИКРАС ТА АКСЕСУАРІВ: СИМВОЛИ ДЕРЖАВИ, КУЛЬТУРИ І МИСТЕЦТВА

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Історія розробки українських ювелірних виробів – прикрас, аксесуарів, предметів інтер'єру, посуду та іншої продукції на початку XXI століття пов'язана із сучасними тенденціями розвитку ювелірної моди, а також з історичними подіями в країні від періоду набуття Незалежності до нашого часу.