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**SPECIFIC FEATURES OF IMPLEMENTING A DIRECTOR'S VISION
IN THE ADAPTATION OF LITERARY WORKS, OPERAS,
AND THEATRICAL PERFORMANCES****Alla Medvedieva^{1a}, Anastasiia Babych^{2a}**¹ *PhD in Art Studies, Professor;**e-mail: aamedvedeva@i.ua; ORCID: 0000-0003-1422-7743*² *Master of Audiovisual Arts and Production;**e-mail: anastababich.18091975@gmail.com; ORCID: 0009-0003-5982-2690*^a *Kyiv National University of Culture and Arts, Kyiv, Ukraine***Keywords:**opera adaptation;
film performance;
spectacle;
screen;
stage**Abstract**

The purpose of the article is to explore the interaction of screen and stage activities, to study the influence of theatre performances on cinema, to identify the emergence of new genres in cinema through the combination of different art forms, and to outline the significance of screen adaptations of literary works. **Research methodology.** The analysis of theoretical materials and scientific works was used to determine the influence of different types of art on each other, the role of the transformation of a literary work into a screen one and the emergence of new artistic genres, which includes the study of the relationship between different artistic disciplines, as well as the impact of their evolution on the formation of new creative trends and styles in contemporary art. The specifics of adapting literary works to the screen format are revealed, including the study of methods of transferring plot, characters and ideas from a book text to the screen, as well as the analysis of the impact of this process on the audience's perception of the work and its interpretation. The method of comparing different art forms was used to characterise the interaction between literature, cinema, theatre and other art forms, identifying similarities and differences in their modes of expression and impact on the audience. The synthesis method allowed us to discover the peculiarities of the interaction between different art forms and to identify how the interaction between literature, cinema, theatre, and other art forms contributes to creating new possibilities for interpretation. **Scientific novelty.** A scientific novelty. For the first time, the author analyses screenworks and stage productions as separate types of cultural activity, studying the mixing of genres and the emergence of film opera as a new contemporary art form by adapting literary works. **Conclusions.** The study analysed the interaction between cinema and the performing arts and revealed the mutual influence of theatre productions on-screen activities. The study examines how the aesthetics and techniques

of theatre influence the shooting and editing of films. In addition, the author outlines the vital role of film adaptations of literary works in developing cinema and its importance as a way of transforming a verbal text into a visual and audiovisual product and enriching the audience's artistic experience.

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Problem statement

Mentions of moving images on a screen date back to the times of Newton. Over the centuries, scientists developed various devices, and at the end of the 19th century, the Lumière brothers conducted the first public film screening and patented the kinetoscope. Joseph Tymchenko also made a similar invention but did not patent it.

As for stage art, it has existed for millennia. The first public performances appeared in ancient Greece and Rome and gathered large audiences. Theatrical art is an interpretation of human history, and through the plays of famous playwrights, one can learn many interesting facts and secrets about the lives of notable individuals. Stage performances have evolved, and today, several types of theatrical art can be distinguished, such as opera, ballet, puppet theatre, musical, pantomime, etc., each of which has its genres and hundreds of subgenres.

With the advent of cinema, people began to spend more time in front of screens, which led to a decline in the popularity of books and other literature. The development of television, internet production, and social networks has exacerbated this problem.

Recent research and publications analysis

O. Dovbush (2015) developed principles for transforming a literary work into

a screenplay. His article examined the characteristics of a screenplay and the main methods of its creation.

O. Abramovich and K. Lipatov (2023) studied the interaction between cinematographic and screen arts, O. Bezruchko, G. Pogrebniak, N. Korablova, S. Oborska and H. Chmil (2024) and Bezruchko, I. Gavran, N. Korablova, S. Oborska and H. Chmil (2024).

T. Zhuravlova (2020) researched various aspects of transforming operatic classics into screen works, focusing on the technical, aesthetic, and historical aspects of this process and the impact of this transformation on the perception and interpretation of opera art in the context of cinematography.

I. Havran and Ya. Popova (2019) analysed historical and contemporary factors that contributed to the emergence of cinematography.

K. Maliarchuk (2019) studied the role of makeup in the cultural context of the theatrical system. Her article also highlighted the importance of makeup in creating a stage image.

M. Cherkashyna-Hubarenko (2022) explored the interaction of dramaturgy, music, and theatre principles with operatic art.

K. Stanislavska (2009) analysed the principles of the existence of operatic art in cinematography, exploring the interaction between elements of opera and film.

K. Stanislavska (2017) defined the features of genres of contemporary art forms in her article, analysing their interconnections, evolution, and the impact of modern technologies on their forms and content.

H. Filkevych (2018) studied the evolution of dance in screen arts by examining the influence of cinema and television on the development of stage performances.

H. Khutorna (2023) evaluated the characteristic features of adaptation in the context of their impact on the reproduction of literary works on screen, including aspects of fidelity to the original.

N. Tsimokh (2017) researched the processes of diffusion and hybridisation of genres in cinematography, focusing on their mutual influences and the formation of new genre formats in film production.

Purpose of the Article. To analyse the synthesis of screen and stage activities. To explore the influence of theatrical performances, particularly operas, on cinematography and the emergence of new genres in cinema through the fusion of various art forms. To determine the role of the adaptation of literary works.

Main research material

Films can evoke a wide range of emotions in viewers, from joy and laughter to sadness and fear. Alongside this, while viewing movies, individuals experience empathy and sympathy towards characters, contributing to social skills development. In their article "The Role of Cinema in the Life of Modern Individuals", Iryna Havran and Yana Popova (2019, p.184) rightly noted: "Cinema has a significant impact on modern individuals. There are both positive and negative aspects of this influence. With the 'right' choice of film, negative changes in consciousness, behaviour, and habits can be avoided". The

authors also added that cinema not only entertains but can also foster an interest in art and expose viewers to the creativity of eminent directors and writers. Despite being viewed as entertainment, screen art also serves essential cognitive and developmental functions. Based on this, it can be argued that cinema, as a relatively new art form, influences the consciousness of individuals or society, both positively and negatively.

While developing ideas for a future audiovisual project, a director identifies possible ways to translate their thoughts onto the cinema screen and considers the potential audience reception after the film's viewing. In their article "Artistic and Technical Means of Implementing Directorial Concept in Modern Film Industry", Olena Venher and Maksym Kotskyi (2023, p.86) noted: "From the idea's inception, the director delves into implementing their vision. The mechanisms for realising creative ideas, carefully tailored to each practical case, form the basis for shaping audience perception precisely as intended by the director, thus becoming indispensable creative tools in the filmmakers' arsenal". Another crucial aspect is discussing the director's vision with other participants in the filmmaking process to achieve a shared understanding regarding the execution of various film aspects and to ensure collaboration and interaction among all production team members within the framework of a unified creative vision.

However, with the emergence of screen works, unfortunately, stage art, previously in demand and relevant, began to recede into the background. Throughout history, theatrical performances have always been unique in their distinctiveness. Let's consider the example of opera productions and musicals and why

adapting them for the screen is important, especially considering that viewers, when watching a performance in just one version, may not feel the same emotions as the first time, multiple times. At the same time, attention should be paid to the necessity of adapting theatrical performances for their reproduction on the cinema screen. Kateryna Stanislavska (2017, p.92) emphasised in her article "Modern entertainment genres of scenic-screen existence": "Today, it is precisely the screen that provides favourable conditions for opera and musicals to step beyond the theatrical stage, to test new-screen-conditions of existence, expand the expressive palette of works, significantly increase the spectacular nature of synthetic events". The film can add new elements that are impossible to realise on stage, such as vast landscapes, visual effects, and computer graphics (Bezruchko, Shevchuk and Andriievskiy, 2022). The film or electronic medium preserves the performance forever, keeping it for future generations. Moreover, cinema reaches a more global audience in the 21st century, when the entire world has transitioned to online life due to the pandemic. It influences public opinion faster and more effectively than a theatrical performance.

However, for a stage production to become a successful film or television adaptation, certain key aspects need to be considered, namely capturing the atmosphere, using visual and sound effects effectively, and ensuring the correct reflection of the stage action on screen (Shyrman, Kotliar and Suprun-Zhyvodorova, 2018). Therefore, there are specific differences between the work of a theatrical director and a film director—the person responsible for creating a spectacle on stage versus screen. Olena Abramovych and Kostiantyn Lipatov (2023, p.58) aptly

noted in their article "Stage and screen arts: forms of integration in the modern socio-cultural environment": "The theatrical director deals with real reality ... The film director has their material shot on film. The material from which they create their works is not live people, not real landscapes, ... but only their images, ... which they can diminish, alter, and connect in any order". Overall, successfully adapting a stage production to the cinema screen requires careful handling of the original material and skilful reproduction of it on screen.

At the beginning of the 20th century, as humanity witnessed the development of a new art form – cinematography – leading theatrical masters skillfully experimented by combining stage and media practices. Meanwhile, filmmakers incorporated specific stage techniques into their work. This encouraged the younger generation, increasingly focused on modern technologies, to attend theatrical performances, thus preventing the displacement of classics. Tetiana Zhuravlova (2020, p.45) noted in her article "Screen Interpretations of Opera Classics": "The viewer observing events near the screen, guided by the director's concept, has specific preferences: reality is presented as if with a stethoscopic effect, enabling them to see much more than the audience in the hall". Thus, while the popularity of cinematography grows, stage art does not lag but evolves alongside it.

The theatre has always been important to people throughout all times. It plays a significant cultural and moral role in society, contributing to the spiritual development of each individual. With the emergence of new technologies, artists have had to adapt to these changes, seeking ways to utilise these technologies to preserve and develop theatrical art. Victoria Fedoren-

ko and Natalia Sulima (2023, p.219) aptly noted in their article "Screen Adaptation in Contemporary Audiovisual Production": "For a theatrical performance on the television screen to continue impacting the viewer as a work of art, it must first cease to be a stage play and transform into a telefilm". During the transformation of a theatrical performance for the television screen, it is crucial to preserve and convey the same emotional feedback between actors and viewers, characteristic of stage productions.

During cinematography's evolution, a need arose to expand the concept of genres to satisfy audience interests. This led artists to experiment by introducing new elements into existing cinematic forms: Oleksandr Dovzhenko (Myslavskiy, Chmil, Bezruchko and Markhaichuk, 2020; Bezruchko, 2024), Dziga Vertov (Myslavskiy, Chmil, Bezruchko, and Cherkasova, 2020), Ivan Kavalieridze and others (Myslavskiy, Chmil, Bezruchko and Kupriichuk, 2021). For instance, musical performances, including opera productions, found their place on screen, facilitating the expansion of cinematic possibilities. As a result, there is a fusion of theatrical and cinematic styles. According to Natalia Tsimokh (2017, p.118) in the article "Evolution of Genres in Screen Works", the landscape of genres constantly changes over time, with new genres emerging while older ones lose their relevance. Additionally, different genres intertwine and merge.

At the end of the 20th century, a new term, libretology, was introduced, which studies the use of verbal elements in musical works. Let's analyse how, with the onset of adaptations (screen adaptations) of stage productions, especially those with significant musical elements, directors faced the challenge of reproducing stage action on

film and the necessity to adhere to theatrical principles and norms of musical creativity. Maryna Cherkashyna-Hubarenko (2022, p.18), in the article "Poetics of the Opera Genre", notes: "Opera began its existence as drama realised through music. The dramatic component, drama in the form of verbal text fixed in the libretto, remains a stable feature of opera poetics throughout its history". Considering this, it should be noted that opera includes both a dramatic and a musical element, which further complicates transforming it into an audiovisual work.

Despite its visual significance, opera primarily focuses on auditory experience. In opera, the musical action unfolds continuously, while the visual component may experience pauses or extended breaks. In cinematography, however, the visual component is paramount. Therefore, when creating cinematic operas, it is crucial to consider all elements of synthesising screen and stage-musical arts.

G. Filkevych (2018, p.96) addressed this issue in the article "Dance and screen arts: starting and development of contacts" as follows: "It is a synthetic genre in which the dramatic plot, based on relatively equal principles of coexistence of dramatic action, singing, and dancing, is embodied by specific means of cinematography. Each of these components is an important structural element... This is called 'complex' dramaturgy". The above highlights why the screen adaptation of opera, compared to other film genres, is not as widespread. Critics and supporters of musical arts often believe that synthesising this genre with cinematography has exclusively adverse effects. At the same time, experts in the audiovisual arts tend to favour cinematic aspects, sometimes overlooking the uniqueness of the musical work.

Continuing to analyse this issue, it can be noted that filmmakers have not yet reached a consensus on how to effectively combine elements of different art forms (Chmil, Korablova and Bezruchko, 2024). There is no established rule on how to approach the adaptation of librettos for the screen. K. Stanislavska (2009, p.69), in the article "Opera on Screen: Aesthetic Features of Creation and Perception", aptly pointed out: "Screen adaptation is perhaps the most popular form of interaction between the stage original and the screen, yet this process is fraught with numerous difficulties... While in opera, music defines the development of the entire work in film. Conversely, the visual sphere determines the role and character of the music. This is the main contradiction filmmakers attempting this genre try to resolve". However, there are specific positive changes nonetheless. With each passing day, the popularity of cinematic operas is increasing, indicating a growing interest among audiences in the fusion of musical and visual arts.

It is essential to add that transforming stage action into audiovisual form requires another crucial aspect – creating an artistic image that meets the requirements of both art forms (Chmil, Korablova, Bezruchko and Zhukova, 2024). This involves striking a balance between cinematography's realism, attention to detail, theatrical extravagance, and grandeur. Makeup is an indispensable element in shaping artistic representation on stage and in cinema. K. Maliarchuk (2019, p.47) emphasised in her work "Features of Using Makeup in Ukrainian Theater Art" that theatrical leaders directed makeup art towards creating artistic images that reproduce realism.

Another challenge filmmakers face when adapting literary works into film is compressing a story that spans many

years or decades into a short timeframe. O. Dovbush (2015, p.123), in his article "Screenplay as a means of verbal visualization of a literary work", highlighted the following postulates: "The first thing that catches the attention of the future film director, who receives the screenplay in his hands, is the time limits of the film, similar to theatre where the limits are even more rigorous, as they do not allow for series. This often becomes a significant obstacle for filmmakers in interpreting the original source. Unlike literary works, the duration of a film is limited by time". Interpreting the thoughts of the author above, it can be noted that for an artist taking responsibility for creating an adaptation while adhering to the original plot and all its elements, maximum effort and skill are required to condense events spanning many years into one and a half to two hours, considering a full-length feature film. This task becomes even more challenging when adapting stage-musical productions, as the rhythm of operas differs significantly from that of films.

With the emergence of screen adaptations of artistic formats, there has been a decline in interest towards literature, painting, and theatrical performances. This prompted cultural figures to conclude combining different art forms could increase interest and "revitalise" literature and other art forms (Gavran, Stoian, Rohozha, Vilchynska and Pletsan, 2023).

Changes in the content of the source material during its adaptation for the screen have been observed throughout the history of cinematography. Cinema helps immerse audiences in the world of literary masterpieces belonging to drama and prose, created by great authors, as well as acquaint them with the works of contemporary writers. According to H. Khutorna (2023, p.167) in the work "A film

adaptation as a specific type of intersemiotic translation", "Screen adaptation as a type of intersemiotic translation is a complex phenomenon, and the final product – the film – is a synthesis of the language of cinema and verbal language, creating new possibilities for interpreting the meanings embedded in the original work". Therefore, it can be noted that during the adaptation of literary works or stage productions for the screen, a new artistic product emerges to convey specific information initially embedded by the authors. This becomes a separate creative work, yet considering the elements of the original, this product can be viewed as an adaptation. This allows humanity to explore art and enrich its spiritual world through an engaging method.

Conclusions

Thus, regarding the directorial decision to transfer a theatrical performance to the cinema screen, it can be concluded that the synthesis of arts is relevant and

justified in the modern world. However, to preserve the author's original intent, it is essential to carefully consider the details of the source material and make minimal changes to convey the author's style.

The interaction between stage and screen arts in the 21st century has become not only an experiment but possibly the only opportunity for society to preserve cultural heritage and foster spiritual development. However, it should be noted that theatre and cinematography are two different art forms with their histories, laws, and rules, an understanding that can only be gained through separate experiences of attending a play or watching a film. In the future, the development of audiovisual and stage arts as a unified whole is quite promising.

Therefore, film adaptation today is significant as one of the most effective ways to revive interest in literature, theatrical performances, and visual arts. Such new works will contribute to developing and enriching the spiritual and cultural level in many countries worldwide.

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**ОСОБЛИВОСТІ ВТІЛЕННЯ РЕЖИСЕРСЬКОГО ЗАДУМУ
В ПРОЦЕСІ ЕКРАНІЗАЦІЇ ЛІТЕРАТУРНИХ ТВОРІВ,
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Мета статті – дослідити взаємодію екранної та сценічної діяльності, вивчити вплив театральних вистав на кінематограф, виявити появу нових жанрів у кінематографії завдяки об'єднанню різних видів мистецтва та окреслити значення екранізації літературних творів. **Методологія дослідження.** Був застосований аналіз теоретичних матеріалів і наукових праць – для визначення впливу різних видів мистецтв один на одного, осмислення ролі перетворення літературного твору на екранний, характеристики нових мистецьких жанрів, що охоплює вивчення взаємозв'язків між різними мистецькими дисциплінами, а також впливу їх еволюції на формування нових творчих напрямів і стилів у сучасному мистецтві. Розкрито специфіку адаптації літературних творів до екранного формату, досліджено методи перенесення сюжету, персонажів та ідей з книжкового тексту на екран, а також проаналізовано вплив цього процесу на сприйняття твору глядачами і його інтерпретацію. За допомогою методу порівняння різних видів мистецтва схарактеризовано взаємодію між літературою, кіно, театром та іншими формами мистецтва, виявлено спільні риси та відмінності у способах виразності та впливу на аудиторію. Метод синтезу дав змогу з'ясувати особливості взаємодії різних мистецьких форм і виявити, як взаємодія між літературою, кіно, театром та іншими видами мистецтва сприяє створенню нових інтерпретаційних можливостей. **Наукова новизна** полягає у тому, що вперше проведено аналіз екранних творів і сценічних постановок як окремих видів культурної діяльності, вивчено змішування жанрів і появу кіноопери як нового виду сучасного мистецтва завдяки екранізації літературних творів. **Висновки.** Під час дослідження було проаналізовано не лише взаємодію кінематографа та сценічних видів мистецтва, але й виявлено взаємовплив театральних постановок на екранну діяльність. Досліджено, як естетика театального мистецтва впливає на знімання та монтаж кінематографічних картин. Крім того, окреслено роль екранізації літературних творів у розвитку кінематографа, її значення як способу перетворення словесного тексту на візуально-аудіовізуальний продукт і збагачення мистецького досвіду глядачів. **Ключові слова:** опера; екранізація; кіновистава; видовищність; екран; сцена

