

DOI: 10.31866/2617-2674.9.1.2026.361844
UDC 791.635-051:792.028]:159.964.2

INTERNAL CONFLICT IN THE CONTEXT OF A FILM ACTOR'S TRANSFORMATION INTO A CHARACTER

Alla Medvedieva^{1a}, Ted Girma^{2a}

¹PhD in Art Studies, Professor;

e-mail: aamedvedeva@i.ua; ORCID: 0000-0003-1422-7743

²Master of Audiovisual Art and Production;

e-mail: ted.girma@icloud.com; ORCID: 0009-0009-3894-5951

^aKyiv National University of Culture and Arts, Kyiv, Ukraine

Keywords:

actor's internal conflict;
film acting skills;
cinematography;
transformation into
a character;
Ukrainian cinema;
theatre;
creative process;
emotional authenticity

Abstract

The purpose of this research is to analyse the nature of an actor's internal conflict in the process of transformation into a character in the context of modern audiovisual art; to define the essence of the internal conflict in creative activity during transformation; to characterise the manifestations and mechanisms of the actor's internal conflict; to summarise approaches to overcoming or creatively applying this phenomenon. **Research methodology.** The study employs a few methods: analytical method – applied to scientific publications that highlight psychophysiological, emotional and intuitive aspects of acting; comparative method – used to juxtapose different authorial approaches to internal conflict; content analysis method – employed to study interviews with film actors revealing the role of internal conflict as a source of creative truth; discursive method – applied to analyse conceptual frameworks within which modern scientists describe the nature of acting transformation. **Scientific novelty.** For the first time, the internal conflict is studied comprehensively as a structural component of acting transformation in audiovisual art. The phenomenon is interpreted as a source of artistic authenticity and emotional expressiveness. The study relies on empirical material (interviews with film actors) and adapts categories of theatre studies to the language of cinema. **Conclusions.** It is grounded that internal conflict is not an obstacle but a source of depth in acting transformation within audiovisual art. Psycho-emotional tension, ethical dilemmas or personal trauma may be transformed into creative action, enhancing the credibility of the character. This study systematises scientific approaches and considers examples from the practice of contemporary actors, confirming the productivity of internal conflict as a professional resource.

For citation:

Medvedieva, A. and Girma, T., 2026. Internal Conflict in the Context of a Film Actor's Transformation into a Character. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 9 (1), pp.8-24.

© Alla Medvedieva, Ted Girma, 2026

Statement of the problem

The actor's internal conflict as a component of transformation into a character remains insufficiently studied in modern humanities, particularly in the context of cinema and other forms of audiovisual expression. On the screen, the performer's psycho-emotional tension affects not only the nature of the action but also the depth of the character, the precision of reaction, and the logic of existence within the editing structure. The camera captures the slightest shifts, and it is precisely the internal contradiction that often shapes the dramaturgy of the scene.

Existing studies focus mainly on intuitive responsiveness, emotional memory, or psychophysiology, but the issue of internal conflict as an autonomous artistic factor in screen art remains fragmentary. In particular, there is a lack of attempts to trace how personal upheavals, ethical dilemmas, or traumatic experiences are integrated into performance, influencing the truthfulness and expressiveness of the frame.

Hence, there is a necessity in comprehensive study of this phenomenon as a factor capable of activating artistic truth rather than hindering it. This will make it possible to reconsider internal conflict not as a psychological problem but as a source of energy and meaning in the actor's work before the camera.

Recent research and publications analysis

The problematic aspects of the performer's transformation in cinema and theatre were explored by M. Barnych (2019), who compared K. Stanislavski's approach with M. Chekhov's method, emphasising the differences between everyday's and artistic experiencing. The same author

(2020) investigated subconscious impulses that trigger internal action on screen, focusing on the unconscious level of the actor's work.

The functionality of imagination as a basis for building a character was explained by M. Barnych and N. Horbachuk (2021), who interpreted it as a mechanism for shaping the logic of a character's actions.

Differences between screen presence and stage delivery were analysed by M. Barnych and H. Rozhko (2020), clarifying how the type of expression changes depending on the medium.

The necessity of combining trained skills with intuitive responsiveness was demonstrated by M. Barnych, I. Matiiv, and O. Venger (2021), who underlined the importance of the uniqueness of the actor's performance manner.

The foundations of art education for shaping screen thinking were studied by O. Bezghin, I. Kuznetsova, and O. Uspenska (2019), O. Barytska, I. Gavran, R. Hutsal, N. Turovska, S. Tsaruk (2021); O. Bezruchko, H. Chmil, N. Korablova, R. Demchuk, I. Kuznetsova (2025), stressing its role in the national cultural strategy.

The method of Bohdan Stupka's work in films and stage productions was analyzed by N. Husakova and T. Khvostova (2021), emphasising his ability for deep psychological modeling. The formation of his acting school as an example of the environment's influence was examined by the same authors (2022), with a focus on the importance of the educational base.

Artistic and motivational factors of creative activity were interpreted by N. Donchenko (2021), who highlighted the interdependence between personal experience and professional structuring.

Means of nonverbal behaviour on screen were analysed by O. Levchenko and O. Pasichnyk (2021), showing how

the realism of facial expressions and gestures strengthens the effect of credibility.

The spatial specificity of screen action was described by I. Lychkovska (2023), treating it as a phenomenon that is simultaneously an event and a presentation.

Internal impulses that guide the performer on screen were explained by A. Medvedieva (2018), distinguishing between dramaturgical determination and bodily logic of behaviour.

The improvisational resource of screen expressiveness was described by V. Moliako (2024), interpreting it as a basis for non-standard solutions within the film-making process.

Models of combining imaginative components for situational responsiveness were studied by O. Khlystun (2018a), emphasizing dependence on emotional memory.

The algorithm of deep actor involvement in character creation was revealed by the same researcher (2018), focusing on the combination of analysis and sensory experience.

The professional orientation of a creative personality was outlined by V. Shtefiuk (2021), underlining the role of the teacher in shaping the student's attitude to the creative process.

Means of psychological adjustment on set were described by I. Soroka (2021), I. Gavran and Ye. Polovko (2025), stressing the importance of inner stabilisation for emotional sincerity.

The form of energetic transformation of the performer through ritual was described by A. Misopolinou (2019), interpreting Grotowski's practices as a way to achieve personal reconfiguration.

The role of scenery as a compositional and artistic factor of the subject environment in cinema and theatre was studied by O. Bezruchko, H. Pohrebniak, N. Korablova, S. Oborska, and H. Chmil

(2024), who emphasised its influence on the viewer's emotional perception and psychological involvement in the action, structuring mise-en-scène and amplifying the actor's inner experiences.

The functions of stage costume as a key element of the subject environment in cinema and theatre were studied by O. Bezruchko, I. Havran, N. Korablova, S. Oborska, and H. Chmil (2024), stressing its ability to influence the performer's psychological state, helping them to embody the character more deeply and reflect the character's internal conflict.

Approaches to working with traumatic material in audiovisual art were analyzed by M. Romanska (2020), who considered by M. Romanska (2020), who considered the methods of J. Grotowski and T. Kantor as tools for profound representation of memory.

Purpose of this research. It is important to analyse the nature of the actor's internal conflict during the process of transformation into a character in the context of contemporary audiovisual art. Article aims to define the essence of internal conflict within creative activity during transformation, to characterise the manifestations and mechanisms of the performer's internal conflict, and to systematise approaches to overcoming or creatively utilising this phenomenon.

Main research material

In cinematography, the performer's bodily responsiveness is not a passive consequence of emotion; on the contrary, it often becomes its trigger. The camera registers not only action but also the slightest shifts in micro-movements, breathing, and muscular tension. Under such conditions, the body ceases to be merely a vehicle – it becomes an active participant in constructing artistic ex-

pressiveness. This process cannot be fully engineered technically. It requires complete physical presence and precise emotional attunement.

The dependence between impulse and action is noted by M. Barnych in "Subconscious Processes of the Actor's Creative Life in a Role" (2020). The researcher emphasises that the body's unconscious signals can trigger a profound emotional response: "The actor's subconscious is a source of creative energy that animates the stage image" (Barnych, 2020, p. 105). This remains relevant on set, where it is crucial not only to analyse but to stay in a state of action.

A. Medvedieva develops the idea of an autonomous bodily logic, arguing that on screen the performer acts not according to an external script but in line with inner motorics: "Acting is governed not so much by dramaturgical cues as by its own bodily logic – the hidden impulses that arise in the process of transformation" (Medvedieva, 2018, p. 53). This prompts a shift in training: rather than repeating forms, one should cultivate sensitivity as the basis of professional readiness.

I. Soroka adds a psychological accent, underscoring the importance of emotional tuning before going on set. Effectiveness depends not only on technical preparedness but on the performer's ability to precisely regulate the inner state: "The actor's psychological preparation is an integral part of creating a stage image, allowing a deeper penetration into the essence of the character" (Soroka, 2021, p. 41). There is a need for continual work with emotional memory, concentration, and self-observation.

In cinematography, imagination is not mere fantasy in the everyday sense. It functions as a structural tool that allows the actor to reconstruct not only external

circumstances but, above all, the inner logic of a situation (Alforova, Marchenko, Shevchuk, Kotlyar and Honcharuk, 2021). It serves as the mechanism through which experience, memory, and associations are transformed into concrete actions before the camera. In the audiovisual space, where everything depends on the precision of response, the actor cannot live through the entire story of the character; thus, imagination compensates for the absence of objective experience by constructing a believable model of reaction.

This view is confirmed by O. Khlystun (2018a, p.116) in the article "*The Actor's Imagination as a Component of the Creative Process of Transformation*". The author emphasizes that the source of emotional response is memory images, which imagination combines into new configurations: "The actor's imagination relies on memory, on its data, combining from them the necessary arrangements for the role". It is precisely such an ability to instantly create an internally justified reaction – that forms the basis of emotional credibility in film.

In this regard, I. Lychkovska, in "*Actor's Creativity in Audiovisual Art as a Type of Artistic and Aesthetic Activity*" (2023), stresses that imagination constructs a space of action even where it does not physically exist. For instance, when filming with a chroma key or without a partner: "Acting mastery is simultaneously an event and a presentation – the nature of stage action as an event arises from its quality as a phenomenon occurring in an immanent and undefined space, both in screen and stage art" (Lychkovska, 2023, p. 43). In this context, imagination is not a secondary function but the primary instrument for "filling the void."

It is also worth mentioning that in "*Forming the Actor's Imagination as a Condi-*

tion for Transformation”, M. Barnych and N. Horbachuk (2021, p.24) study the link between emotional visualisation and physical reaction. The authors argue that the film actor must not only imagine the situation but immerse themselves so deeply in the inner space of the image that the body responds as if in reality: “Imagination becomes a mediator between inner experience and external manifestation, activating the corresponding psychophysical reaction”.

Thus, in audiovisual art, imagination is not a way to escape reality but a means of reconstructing it. It enables the actor to act truthfully even in fictional conditions, ensuring the internal logic of existence in each scene.

On screen, where every moment is irrevocably fixed, the performer does not always have time to analytically construct a reaction; often the only foundation of credibility is trust in the inner impulse. Subconsciousness and intuition are not poetic metaphors but working mechanisms that provide speed, organicity, and truthfulness of screen action. In cinema, it is precisely the immediacy of reaction, unconditioned by external analysis, that creates the effect of presence.

In “*Subconscious Processes of the Actor's Creative Life in a Role*” (2020), M. Barnych, stresses that the depth of performance is often not fully realised by the actor: “The actor's subconscious is a source of creative energy that animates the stage image” (Barnych, 2020, p. 105). This process acquires special significance in cinema, where the camera can capture a spontaneous shift in gaze, tone of voice, or touch.

In “*Intuition and Technique of the Actor: Searching for Balance*” (2021), M. Barnych, I. Matiiv and O. Venger emphasise that intuition is not chaotic re-

sponsiveness but a systemic component of professional expressiveness: “The actor's intuition is not random reaction but an integral part of performance mastery” (Barnych, Matiiv, and Venger, 2021, p. 87). Hence, intuition should be understood as the product of experience and practice. It helps to find the right action instantly in a particular scene when there is no time for deliberation. Such a reaction is natural and precise because it is grounded in accumulated knowledge and skills.

An additional dimension is provided by V. Moliako in “*Creative Processes in Acting*” (2024). He interprets intuition as a manifestation of creative thinking realized not at the level of logic but through instantaneous associative responses: “The actor's creativity lies in the ability to find non-standard solutions and embody them in the stage image, making the performance unique and alive” (Moliako, 2024, p. 57). This approach allows the performer to abandon repetitive patterns and stereotypical solutions even in mass film production.

Thus, in audiovisual art, action that arises from inner depth requires no explanations; it convinces by itself. It is the subconscious choice, reinforced by intuitive precision, that creates the uniqueness of a performer's gesture which is not “played” but happens as a true event.

It should be noted that a reaction on screen never arises from nothing – it always has a motivational foundation. In the context of screen art, this foundation is not always external or logical: often it lies in personal experiences, moral principles, or inner impulses. It is motivation, rather than form, that determines the persuasiveness of performance – the viewer perceives not the gesture itself but its cause.

The issue of deep drivers of acting action is studied by N. Donchenko in “*Artistic and Creative Motivation of the Actor*”

(2021). The author analyses how internal conflicts, worldview, and emotional memory shape the content of screen behavior, noting: "Motivation of the actor's inner action is the foundation of creating an artistically convincing image" (Donchenko, 2021, p. 27). In cinematography, where dialogue and action are often fragmented by montage, motivational continuity ensures the integrity of performance.

This approach to inner consistency of behavior is further developed by V. Shtefiuk in *"Development of the Student's Creative Potential in the Process of Professional Training"* (2021). The researcher stresses that the formation of a performer must include not only technical skills but also a conscious attitude toward emotional work: "The teacher, possessing knowledge of psychological culture, understands that the student must develop, firstly, a positive attitude toward the creative process itself and, secondly, a drive toward self-improvement" (Shtefiuk, 2021, p. 53). These observations underline that motivation is not always a pre-existing material but can be formed as part of professional discipline.

A psychological dimension is added by I. Soroka in *"Acting and Psychology"* (2021). The scholar interprets emotional responsiveness as a flexible system dependent on the inner state: "The actor's psychological preparation... allows a deeper penetration into the essence of the character" (Soroka, 2021, p. 41). Thus, even a brief screen episode requires not formal execution but deep internal justification.

In audiovisual art, motivation performs not an explanatory but a driving function. It structures action so that it does not simply appear plausible but has meaning for the actor themselves. For the performer on screen, body language is as eloquent as dialogue. In film, where the

viewer has access to the subtlest changes in gaze, facial expression, or finger tension, behavioral expressivity becomes its own dramaturgy. It provides the basis for credibility even when words are absent. As was the case, for example, during the "Great Silent Cinema" (Myslavskiy, Chmil, Bezruchko and Markhaichuk, 2020; Myslavskiy, Chmil, Bezruchko and Cherkasova, 2020; Myslavskiy, Chmil, Bezruchko and Kupriichuk, 2021). The actor does not merely "show" a character; he reproduces a complex system of reflexes, habits, and reactions that inspire trust.

In acting, nonverbal expressiveness is not an accompaniment to the role but its essence. Through the body the actor creates a sense of presence capable of replacing words. The more natural such behaviour is, the more convincing the character appears, even without a single line of dialogue.

In the article *"Behavioral Patterns in Acting Mastery"*, O. Levchenko and O. Pasichnyk (2021) note that the formation of a character requires purposeful work on nonverbal elements: "Gesture, body posture, the manner of walking – these are not accessories but carriers of meaning that shape the overall type of the character" (Levchenko and Pasichnyk, 2021, p. 38). On screen this is especially important, since the viewer literally "reads" behaviour.

In this regard, M. Barnych and H. Rozhko in *"The Nature of Acting Presence in Theatre and Cinema"* (2020) emphasise that in screen art action cannot be arbitrary; it must be integrated into the logic of montage and the close-up. They stress the importance of the tempo of inner dynamics, which manifests in micro-movements and changes in vocal tone.

In *"Essential Features of Acting Transformation"* (2018b), O. Khlystun interprets behavioural expressiveness as de-

rived from lived experience rather than from stylization. She underlines: "The actor's behaviour in a role must be conditioned by the inner process, not imposed by an external pattern" (Khlystun, 2018b, p. 119). As a result, body language should not be predetermined – it must arise from the moment, from the context, and be a function of the performer's state.

In the screen art behaviour is not the framing of action but its very substance; it is through the body that the actor achieves genuine presence, which the camera registers with uncompromising precision.

The depth of a screen image is inseparably linked to the inner world of the performer. The camera does not "forgive" emptiness; it instantly captures any internal inconsistency. So, the psychological dimension of the actor goes beyond professional competence and becomes the foundation of methodology. The artist's personality is not merely a bearer of techniques but the subject of complex spiritual and emotional work.

In *"The Phenomenon of Bohdan Stupka in Ukrainian Acting"*, N. Husakova and T. Khvostova (2021) stress that it was the individuality of the actor that shaped the multilayered nature of his characters. They mention: "His creativity was distinguished by a high level of spirituality, intellectuality, and philosophical comprehension of roles" (Husakova and Khvostova, 2021, p. 29). Such observations confirm that the performer's inner world directly influences the aesthetics of the frame.

In a subsequent study *"The Actor's Path: Creative Vectors of Bohdan Stupka"*, the same authors (2022) point out that the development of an actor's personal style is linked to the ability for deep self-observation. According to them, Stupka's uniqueness lay not only in reacting but also in creating a visual language of

character, relying on life experience and personal value systems.

Further insight is provided by I. Soroka in *"Acting and Psychology"* (2021). The researcher interprets psycho-emotional stability as the basis of screen existence, emphasising the importance of inner concentration amid the unpredictability of filming: "The actor's psychological preparation is an integral part... enabling genuine emotional presence" (Soroka, 2021, p. 41). Thus, emotional self-regulation becomes no less important than technical skill.

Consequently, in audiovisual art, the actor's personality is not background but a source of artistic truth. Professional reliability, ethical vulnerability, and reflexivity directly affect the quality of the frame. A psychologically empty action cannot convince, even if technically flawless.

Preliminary analysis has shown that screen transformation often relies on the actor's complex inner work. Still, in certain cases, this work takes an extreme form. These are situations in which the performer brings into the frame not only a constructed character but also their own trauma, loss, or experience of destruction. In such instances, internal conflict is not imitated; it already exists within the actor and is employed as an organic basis for the role.

One striking example is Keanu Reeves in the *John Wick* series (2014–2023, dir. C. Stahelski). He demonstrates an extremely restrained yet emotionally charged presence that draws heavily on his personal history. After the death of his daughter in 1999 and the loss of his partner Jennifer Syme in 2001, the actor remarked in one of the interviews: "Grief and loss – those are things that never go away. They stay with you. I use that experience in my work" (Shaffi, 2020). In this case, screen action becomes a form of actualising personal

loss – Reeves does not invent emotion but transmits one already present.

Another example is Joaquin Phoenix, whose acting range encompasses characters with profound psycho-emotional disorders. In a conversation with J. Hagan, he recalled the death of his brother River as an event that permanently shaped him as an artist: "I don't think I ever really recovered from losing River. It became part of me, and I believe it affected the way I approach roles, especially those dealing with inner conflicts and pain" (Hagan, 2019). This perspective allows one to interpret the screen image as the result of inner displacement rather than professional technique alone.

A third case is Adrien Brody, who underwent physical and psycho-emotional exhaustion for Roman Polanski's *The Pianist* (2002). The actor explained: "It was a physical transformation necessary for telling the story. But it opened me spiritually to a depth of understanding of emptiness and hunger" (Etienne, 2024). His preparation included isolation, weight loss, and voluntary deprivation – real actions aimed at creating an authentic state. This illustrates a case in which the screen result directly stems from the actor's psychophysical reality.

These examples demonstrate that film acting can go beyond professional preparation and draw on personal traumatic resources. Such a strategy is not universal, yet in certain cases it provides an intensity that no technique can replace. The actor's internal conflict in such instances is not acted out – it simply exists, and precisely for that reason convinces.

The experience of extreme acting transformation, as in the cases of Reeves, Phoenix, or Brody, demonstrates individual trajectories of entering a role. Still, systematic actor training also presup-

poses the presence of a certain foundation – an educational base that shapes the performer's ability to work with personal experience, cultural context, and technique (Bezruchko, Desiatnyk, Ishchenko, Poleshko and Porozhna, 2015). Artistic education, therefore, functions not only as a means of mastering craft but also as a way of forming a performance language adapted to the conditions of audiovisual art.

In the article "*Art Education as a Factor in the Formation of Cultural Identity*", O. Bezghin, I. Kuznetsova, and O. Uspenska (2019) analyse the systemic impact of the learning process on the development of the performer. The authors emphasize that the educational environment should not only transmit knowledge but also cultivate values: "Art education provides not only professional training but also inclusion in a cultural tradition that shapes identity" (Bezghin, Kuznetsova, and Uspenska, 2019, p. 12). This is particularly relevant for contemporary Ukrainian cinema, where each frame acquires additional symbolic meaning.

The problem of cultivating motivation and personal position in actor training is raised by V. Shtefiuk (2021) in the research "*Development of the Creative Potential of Theatre Faculty Students*". The researcher notes that training should form not only skills but also active inner engagement in the creative process: "The student must develop, firstly, a positive attitude toward the very process of creativity and, secondly, the drive toward self-improvement". On set, it is precisely these qualities that determine the level of professional mobility.

Thus, acting in front of the camera is not only the result of talent or experience but also a direct product of education. What the camera registers as truth

originates in the methodology instilled in the classroom and in the cultural tradition that defines the performer's expressive language.

Systematic artistic education, as noted by O. Bezruchko, V. Cherkasov, T. Shiutiv in the article "*Formation of Readiness for Creative Activity in the Field of Audiovisual Art and Production*" (2023) and the chapter of the collective monograph "*Criteria and indicators of the formation of readiness for creative activity in the field of audiovisual art and production*" (2023), forms the actor as a professional, yet in certain cases (in experimental or auteur cinema) performance acquires the features of a deeply personal experience bordering on transformation. Here the artist not only performs a role but enters a new state, reminiscent of ritual or initiation. This approach is often connected to theatrical tradition; however, it is cinematography that records this transition with exceptional precision, turning it into part of audiovisual expression.

In "*Grotowski: Ecstasy and Initiation in Performance*", A. Misopolinou (2019) analyzes the concept of stage action as a process that transcends aesthetic representation. The author interprets performance as an initiatory practice capable of evoking a state of deep personal restructuring in the actor through symbolic gestures, physical exhaustion, and the blurring of boundaries between role and personality. Such an approach is particularly valuable in audiovisual art, where the camera captures not merely the result but the very process of transition as an inner event (Misopolinou, 2019, p.58).

A similar logic is followed by M. Roman-ska (2020, p.77) in "*The Post-Traumatic Theatre of Grotowski and Kantor*". She interprets acting as a means of representing memory and inner pain, espe-

cially when working with traumatic material. Transformation, in her view, does not occur as interpretation but as direct bodily experience of meaning, recorded as a visual event.

The mentioned above approaches acquire particular significance in auteur and documentary cinema, where the actor's presence is often inseparable from their human essence. In such cases, performance becomes an event – not theatrical but deeply personal. The camera captures not "acting" but the process of living, which approaches a psychological or even spiritual threshold. Thanks to its ability to register micro-dynamics, audiovisual art becomes a unique space for acting initiation. In such a context, even a short episode may become a moment of inner transition that leaves a mark not only on the frame but also on the performer themselves.

Conclusions

Internal conflict, as a factor of acting transformation, in the context of audiovisual art appears not only as a thematic constant of many characters but also as the driving force of the performer's creative action. Based on the analysed sources, it is established that psychological tension, ethical contradictions, traumatic memories, and personal losses may not hinder performance but instead serve as a source of expressiveness and depth.

The studied aspects reveal the complex structure of the acting process, where bodily responsiveness, imagination, intuition, and behavioural plasticity function as an integrated system. Transformation in cinema is not the mechanical entry into a role but a dynamic process that links the actor's inner state with the dramaturgical structure and the screen space.

It is shown that motivation, formed on the basis of personal experience and professional reflection, ensures the logic of action and its credibility. Educational and cultural processes, particularly the school to which the performer belongs, significantly influence their ability to work with profound inner states, transforming the personal into the artistic.

Special attention is given to the phenomenon of acting transformation, which in some cases takes on a ritual dimension. The analysis of interviews and scholarly

studies has demonstrated that the boundary between actor and character may deliberately dissolve when the artist employs their own trauma as a source of action.

Thus, internal conflict in cinema not only enriches the psychological content of the character but also constitutes the foundation of the actor's organic presence on screen. Its experience and transformation become acts of meaning-making, turning the process of transformation into a mode of conscious existence in film.

СПИСОК БІБЛІОГРАФІЧНИХ ПОСИЛАНЬ

- Барнич, М. та Горбачук, Н., 2021. Акторська майстерність: від уяви до перевтілення. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 4 (1), с.18-27. <https://doi.org/10.31866/2617-2674.4.1.2021.235062>
- Барнич, М.М., 2019. Проблемні аспекти системи К. Станіславського. *Вісник КНУКіМ. Серія «Мистецтвознавство»*, [e-journal] 41, с.64-70. <https://doi.org/10.31866/2410-1176.41.2019.188620>
- Барнич, М.М., 2020. Підсвідомі процеси творчого життя актора в ролі. *Вісник Національної академії керівних кадрів культури і мистецтв*, 2, с.263-267.
- Безгін, О.І., Кузнецова, І.В. та Успенська, О.Ю., 2019. *Художня культура і мистецька освіта України: сучасні прояви і смисли*. Київ: Інститут культурології НАМ України.
- Безручко, О., Десятник, Г., Іщенко, М., Полешко, С. та Порожна, С., 2015. *Майстерність телевізійного ведучого як навчальна дисципліна та методика її викладання*. Київ: Київський міжнародний університет.
- Безручко, О.В., Черкасов, В.Ф. та Шютів, Т.М., 2023. Критерії та показники формування готовності до творчої діяльності у сфері аудіовізуального мистецтва та виробництва. В: *Аудіовізуальне мистецтво і виробництво: досвід, проблеми та перспективи*. Київ : Видавничий центр КНУКіМ, 2023. Т. 10, с.5-27.
- Гавран, І. та Половко, Є., 2025. Психологічні стратегії актора в процесі втілення ролей у театрі та кіно. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 8 (1), с.20-31. <https://doi.org/10.31866/2617-2674.8.1.2025.332380>
- Гусакова, Н. та Хвостова, Т., 2022. Формування творчої особистості Богдана Ступки як майстра українського театру. *Вісник Національної академії керівних кадрів культури і мистецтв*, [e-journal] 1, с.201-206. <https://doi.org/10.32461/2226-3209.1.2022.257725>
- Гусакова, Н.М. та Хвостова, Т.В., 2021. Сценічна творчість Богдана Ступки: особливості прийомів і методів його акторської майстерності. *Мистецтвознавчі записки*, [e-journal] 39, с.256-260. <https://doi.org/10.32461/2226-2180.39.2021.238735>

Донченко, Н.П., 2022. Структуризація орієнтирів художньо-творчої мотивації створення сценічного образу ролі актором драматичного театру. *Вісник Національної академії керівних кадрів культури і мистецтв*, [e-journal] 1, с.226-230. <https://doi.org/10.32461/2226-3209.1.2022.257736>

Личковська, Н., 2023. Акторська творчість у аудіовізуальному мистецтві як вид художньо-естетичної діяльності. *Культурологічна думка*, [e-journal] 24, с.143-152. <https://doi.org/10.37627/2311-9489-24-2023-2.143-152>

Медведева, А., 2018. Техніка трансформації як своєрідна форма перевтілення актора. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 1, с.18-27. <https://doi.org/10.31866/2617-2674.1.2018.140832>

Моляко, В.О., 2024. Стратегії і тактики творчої діяльності в кризових умовах. В: *Психологічні проблеми творчості*. Матеріали XXIV Міжнародної наукової психологічної конференції, м. Київ, Україна, 24 червня 2024 р. Київ: Інститут психології імені Г.С. Костюка НАПН України, с.7-21.

Совгира, Т. та Татаренко, М., 2018. Специфіка роботи актора театру і кіно: природа існування та засоби умовності. *Вісник Київського національного університету культури і мистецтв. Серія: Сценічне мистецтво*, [e-journal] 1, с.61-72. <https://doi.org/10.31866/2616-759x.1.2018.144949>

Сорока, І., 2021. Системно-концептуальний підхід до вивчення художньо-смыслових функцій підтексту. В: *Сценічне мистецтво: домінуючі проблеми художньо-творчих процесів*. Матеріали Всеукраїнської наукової конференції науково-педагогічних працівників, докторантів, аспірантів та магістрантів, м. Київ, Україна, 22 квітня 2021 р. Київ: Видавничий центр КНУКіМ, с.19-20.

Хлисту́н, О., 2018а. Акторська уява як складова творчого процесу перевтілення. *Культурологічна думка*, 14, с.52-59.

Хлисту́н, О., 2018b. Сутнісні особливості акторського перевтілення. *Мистецтвознавчі записки*, [online] 34, с.43-51. Доступно: <<https://journals.urau.ua/mz/article/view/184773/184414>> [Дата звернення 25 березня 2026].

Штефюк, В., 2021. Розвиток творчого потенціалу студента в контексті професійної майстерності викладача. В: *Сценічне мистецтво: домінуючі проблеми художньо-творчих процесів*. Матеріали Всеукраїнської наукової конференції науково-педагогічних працівників, докторантів, аспірантів та магістрантів, м. Київ, Україна, 22 квітня 2021 р. Київ: Видавничий центр КНУКіМ, с.29-33.

Alforova, Z., Marchenko, S., Shevchuk, Y., Kotlyar, S. and Honcharuk, S., 2021. Contemporary Ukrainian cinema into the European context (2014-2019). *Linguistics and Culture Review*, [e-journal] 5 (S2), pp.274-283. <https://doi.org/10.21744/lingcure.v5nS2.1345>

Barnych, M. and Rozhko, H., 2020. The Act of Impersonation in the Cinema and the Theatre. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 3 (2), pp.182-189. <https://doi.org/10.31866/2617-2674.3.2.2020.217638>

Barnych, M., Matiiv, I. and Venher, O., 2021. Peculiarities of Voice, Intonation and Speech Tone of the Actor in the Role. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 4 (2), pp.199-207. <https://doi.org/10.31866/2617-2674.4.2.2021.248669>

- Barytska, O., Gavran, I., Hutsal, R., Turovska, N. and Tsaruk, S., 2021. O uso de tecnologias digitais na formação profissional de bacharéis em artes no contexto da educação a distância. *Revista on Line De Política E Gestão Educacional*, [e-journal] 25(esp.3), pp.1629-1646. <https://doi.org/10.22633/rpge.v25iesp.3.15582>
- Bezruchko, O., Cherkasov, V. and Shiutiv, T., 2023. Formation of Readiness for Creative Activity in the Field of Audiovisual Art and Production. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 6 (1), pp.38-46. <https://doi.org/10.31866/2617-2674.6.1.2023.279232>
- Bezruchko, O., Chmil, H., Korablova, N., Demchuk, R. and Kuznietsova, I., 2025. Análisis metodológico de los criterios del espacio cultural de digitalización de la generación de aspirantes de Educación Superior. *Revista Conrado*, [online] 21 (104), e4490. Available at: <<https://conrado.ucf.edu.cu/index.php/conrado/article/view/4490>> [Accessed 25 March 2026].
- Bezruchko, O., Gavran, I., Korablova, N., Oborska, S. and Chmil, H., 2024. Stage costume as an important element of the subject environment in cinema and theatre. *E- Revista De Estudos Interculturais*, 12. <https://doi.org/10.34630/e-rei.vi12.5777>
- Bezruchko, O., Pogrebniak G., Korablova, N., Oborska, S. and Chmil, H., 2024. The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture. *Heranca*, [e-journal] 7 (2), pp.125-137. <https://doi.org/10.52152/heranca.v7i2.831>
- Etienne, V., 2024. Adrien Brody Developed an Eating Disorder, PTSD After Weight Loss for The Pianist: 'Necessary for Storytelling'. *People*, [online] December 24. Available at: <<https://people.com/adrien-brody-developed-an-eating-disorder-after-the-pianist-weight-loss-8766378>> [Accessed 25 March 2026].
- Hagan, J., 2019. "I Fucking Love My Life": Joaquin Phoenix on Joker, Why River Is His Rosebud, His Rooney Research, and His "Prenatal" Gift for Dark Characters. *Vanity Fair*, [online] October 1. Available at: <<https://www.vanityfair.com/hollywood/2019/10/joaquin-phoenix-cover-story>> [Accessed 25 March 2026].
- Levchenko, O. and Pasichnyk, O., 2021. Using of Human Behavior Manners in the Process of a Film Actor Preparing for a Role. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 4 (1), pp.35-42. <https://doi.org/10.31866/2617-2674.4.1.2021.235071>
- Misopolinou, A., 2004. *Grotowski: Ecstasy and Initiation in Performance*. Ph.D Thesis. University of London Goldsmith's College. [online] Available at: <<https://research.gold.ac.uk/26085/1/Ph.D%20Thesis.pdf>> [Accessed 25 March 2026].
- Myslavskiy, V., Chmil, G., Bezruchko, O. and Cherkasova, N., 2020. From "The Eleventh Year" to "The Man with a Movie Camera": conceptual search of Dziga Vertov. *Media Education (Mediaobrazovanie)*, [e-journal] 60 (3), pp.507-514. <https://doi.org/10.13187/me.2020.3.507>
- Myslavskiy, V., Chmil, G., Bezruchko, O. and Kupriichuk, V., 2021. Formation of Ukrainian Newsreel and Documentary Cinema in 1923–1928. *Media Education (Mediaobrazovanie)*, [e-journal] 17 (4), pp.684-692. <https://doi.org/10.13187/me.2021.4.684>
- Myslavskiy, V., Chmil, G., Bezruchko, O. and Markhaichuk, N., 2020. Poetics of Ukrainian Film 'Earth': Oleksandr Dovzhenko's Conceptual Search. *Media Education (Mediaobrazovanie)*, [e-journal] 60 (4). pp.713-720. <https://doi.org/10.13187/me.2020.4.713>
- Romanska, M., 2012. *The Post-traumatic Theatre of Grotowski and Kantor: History and Holocaust in 'Akropolis' and 'Dead Class'*. [online] London: Anthem Press. Available at: <<https://>

library.open.org/viewer/web/viewer.html?file=/bitstream/handle/20.500.12657/44111/external_content.pdf?sequence=1&isAllowed=y> [Accessed 25 March 2026].

Shaffi, S., 2019. Keanu Reeves just showed us why it's important that men talk about grief. *Stylist*, [online] May 20. Available at: <<https://www.stylist.co.uk/people/keanu-reeves-why-its-important-men-talk-about-grief-mens-mental-health/267910>> [Accessed 25 March 2026].

REFERENCES

- Alforova, Z., Marchenko, S., Shevchuk, Y., Kotlyar, S. and Honcharuk, S., 2021. Contemporary Ukrainian cinema into the European context (2014-2019). *Linguistics and Culture Review*, [e-journal] 5 (S2), pp.274-283. <https://doi.org/10.21744/lingcure.v5nS2.1345>
- Barnych, M. and Horbachuk, N., 2021. Aktorska maisternist: vid uiavy do perevtilennia [Acting: From Imagination to Transformation]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 4 (1), pp.18-27. <https://doi.org/10.31866/2617-2674.4.1.2021.235062>
- Barnych, M. and Rozhko, H., 2020. The Act of Impersonation in the Cinema and the Theatre. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 3 (2), pp.182-189. <https://doi.org/10.31866/2617-2674.3.2.2020.217638>
- Barnych, M., Matiiv, I. and Venher, O., 2021. Peculiarities of Voice, Intonation and Speech Tone of the Actor in the Role. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 4 (2), pp.199-207. <https://doi.org/10.31866/2617-2674.4.2.2021.248669>
- Barnych, M.M., 2019. Problemni aspekty systemy K. Stanislavskoho [The Stanislavsky system's areas of concern]. *Bulletin of KNUKiM. Series in Arts*, [e-journal] 41, pp.64-70. <https://doi.org/10.31866/2410-1176.41.2019.188620>
- Barnych, M.M., 2020. Pidsvidomi protsesy tvorchoho zhyttia aktora v roli [The subconscious processes of the creative life of the actor in the role]. *National Academy of Culture and Arts Management Herald*, 2, pp.263-267.
- Barytska, O., Gavran, I., Hutsal, R., Turovska, N. and Tsaruk, S., 2021. O uso de tecnologias digitais na formação profissional de bacharéis em artes no contexto da educação a distância. *Revista on Line De Política E Gestão Educacional*, [e-journal] 25(esp.3), pp.1629-1646. <https://doi.org/10.22633/rpge.v25iesp.3.15582>
- Bezghin, O.I., Kuznietsova, I.V. and Uspenska, O.Iu., 2019. *Khudozhnia kultura i mystetska osvita Ukrainy: suchasni proiavy i smysly* [Artistic culture and art education of Ukraine: modern manifestations and meanings]. Kyiv: Institute for Cultural Research of the NAAU.
- Bezruchko, O., Cherkasov, V. and Shiutiv, T., 2023. Formation of Readiness for Creative Activity in the Field of Audiovisual Art and Production. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 6 (1), pp.38-46. <https://doi.org/10.31866/2617-2674.6.1.2023.279232>
- Bezruchko, O., Chmil, H., Korablova, N., Demchuk, R. and Kuznietsova, I., 2025. Análisis metodológico de los criterios del espacio cultural de digitalización de la generación de aspirantes de Educación Superior. *Revista Conrado*, [online] 21 (104), e4490. Available at: <<https://conrado.ucf.edu/cu/index.php/conrado/article/view/4490>> [Accessed 25 March 2026].
- Bezruchko, O., Desiatnyk, H., Ishchenko, M., Poleshko, S. and Porozhna, S., 2015. *Maisternist televiziinoho veduchoho yak navchalna dystsyplina ta metodyka yii vykladannia* [Mastery of

a television presenter as an academic discipline and methodology for its teaching]. Kyiv: Kyiv International University.

Bezruchko, O., Gavran, I., Korablova, N., Oborska, S. and Chmil, H., 2024. Stage costume as an important element of the subject environment in cinema and theatre. *E- Revista De Estudos Interculturais*, 12. <https://doi.org/10.34630/e-rei.vi12.5777>

Bezruchko, O., Pogrebniak G., Korablova, N., Oborska, S. and Chmil, H., 2024. The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture. *Heranca*, [e-journal] 7 (2), pp.125-137. <https://doi.org/10.52152/heranca.v7i2.831>

Bezruchko, O.V., Cherkasov, V.F. and Shiutiv, T.M., 2023. Kryterii ta pokaznyky formuvannya hotovnosti do tvorchoi diialnosti u sferi audiovizualnoho mystetstva ta vyrobnytstva [Criteria and indicators of the formation of readiness for creative activity in the field of audiovisual art and production]. In: *Audiovizualne mystetstvo i vyrobnytstvo: dosvid, problemy ta perspektyvy* [Audiovisual art and production: experience, problems and prospects]. Kyiv: KNUCA Publishing Centre, 2023. Vol. 10, pp.5-27.

Donchenko, N.P., 2022. Strukturyzatsiia oriientyriv khudozhno-tvorchoi motyvatsii stvorennia stsenichnoho obrazu roli aktorom dramatychnoho teatru [Structuring the benchmarks of artistic and creative motivation for creating a stage image of a role by an actor in a drama theatre]. *National Academy of Managerial Staff of Culture and Arts Herald*, [e-journal] 1, pp.226-230. <https://doi.org/10.32461/2226-3209.1.2022.257736>

Etienne, V., 2024. Adrien Brody Developed an Eating Disorder, PTSD After Weight Loss for The Pianist: 'Necessary for Storytelling'. *People*, [online] December 24. Available at: <<https://people.com/adrien-brody-developed-an-eating-disorder-after-the-pianist-weight-loss-8766378>> [Accessed 25 March 2026].

Hagan, J., 2019. "I Fucking Love My Life": Joaquin Phoenix on Joker, Why River Is His Rosebud, His Rooney Research, and His "Prenatal" Gift for Dark Characters. *Vanity Fair*, [online] October 1. Available at: <<https://www.vanityfair.com/hollywood/2019/10/joaquin-phoenix-cover-story>> [Accessed 25 March 2026].

Havran, I. and Polovko, Ye. 2025. Psykhologichni stratehii aktora v protsesi vtilennia roli u teatri ta kino [Psychological Strategies of Actors in the Process of Role Implementation in Theatre and Cinema]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 8 (1), pp.20-31. <https://doi.org/10.31866/2617-2674.8.1.2025.332380>

Husakova, N. and Khvostova, T., 2022. Formuvannya tvorchoi osobystosti Bohdana Stupky yak maistra ukrainskoho teatru [Formation of the creative personality of Bogdan Stupka as a master of the Ukrainian theater]. *National Academy of Culture and Arts Management Herald*, [e-journal] 1, pp.201-206. <https://doi.org/10.32461/2226-3209.1.2022.257725>

Husakova, N.M. and Khvostova, T.V., 2021. Stsenichna tvorchist Bohdana Stupky: osoblyvosti pryiomiv i metodiv yoho aktorskoj maisternosti [Stage creativity of Bogdan Stupka: features of the techniques and methods of his acting skills]. *Notes on art criticism*, [e-journal] 39, pp.256-260. <https://doi.org/10.32461/2226-2180.39.2021.238735>

Khlystun, O., 2018a. Aktorska uiava yak skladova tvorchoho protsesu perevtilennia [Actor's imagination as a component of the creative process of reincarnation]. *The Culturology Ideas*, 14, pp.52-59.

Khlystun, O., 2018b. Sutnisni osoblyvosti aktorskoho perevtilennia [Essential features of actor's transformation]. *Notes on art criticism*, [online] 34, pp.43-51. Available at: <<https://journals.uran.ua/mz/article/view/184773/184414>> [Accessed 25 March 2026].

Levchenko, O. and Pasichnyk, O., 2021. Using of Human Behavior Manners in the Process of a Film Actor Preparing for a Role. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 4 (1), pp.35-42. <https://doi.org/10.31866/2617-2674.4.1.2021.235071>

Lychkovska, N., 2023. Aktorska tvorchoist u audiovizualnomu mystetstvi yak vyd khudozhno-estetychnoi diialnosti [Acting creativity in audiovisual art as a type of artistic and aesthetic activity]. *The Culturology Ideas*, [e-journal] 24, pp.143-152. <https://doi.org/10.37627/2311-9489-24-2023-2.143-152>

Medvedieva, A., 2018. Tekhnika transformatsii yak svoieridna forma perevtilennia aktora [Technology of Transformation as a Peculiar Form of Reincarnation of the Actor]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 1, pp.18-27. <https://doi.org/10.31866/2617-2674.1.2018.140832>

Misopolinou, A., 2004. *Grotowski: Ecstasy and Initiation in Performance*. Ph.D Thesis. University of London Goldsmith's College. [online] Available at: <<https://research.gold.ac.uk/26085/1/Ph.D%20Thesis.pdf>> [Accessed 25 March 2026].

Moliako, V.O., 2024. Stratehii i taktyky tvorchoi diialnosti v kryzovykh umovakh [Strategies and tactics of creative activity in crisis conditions]. In: *Psykhologichni problemy tvorchoosti* [Psychological problems of creativity]. Materials of the XXIV International Scientific Psychological Conference, Kyiv, Ukraine, June 24, 2024. Kyiv: National academy of pedagogical sciences of Ukraine G.S. Kostiyk institute of psychology, pp.7-21.

Myslavskiy, V., Chmil, G., Bezruchko, O. and Cherkasova, N., 2020. From "The Eleventh Year" to "The Man with a Movie Camera": conceptual search of Dziga Vertov. *Media Education (Mediaobrazovanie)*, [e-journal] 60 (3), pp.507-514. <https://doi.org/10.13187/me.2020.3.507>

Myslavskiy, V., Chmil, G., Bezruchko, O. and Kupriichuk, V., 2021. Formation of Ukrainian Newsreel and Documentary Cinema in 1923-1928. *Media Education (Mediaobrazovanie)*, [e-journal] 17 (4), pp.684-692. <https://doi.org/10.13187/me.2021.4.684>

Myslavskiy, V., Chmil, G., Bezruchko, O. and Markhaichuk, N., 2020. Poetics of Ukrainian Film 'Earth': Oleksandr Dovzhenko's Conceptual Search. *Media Education (Mediaobrazovanie)*, [e-journal] 60 (4). pp.713-720. <https://doi.org/10.13187/me.2020.4.713>

Romanska, M., 2012. *The Post-traumatic Theatre of Grotowski and Kantor: History and Holocaust in 'Akropolis' and 'Dead Class'*. [online] London: Anthem Press. Available at: <https://library.oapen.org/viewer/web/viewer.html?file=/bitstream/handle/20.500.12657/44111/external_content.pdf?sequence=1&isAllowed=y> [Accessed 25 March 2026].

Shaffi, S., 2019. Keanu Reeves just showed us why it's important that men talk about grief. *Stylist*, [online] May 20. Available at: <<https://www.stylist.co.uk/people/keanu-reeves-why-its-important-men-talk-about-grief-mens-mental-health/267910>> [Accessed 25 March 2026].

Shtefiuk, V., 2021. Rozvytok tvorchoho potentsialu studenta v konteksti profesiinoi maisternosti vykladacha [Development of the student's creative potential in the context of the teacher's professional skills]. In: *Stsenichne mystetstvo: dominuiuchi problemy khudozhno-tvorchykh protsesiv* [Performing arts: dominant problems of artistic and creative processes]. Materials of the All-Ukrainian scientific conference of scientific and pedagogical workers, doctoral students, postgraduate students and master's students, Kyiv, Ukraine, April 22, 2021. Kyiv: KNUCA Publishing Centre, pp.29-33.

Soroka, I., 2021. Systemno-kontseptualnyi pidkhid do vvychennia khudozhno-smyslovykh funktsii pidtekstu [Systemic and conceptual approach to the study of artistic and semantic

functions of subtext]. In: *Stsenichne mystetstvo: dominuiuchi problemy khudozhno-tvorchykh protsesiv* [Performing arts: dominant problems of artistic and creative processes]. Materials of the All-Ukrainian scientific conference of scientific and pedagogical workers, doctoral students, postgraduate students and master's students, Kyiv, Ukraine, April 22, 2021. Kyiv: KNUCA Publishing Centre, pp.19-20.

Sovhyra, T. and Tatarenko, M., 2018. Spetsyfika roboty aktora teatru i kino: pryroda isnuvannia ta zasoby umovnosti [The Specifics of the Actor in the Theatre and Cinema: the Means of Conventionality and the Nature of Existence]. *Bulletin of Kyiv National University of Culture and Arts. Series in Stage Art*, [e-journal] 1, pp.61-72. <https://doi.org/10.31866/2616-759x.1.2018.144949>

Received: 26.03.2026; Accepted: 27.04.2026

The article was first published online: 26.05.2026

ВНУТРІШНІЙ КОНФЛІКТ У КОНТЕКСТІ ПЕРЕВТІЛЕННЯ КІНОАКТОРА В ПЕРСОНАЖА

Алла Медведєва^{1а}, Тед Гірма^{2а}

¹кандидат мистецтвознавства, професор;

e-mail: aamedvedeva@i.ua; ORCID: 0000-0003-1422-7743

²магістр аудіовізуального мистецтва та виробництва;

e-mail: ted.girma@icloud.com; ORCID: 0009-0009-3894-5951

^аКиївський національний університет культури і мистецтв, Київ, Україна

Анотація

Мета статті – проаналізувати природу внутрішнього конфлікту актора в процесі перевтілення в персонажа у контексті сучасного аудіовізуального мистецтва; визначити сутність внутрішнього конфлікту у творчій діяльності в процесі перевтілення; схарактеризувати прояви та механізми внутрішнього конфлікту виконавця ролі, а також узагальнити підходи до подолання або творчого використання досліджуваної дефініції. **Методологія дослідження.** У процесі роботи застосовано низку методів: аналітичний – для опрацювання наукових публікацій, що висвітлюють психофізіологічні, емоційні та інтуїтивні аспекти виконавської природи; порівняльний – для зіставлення різних авторських підходів до проблеми внутрішнього конфлікту; контент-аналіз – для дослідження інтерв'ю з кіноакторами, які на рівні особистих свідчень розкривають роль внутрішнього конфлікту як джерела творчої правди; дискурсивний метод – для аналізу концептуальних рамок, у межах яких сучасні науковці описують природу акторської трансформації. **Наукова новизна.** У межах дослідження вперше здійснено комплексний розгляд внутрішнього конфлікту як структурного складника акторського перевтілення в аудіовізуальному мистецтві. Запропоновано інтерпретацію цього феномену як джерела художньої правдивості та емоційної виразності. Дослідження спирається на емпіричний матеріал (інтерв'ю з кіноакторами) та адаптує театрознавчі категорії до умов кіномови. **Висновки.** Обґрунтовано, що внутрішній конфлікт є не перешкодою, а джерелом поглиблення акторського перевтілення в аудіовізуальному мистецтві. Виявлено, що психоемоційна напруга, етичні дилеми або особистісна травма можуть трансформуватися у творчу дію, підвищуючи переконливість образу. Опрацьовано наукові підходи дослідження та розглянуто приклади з практики сучасних акторів, що підтверджують думку щодо продуктивності внутрішнього конфлікту як професійного ресурсу.

Ключові слова: внутрішній конфлікт актора; кіноакторська майстерність; кінематограф; перевтілення в персонажа; український кінематограф; театр; творчий процес; емоційна достовірність