

DOI: 10.31866/2617-2674.9.1.2026.361857

UDC 791.094:[794.088-028.23:004.9

**SCREENING OF COMPUTER GAMES IN CINEMATOGRAPHY:
FROM INTERACTIVITY TO NARRATIVITY****Ihor Barba^{1a}, Vladyslav Hryhorchuk^{2a}**

¹Honored Artist of Ukraine, Professor of the Department of Sound Engineering;
e-mail: igorbarba1@gmail.com; ORCID: 0000-0002-1707-3244

²Master of Audiovisual Arts and Production;
e-mail: vlad.kreeper@gmail.com; ORCID: 0009-0007-5864-8028

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

Keywords:

computer game;
video game;
film adaptation;
screening;
narrative;
interactivity;
art;
media

Abstract

Purpose of this research. It is necessary to analyse a process by which the interactive experience of computer games is transferred into the narrative structure of film adaptations, to identify specific features of video game adaptation in modern cinematography, to determine key challenges in transforming interactive mechanics into a linear narrative, as well as to demonstrate the importance of considering the distinctive characteristics of computer games in the process of their cinematic adaptation. **The research methodology** includes the application of the following methods: theoretical analysis – examination of scientific works addressing issues of intermediality, adaptation, development of video games as a cultural phenomenon and their interaction with cinema; comparative method – studying traditional forms of literary adaptation and the specificity of video game screening, identifying similarities and differences in the transformation of various media products; comparative analysis – juxtaposition of characteristics of video games and cinematography, identifying peculiarities of their semiotic systems and narrative structures; historical method – tracing the evolution of video games from early experimental programs to complex interactive media products; generalisation – systematisation of theoretical approaches to the problem of adaptation and formulation of conceptual conclusions regarding the perspectives for hybrid media forms. **Scientific novelty.** For the first time, this article studies the film screening of video games as a form of intermedial reinterpretation that requires the adaptation of both narrative and interactive experience. It is grounded that the traditional approach to adaptation is insufficient in the case of video games, as it does not account for the unique role of the player as an active participant. It is determined that the introduction of new formats makes it possible to achieve a balance between a viewer's and a player's experiences while preserving the depth of the original. Examples of transmedia adaptations demonstrating the successful integration of game

mechanics and narratives into cinematic art are analysed. **Conclusions.** The study reveals the central contradiction of adaptation, such as a necessity to sacrifice gameplay interactivity in favour of the linear narrative structure of cinema. Furthermore, the development of new hybrid forms, including interactive films and VR technologies, which preserve elements of interactivity, is traced. It is established that a promising direction is the creation of unique audiovisual products in which viewers may participate in the narrative.

For citation:

Barba, I., and Hryhorchuk, V., 2026. Screening of Computer Games in Cinematography: from Interactivity to Narrativity. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 9 (1), pp.80-91.

Problem statement

Screening of computer games as a phenomenon of modern cinematography evokes a mixed response among critics, audiences and fans of the original works, as the process of film adaptation often presents significant challenges. The most essential feature of video games is interactivity, which allows a player to control a character, observe the development of events, actively explore the world, interact with other characters and influence the narrative campaign, e.g., by altering the game's ending based on the player's decisions. It is precisely this unique feature that distinguishes video games from traditional art forms, particularly cinema, where the viewer usually observes a pre-constructed story and has no influence over its course.

In this regard, a deeper analysis of the artistic, technical and narrative features of video game adaptation is required. Particular attention should be paid to understanding how interactive experience is transformed into a linear cinematographic form. This makes it possible to outline key directions in the development of hybrid media forms that combine peculiarities of both games and cinema.

Such a fundamental difference in the nature of these media creates adapta-

tion challenges that have not yet received systematic theoretical interpretation. In spite of the growing popularity of video games as a cultural phenomenon and their recognition as a form of art, the specifics of their cinematization remain understudied. The relevance of this issue grows alongside the expectations of the contemporary viewer, who seeks not merely to passively observe a completed story but to experience, even if indirectly, the interactivity and deep engagement characteristic of gameplay in beloved computer games.

Recent research and publications analysis

Parallels between games and other forms of media were drawn by P. Alexandrov (2021), who studied non-linear narrative and indicated its fundamental distinction from the traditional structure of cinematic storytelling.

A. Konoplytska and O. Nakonechna (2022) considered computer games as a significant element of modern culture, asserting that video games have become a new mode of interaction with information, a medium for socialisation, and a space for cultural exchange. Additionally, the authors emphasised that games actively influence the formation of think-

ing, emotional sensitivity, and modes of self-expression among users.

In the publication by N. Skubina (2024), narrative video games were examined as a new form of art that reflects the philosophy of metamodernism – a cultural phenomenon that has followed postmodernism. The semiotic nature of audiovisual works was studied by R. Shyrman, S. Kotliar, A. Suprun-Zhyvodrova (2018); I. Gavran, S. Stoian, M. Rohozha, I. Vilchynska, H. Pletsan (2023); G. Chmil, N. Korablova, O. Bezruchko (2024); G. Chmil, N. Korablova, O. Bezruchko, N. Zhukova (2024), et al.

At the intersection of literature and cinema worked D. Beznosenko and O. Punina (2017), who studied screen adaptation as an intermedial process of transformation.

A comprehensive analysis of screen adaptation as a distinct form of intermedial interaction between literature and cinema was presented by V. Fedorenko and N. Sulima (2023). The authors studied the process of transferring a literary work to the screen, defined its place in contemporary cinema, and outlined the main strategies of film adaptation.

In the interdisciplinary context, Y. Liu and L. Shrum (2002) studied how interactivity affects the perception of a media product. Their research made it possible to better understand what is lost when transitioning from a player to a passive viewer.

A. Khailo (2021) examined video games as a multifaceted phenomenon encompassing technical, social and artistic aspects. The author analysed how video games are studied across various disciplines (from engineering to cultural studies) and provided an overview of major domestic and international approaches. The study highlighted the potential of games as instruments of communication, self-expression and socialisation and emphasised the necessity of develop-

ing a Ukrainian academic foundation in this field. O. Bezruchko and O. Poberaylo (2025) investigated the evolution of the cut scene in interactive audiovisual works.

In his study, V. Karashchuk (2025) analysed the influence of audiovisual innovations on cognitive processes, emphasizing that modern technologies, particularly VR, expand the tools of media and shape new models of thinking and perception.

N. Marenych (2013) discussed the video game as an art form at the boundary of postmodernism and post-postmodernism, stressing its ability to synthesise symbolism, irony, aesthetics, and the philosophy of contemporary culture.

Purpose of this article. The article aims to study the screen adaptation of video games as a form of media translation that redefines the boundaries between the viewer and the player in modern audiovisual art. The ultimate goal is to highlight how cinema adapts interactive gameplay experience and what innovative forms emerge at this intersection.

Main research material

Within the media landscape, computer games have evolved from a niche hobby to a widespread cultural phenomenon. As noted by O. Pozharytska (2021, p.67) in her work "Videogames genre taxonomy", the origins of play as a form of activity trace back to prehistoric times and even the animal world, where play served socialization functions, whereas the modern computer game entered the 21st century alongside the development of digital technologies and, in 2011, gained recognition as an art form in its own right.

The first video games emerged in the 1950s–60s as simple experimental programs (e.g., Tennis for Two (William Higginbotham, 1958) or Spacewar! (Steve Rus-

sell, 1962)). By the 1970s, video games had become a commercial product and part of mass culture. In his dissertation "Video game as a phenomenon of modern media culture", Ye. Maliuk (2022, p.43) noted: "Early video games represent objects that are fairly simple to analyze, as their content, game mechanics, and narrative – if any – can be exhaustively described in just a few sentences".

Since then, the video game industry has made tremendous progress – from arcades and game cabinets to complex narrative-driven projects and high-performance computers, consoles, and more. As A. Khailo (2021, p.26) notes in "Object of study: video games": "When computers entered everyday life and their purpose changed, transformations in their development also took place. At a certain stage, one of the reasons for the development of new technologies and the modernisation of existing ones became the desire to improve video games".

It is necessary to mention that the evolution of video games is no longer limited to technical improvement; they are now expanding their aesthetic and narrative capacities. Due to the growing popularity and cultural visibility of the medium, we currently observe its convergence with other art forms, particularly cinema. Video games increasingly adopt compositional principles, visual styles, and methods of emotional impact characteristic of film. As a result, they acquire cinematic qualities in both narrative delivery and overall perception. Likewise, in film adaptations of successful video games, cinema also incorporates visual solutions, plot motifs, and even interactive mechanisms characteristic of gaming. P. Aleksandrov (2021), in his work "Non-linear narrative in media culture about What journalism has in common with video games",

confirms that contemporary cinema has begun to adopt elements of interactivity from video games.

It is also worth referring to the observations of J. Robson and A. Meskin (2019, p.971) in "Videogames and film", who emphasised that comparisons between video games and films are now widespread. The researchers note that critics often describe video games as "cinematic" or refer to certain titles as "interactive movies". This is due to shared features between the media, particularly in technical implementation and narrative construction. However, fundamental differences also exist – attributes such as interactivity are typical of video games but are not standard in cinema.

Given the increasing interpenetration of video games and cinema, the question of the nature and specificity of film adaptation in this context becomes inevitable. If, in the traditional sense, adaptation refers to the transfer of a literary text to the screen, then in the case of video games, it involves transforming an interactive experience into a linear audiovisual form. In "Film adaptation as a result of the intermediate reading of literary work (based on Irene Rozdobudko's prose)", D. Beznosenko and O. Punina (2017, p.15) noted that literature provides cinema with a narrative line, but cinema does not simply duplicate it; rather, it transforms it according to its own artistic laws and the specifics of the screen, thereby creating a new work. This principle can be applied to video game adaptations as well, since both cases involve not mechanical copying but the creation of a new media product while preserving the central idea. Therefore, adaptation should be viewed not merely as a technical or narrative translation but as an intermedial interpretation that accounts for the differenc-

es between the semiotic systems of video games and cinema. A similar position is articulated by V. Fedorenko and N. Sulima (2023, p.214) in "Screen Adaptation in Modern Audiovisual Production", where they emphasize that one of the key challenges of adaptation lies in the tension between literal reproduction of the source and the pursuit of artistic independence. According to them: "In the process of adaptation, a director may omit secondary storylines, details, and minor characters, or, conversely, introduce new episodes absent from the original work but which, in the director's view, better convey the core idea through cinematic means".

Considering the mentioned above in the context of video game adaptation, such a contradiction becomes even more pronounced, since it involves not only the narrative but also gameplay as a key component of the experience. When adapting a game, the director or screenwriter is often compelled to abandon interactivity, variability, and the open structure of the game world in favour of a unified, linear narrative form characteristic of cinema. For example, in the series *The Last of Us* (directed by Craig Mazin, Jasmila Žbanić, Neil Druckmann, Jeremy Webb, Ali Abbasi, 2023), based on the video game of the same name (*The Last of Us*, Naughty Dog, 2013), the creators retained the main storyline while simultaneously developing a full dramatic arc for Bill and Frank (secondary characters who were presented much more fragmentarily in the game). In the series, the viewer follows their relationship over several decades, something that would be impossible to realize in the game format without sacrificing dynamism and player engagement. Thus, in this case, adaptation not only preserves the core ideas of the original but also expands its semantic horizons, employing cinematic means

to deepen immersion into the game world and reveal new character layers. All this supports the notion that intermedial interpretation presupposes not literal reproduction but reinterpretation adapted to the possibilities of the new medium.

It should be noted that the adaptation of video games represents an attempt to translate an experience that is inherently built on action, choice, and personal involvement into a form in which the viewer is only an observer. While literature or theater typically present a story in a fixed form, a video game offers something significantly more (a symbiosis of narrative, mechanics, decision-making, and dynamic interaction with the game world). During gameplay, the player does not merely observe the protagonist but control and embody them. In this sense, video games enable fundamentally different experiences that are difficult to replicate in cinema without loss. As M. J. P. Wolf (2008, p.285) notes in "The video game explosion: A history from PONG to PlayStation and beyond", this constitutes a shift from simulation to empathic emulation: "While film audience members watch a character's involvement in various situations provided by the storyline, perhaps imagining what it would be like if they were in a similar situation themselves, in the video game, the player causes on-screen events to happen by acting or reacting". For instance, in the *Mass Effect* series (BioWare, 2007–2017), the player decides whom to save, which relationships to pursue with other characters, and whether to choose aggression or diplomacy. These choices affect not only the plot but also the perception of characters, the moral tone of the story, and the ending of the game. As N. Skubina (2024, p.257) observed in "Narrative video game as metamodern art": "Against

the backdrop of heightened interest in theories of simulation and the decentralisation of the subject, video games have become a unique space that grants players significant freedom within interactive narratives, allowing them to actively influence the development of events in virtual worlds”.

In conventional cinema, such variability is nearly impossible, though it does exist. The audiovisual work experiments with preserving the interactive nature of narrative (Bezruchko and Manuliak, 2019). A hybrid form has emerged that combines elements of both games and films (the interactive film). This is a specific type of audiovisual product in which the viewer is able to influence the course of the narrative by choosing the character's actions or the direction of events. The most well-known example of this format is the special episode of the anthology series *Black Mirror – Bandersnatch* (directed by David Slade, 2018), in which viewers are offered numerous choices that affect the plot and ending. Interactive films represent an attempt to preserve the idea of the “player as co-creator”, which is fundamental to video games.

Unlike traditional cinema where the plot unfolds in a fixed manner, the interactive format allows the viewer to make decisions that directly influence the course of events. For this reason, the experience approaches that of gameplay. P. Aleksandrov (2021) introduced a concept of “interactive narrative nonlinearity”, referring to a type of interaction that involves the user in constructing the narrative, enabling multiple story trajectories and variable endings that may differ with each viewing or playthrough. Such a principle underlies a number of game-centered film projects that experiment with modes of audience participation. Alongside the

forementioned *Bandersnatch* (2018), it is also worth mentioning *Late Shift* (directed by Tobias Weber, 2016), in which the audience makes decisions for the protagonist in real time, without the possibility to pause or rewind. The film contains 180 decision points that influence the narrative and lead to one of seven alternative endings.

In his work “The Hyperimmersive Turn and the Metaverse: Gamification of the Audiovisual Landscape”, I. Pecheranskyi (2025, p.166), likewise confirms the idea that gamification exerts a significant influence on the digital audiovisual environment, transforming the role of the viewer from a passive recipient into an active participant in the narrative. Due to the development of digital media and streaming services, the audience gains the ability to influence the development of the plot, which contributes to the dismantling of the traditionally fixed narrative structure of film and television products and ensures deeper emotional engagement.

There exist even deeper forms of immersion, in which a person becomes simultaneously a player, a viewer, and an actor fully transferred into the world of the game. The opportunity to combine the most advanced achievements of both the film and video game industries emerged with the arrival of VR technology, which enables the user to experience a full sense of presence in a virtual world. The user is able to control the character's body, move, and interact with objects and the environment. According to V. Volynets (2021, p.233) in the work “Virtual, augmented and mixed reality: essence of concepts and specificity of relevant computer systems”, “Virtual reality (VR) is a three-dimensional environment created through technical means, with which a person can interact and which is transmitted through visual, audi-

tory, tactile, or other sensations. The task of VR-immersion technologies is to simulate the brain's perception of the visible as real by means of specialised technological systems".

Using the example of the game *L.A. Noire: The VR Case Files* (Rockstar Games, 2017), O. Bezruchko and O. Anikina (2021, p.46) in their article "Modern Audiovisual Art within the Space of Internet Network: New Aspects of Interaction" note that it "allows the player to watch a movie and at the same time act as a detective". Combined with the development of artificial intelligence, video streaming and intelligent interfaces, VR technology opens fundamentally new possibilities for the film industry to experiment with film adaptations of video games.

Conclusions

As a result of this study, it is established that the screen adaptation of computer games represents a complex intermedial process that goes beyond the simple transfer of a storyline to the screen. The

theoretical analysis demonstrated that a successful adaptation of a video game requires not a literal reproduction of the gameplay experience but a creative reinterpretation that takes into account the specific features of cinematic language.

It is determined that the key challenge of video game adaptation lies in the transformation of an interactive experience into a linear narrative form. At the same time, cinema is discovering new ways to preserve elements of interactivity through interactive films and VR technologies, which indicates a growing interpenetration of these media forms.

This research shows that the most promising direction for development is not the opposition of video games and cinema but the search for hybrid forms that combine the strengths of both media. Technological advancements, particularly virtual reality and artificial intelligence, open new possibilities for the creation of unique audiovisual products in which viewers can become active participants in the narrative while retaining the aesthetic qualities of the cinematic art.

СПИСОК БІБЛІОГРАФІЧНИХ ПОСИЛАНЬ

- Александров, П., 2021. Нелінійний нарратив у медіакulturі або Що спільного у журналістиці з відеоіграми. *Медіакритика*, [online] 05 листопада. Доступно: <<http://mediakrytyka.lnu.edu.ua/novi-tehnologii-media/neliniynyy-narativ-u-mediakulturi-abo-scho-spilnoho-uzhurnalistyky-z-videoihramy.html>> [Дата звернення 19 лютого 2026].
- Безносенко, Д.О. та Пуніна, О.В., 2017. Екранізація як наслідок інтермедіального прочитання літературного твору (на прикладі прози І. Роздобудько). *Вісник Маріупольського державного університету. Серія: Філологія*, 17, с.11-17.
- Безручко, О. та Мануляк, А.-Н., 2019. Вплив кольору на глядацьку аудиторію інтерактивного телебачення. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 2 (2), с.208-215. <https://doi.org/10.31866/2617-2674.2.2.2019.185711>
- Безручко, О.В. та Поберайло, О.А. 2025. Еволюція кат-сцен в інтерактивній аудіовізуальній оповіді: класифікація функцій та характеристик. *Культура України*, [e-journal] 90, с.90-106. <https://doi.org/10.31516/2410-5325.090.10>

- Волинець, В.О., 2021. Віртуальна, доповнена і змішана реальність: сутність понять та специфіка відповідних комп'ютерних систем. *Питання культурології*, [e-journal] 37, с.231-243. <https://doi.org/10.31866/2410-1311.37.2021.237322>
- Карацук, В., 2025. Вплив аудіовізуальних інновацій на когнітивні процеси. In: *Theoretical and practical aspects of modern scientific research*. V International Scientific and Practical Conference, Seoul, January 24, 2025. [e-book] Seoul: Case Co, pp.461-462. <https://doi.org/10.36074/logos-24.01.2025.102>
- Коновлицька, А. та Наконечна, О., 2022. Комп'ютерні ігри у світі сучасної людини. В: *Філософські виміри техніки*. Міжнародна науково-практична конференція молодих учених та студентів, Тернопіль, Україна, 1-2 грудня 2022 р. [online] Тернопіль: Тернопільський національний технічний університет імені Івана Пулюя, с.56-59. Доступно: <https://elartu.tntu.edu.ua/bitstream/lib/39693/2/PDT_2022_Konoplytska_A-Computer_games_in_the_56-59.pdf> [Дата звернення 19 лютого 2026].
- Малецька, М., 2019. Відеогра як засіб соціальної комунікації. В: *Соціально-гуманітарні аспекти розвитку сучасного суспільства*. Матеріали сьомої Всеукраїнської наукової конференції студентів, аспірантів, викладачів та співробітників, Суми, Україна, 18-19 квітня 2019 р. Суми: Сумський державний університет, с.354-359.
- Малюк, Є.О., 2021. *Відеогра як феномен сучасної медіакультури*. Кандидат наук. Київський національний університет культури і мистецтв
- Маренич, Н.А., 2013. Відеогра – мистецтво на стику постмодернізму та постмодернізму. *Вісник Харківської державної академії дизайну і мистецтв*, 3, с.13-17.
- Печеранський, І., 2025. Гіперімерсивний поворот і Метавесвіт: гейміфікація аудіовізуального ландшафту. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 8 (1), с.165-173. <https://doi.org/10.31866/26172674.8.1.2025.332437>
- Пожарицька, О.О., 2021. Жанрова таксономія відеоігор. *Нова філологія*, [e-journal] 2 (81), с.66-75. <https://doi.org/10.26661/2414-1135-2021-81-2-9>
- Скубіна, Н.С., 2024. Наративна відеогра як мистецтво метамодерну. *Культурологічний альманах*, [e-journal] 4, с.256-262. <https://doi.org/10.31392/cult.alm.2024.4.29>
- Федоренко, В. та Суліма, Н., 2023. Екранізація в сучасному аудіовізуальному виробництві. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 6 (2), с.213-223. <https://doi.org/10.31866/2617-2674.6.2.2023.289308>
- Хайло, А., 2021. Об'єкт дослідження: відеоігри. *Вісник Книжкової палати*, [e-journal] 11, с.25-36. [https://doi.org/10.36273/2076-9555.2021.11\(304\).25-36](https://doi.org/10.36273/2076-9555.2021.11(304).25-36)
- Чміль, Г.П., Корабльова, Н.С. та Безручко, О.В., 2024. Ното villicus у сучасному екранному середовищі. В: *Мистецтвознавство. Соціальні комунікації. Медіапедагогіка*. Київ: Видавничий центр КНУКіМ, Т.10, с.214-240.
- Ширман, Р., Котляр, С. та Супрун-Живодрова, А., 2018. Семіотична концепція в кінематографі. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, [e-journal] 2, с.79-88. <https://doi.org/10.31866/2617-2674.2.2018.151819>
- Bezruchko, O. and Anikina, O., 2021. Modern audiovisual art within the space of Internet network: new aspects of interaction. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Arts and Production*, [e-journal] 4 (1), pp.43-51. <https://doi.org/10.31866/2617-2674.4.1.2021.235076>

- Chmil, H., Korablova, N., Bezruchko, O. and Zhukova, N., 2024. Homovillicus in the cinema environment: justifiably and limits of the index. *Convergences-Journal of Research and Arts Education*, [e-journal] 17 (33). pp.123-142. <https://doi.org/10.53681/c1514225187514391s.33.235>
- Gavran, I., Stoian, S., Rohozha, M., Vilchynska, I. and Pletsan, K., 2023. Visual practices of human creation in postmodern culture. *Heranca-Revista De Historia Patrimonio e Cultura*, [e-journal] 6 (2), pp.245-254. <https://doi.org/10.52152/heranca.v6i2.721>
- Liu, Y. and Shrum, L.J., 2002. What is Interactivity and is it Always Such a Good Thing? Implications of Definition, Person, and Situation for the Influence of Interactivity on Advertising Effectiveness. *Journal of Advertising*, [e-journal] 31 (4), pp.53-64. <https://doi.org/10.1080/00913367.2002.10673685>
- Robson, J. and Meskin, A., 2019. Videogames and Film. In: N. Carroll, L.T. Di Summa and S. Loht eds., *The Palgrave Handbook of the Philosophy of Film and Motion Pictures*. Cham: Palgrave Macmillan, pp.971-994. https://doi.org/10.1007/978-3-030-19601-1_41
- Wolf, M.J. P. ed., 2008 *The video game explosion : a history from PONG to Playstation and beyond*. Westport: Greenwood Press.

REFERENCES

- Aleksandrov, P., 2021. Neliniinyi naratyv u mediakulturi abo Shcho spilnoho u zhurnalistyky z videoihramy [Nonlinear narrative in media culture or What journalism has in common with video games]. *Mediakrytyka*, [online] November 5. Available at: <<http://mediakrytyka.lnu.edu.ua/novi-tehnologii-media/neliniynyy-naratyv-u-mediakulturi-abo-scho-spilnoho-u-zhurnalistyky-z-videoihramy.html>> [Accessed 19 February 2026].
- Beznosenko, D.O. and Punina, O.V., 2017. Ekranizatsiia yak naslidok intermedialnoho prochyttannia literaturnoho tvorcu (na prykladi prozy I. Rozdobudko) [Film adaptation as a result of the intermediate reading of literary WORK (based on Irene Rozdobudko's prose)]. *Bulletin of Mariupol State University. Series: Philology*, 17, pp.11-17.
- Bezruchko, O. and Anikina, O., 2021. Modern audiovisual art within the space of Internet network: new aspects of interaction. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Arts and Production*, [e-journal] 4 (1), pp.43-51. <https://doi.org/10.31866/2617-2674.4.1.2021.235076>
- Bezruchko, O. and Manuliak, A.-N., 2019. Vplyv koloru na hliadatsku audytoriiu interaktyvnoho telebachennia [The Color Influence on the Audience of Interactive Television]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 2 (2), pp.208-215. <https://doi.org/10.31866/2617-2674.2.2.2019.185711>
- Bezruchko, O.V. and Poberailo, O.A. 2025. Evoliutsiia kat-stsen v interaktyvni audiovizualnii opovid: klasyfikatsiia funktsii ta kharakterystyk [The evolution of cut scenes in interactive audiovisual narrative: classification of functions and characteristics]. *Culture of Ukraine*, [e-journal] 90, pp.90-106. <https://doi.org/10.31516/2410-5325.090.10>
- Chmil, H., Korablova, N., Bezruchko, O. and Zhukova, N., 2024. Homo villicus in the cinema environment: justifiably and limits of the index. *Convergences-Journal of Research and Arts Education*, [e-journal] 17 (33). pp.123-142. <https://doi.org/10.53681/c1514225187514391s.33.235>
- Chmil, H.P., Korablova, N.S. and Bezruchko, O.V., 2024. Homo villicus u suchasnomu ekrannomu seredovyshchi [Homo villicus in the modern screen environment]. In: *Mystetstvoznavstvo*.

- Sotsialni komunikatsii. Mediapedahohika [Art History. Social Communications. Media Pedagogy]. Kyiv: KNUCA Publishing Centre, Vol.10, pp.214-240.
- Fedorenko, V. and Sulima, N., 2023. Ekranizatsiia v suchasnomu audiovizualnomu vyrobnytstvi [Screen Adaptation in Modern Audiovisual Production]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 6 (2), pp.213-223. <https://doi.org/10.31866/2617-2674.6.2.2023.289308>
- Gavran, I., Stoian, S., Rohozha, M., Vilchynska, I. and Pletsan, K., 2023. Visual practices of human creation in postmodern culture. *Heranca-Revista De Historia Patrimonio e Cultura*, [e-journal] 6 (2), pp.245-254. <https://doi.org/10.52152/heranca.v6i2.721>
- Karashchuk, V., 2025. Vplyv audiovizualnykh innovatsii na kohnityvni protsesy [The impact of audiovisual innovations on cognitive processes]. In: *Theoretical and practical aspects of modern scientific research*. V International Scientific and Practical Conference, Seoul, January 24, 2025. [e-book] Seoul: Case Co, pp.461-462. <https://doi.org/10.36074/logos-24.01.2025.102>
- Khailo, A., 2021. Obiekt doslidzhennia: videoihry [Object of study: video games]. *Bulletin of the Book Chamber*, [e-journal] 11, pp.25-36. [https://doi.org/10.36273/2076-9555.2021.11\(304\).25-36](https://doi.org/10.36273/2076-9555.2021.11(304).25-36)
- Konoplytska, A. and Nakonechna, O., 2022. Kompiuterni ihry u sviti suchasnoi liudyny [Computer games in the world of modern man]. In: *Filosofski vymiry tekhniky* [Philosophy technology aspects]. International scientific and practical conference of young scientists and students, Ternopil, Ukraine, December 1-2, 2022. [online] Ternopil: Ternopil Ivan Puluj National Technical University, pp.56-59 Available at: <https://elartu.tntu.edu.ua/bitstream/lib/39693/2/PDT_2022_Konoplytska_A-Computer_games_in_the_56-59.pdf> [Accessed 19 February 2026].
- Liu, Y. and Shrum, L.J., 2002. What is Interactivity and is it Always Such a Good Thing? Implications of Definition, Person, and Situation for the Influence of Interactivity on Advertising Effectiveness. *Journal of Advertising*, [e-journal] 31 (4), pp.53-64. <https://doi.org/10.1080/00913367.2002.10673685>
- Maletska, M., 2019. Videohra yak zasib sotsialnoi komunikatsii [Video game as a means of social communication]. In: *Sotsialno-humanitarni aspekty rozvytku suchasnoho suspilstva* [Socio-humanitarian aspects of the development of modern society]. Proceedings of the Seventh All-Ukrainian Scientific Conference of Students, Postgraduate Students, Teachers and Staff, Sumy, Ukraine, April 18–19, 2019. Sumy: Sumy State University, pp.354-359.
- Maliuk, Ye.O., 2021. *Videohra yak fenomen suchasnoi mediakultury* [Video game as a phenomenon of modern media culture]. Candidate of Sciences. Kyiv National University of Culture and Arts.
- Marenych, N.A., 2013. Videohra – mystetstvo na styku postmodernizmu ta postpostmodernizmu [Videogame – art on the verge of postmodernism and postpostmodernism]. *Bulletin of the Kharkiv state academy of Design and Arts*, 3, pp.13-17.
- Pecheranskyi, I., 2025. Hiperimersyvnyi povorot i Metavesvit: heimifikatsiia audiovizualnoho landshaftu [The Hyperimmersive Turn and the Metaverse: Gamification of the Audiovisual Landscape]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 8 (1), pp.165-173. <https://doi.org/10.31866/26172674.8.1.2025.332437>
- Pozharytska, O.O., 2021. Zhanrova taksonomiia videoihr [Videogames genre taxonomy]. *New philology*, [e-journal] 2 (81), pp.66-75. <https://doi.org/10.26661/2414-1135-2021-81-2-9>
- Robson, J. and Meskin, A., 2019. Videogames and Film. In: N. Carroll, L.T. Di Summa and S. Loht eds., *The Palgrave Handbook of the Philosophy of Film and Motion Pictures*. Cham: Palgrave Macmillan, pp.971-994. https://doi.org/10.1007/978-3-030-19601-1_41

Shyrman, R., Kotliar, S. and Suprun-Zhyvodrova, A., 2018. Semiotychna kontsepsiia v kinematohrafii [Semiotics of Cinema]. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, [e-journal] 2, pp.79-88. <https://doi.org/10.31866/2617-2674.2.2018.151819>

Skubina, N.S., 2024. Naratyvna videohra yak mystetstvo metamodernu [Narrative video game as metamodern art]. *Culturological almanac*, [e-journal] 4, pp.256-262. <https://doi.org/10.31392/cult.alm.2024.4.29>

Volynets, V.O., 2021. Virtualna, dopovnena i zmishana realnist: sutnist poniat ta spetsyfika vidpovidnykh kompiuternykh system [Virtual, augmented and mixed reality: essence of concepts and specificity of relevant computer systems]. *Issues in Cultural Studies*, [e-journal] 37, pp.231-243. <https://doi.org/10.31866/2410-1311.37.2021.237322>

Wolf, M.J. P. ed., 2008 *The video game explosion : a history from PONG to Playstation and beyond*. Westport: Greenwood Press.

Received: 20.02.2026; Accepted: 18.04.2026

The article was first published online: 26.05.2026

ЕКРАНІЗАЦІЯ КОМП'ЮТЕРНИХ ІГОР У КІНЕМАТОГРАФІ: ВІД ІНТЕРАКТИВНОСТІ ДО НАРАТИВНОСТІ

Ігор Барба^{1а}, Владислав Григорчук^{2а}

¹заслужений діяч мистецтв України, професор кафедри звукорежисури;
e-mail: igorbarba1@gmail.com; ORCID: 0000-0002-1707-3244

²магістр аудіовізуального мистецтва та виробництва,
e-mail: vlad.kreepер@gmail.com; ORCID: 0009-0007-5864-8028;

^аКиївський національний університет культури і мистецтв, Київ, Україна

Анотація

Мета статті – проаналізувати процес переходу інтерактивного досвіду комп'ютерних ігор у наративну структуру кіноадаптацій, визначити специфіку екранізацій відеоігор у сучасному кінематографі, встановити ключові труднощі під час трансформації інтерактивних механік у лінійний наратив, довести важливість урахування особливостей комп'ютерних ігор у процесі їх кінематографічної адаптації. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу наукових праць, що висвітлюють проблематику інтермедіальності, екранізації, розвитку відеоігор як культурного явища та їх взаємодії з кінематографом; порівняльного – для дослідження традиційних форм екранізації літературних творів та специфіки адаптації відеоігор, виявлення спільних і відмінних рис у процесах трансформації різних медіапродуктів; компаративного аналізу – для зіставлення характеристик відеоігор та кінематографа, встановлення особливостей їх семіотичних систем та наративних структур; історичного методу – для висвітлення етапів еволюції відеоігор (від простих експериментальних програм до складних інтерактивних медіапродуктів); методу узагальнення – для систематизації теоретичних підходів до проблеми екранізації та формулювання концептуальних висновків щодо перспектив розвитку гібридних медіаформ. **Наукова новизна.** У статті вперше розглянуто процес екранізації відеоігор як форму інтермедіального переосмислення, що потребує адаптації сюжету та інтерактивного досвіду. Обґрунтовано, що традиційний підхід до екранізації є недостатнім у відеоіграх, оскільки не враховує унікальної ролі гравця як активного учасника. Визначено, що саме через впровадження нових форматів можливо досягти балансу між глядацьким та ігровим досвідом, зберігаючи глибину першоджерела. Проаналізовано приклади трансмедійних адаптацій, які демонструють успішну інтеграцію механік і наративів з відеоігор у кіномистецтво. **Висновки.** У дослідженні виявлено ключову суперечність адаптації – необхідність жертвувати інтерактивністю геймплею на користь лінійної наративної структури кіно. Крім того, простежено розвиток нових комбінацій, зокрема інтерактивних фільмів та VR-технологій, які зберігають елементи інтерактивності. Встановлено, що перспективним напрямом є створення унікальних аудіовізуальних продуктів, де глядач може брати участь у наративі.

Ключові слова: комп'ютерна гра; відеогра; кіноадаптація; екранізація; наратив; інтерактивність; мистецтво; медіа

