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CONTEMPORARY LITERATURE AND CINEMATOGRAPHY: THE INTERPLAY OF NARRATIVE AND VISUAL STORYTELLING

In the article “Contemporary Literature and Cinematography: the Interplay of Narrative and Visual Storytelling” the dynamic interaction between such two influential forms of art such as the written word and the moving image is explored. In contemporary culture, the dialogue between literature and visual media has intensified. Contemporary writers increasingly draw inspiration from visual masters such as Alain Resnais, Agnes Varda, Chris Marker, whose cinematic poetics—rooted in temporality, memory, and visual metaphysics—redefine the narrative imagination.

It is emphasized that literature, as one of the oldest means of reflecting reality, has long inspired cinematography, while cinema, in turn, offers a new way of reinterpreting classical and modern literary texts. In the article the processes of adaptation, and artistic transformation, showing how cinematic language translates literary narrative into a visual form accessible to a broad audience are analyzed. Particular attention is given to the challenges and opportunities of adapting novels, plays, and poems to the screen, as well as the risks of simplifying complex literary meanings.

At the same time, in the research the advantages of cinema in expanding the reach of literature, especially in the context of globalization and mass culture are highlighted. The article also considers how cinematography has developed its own narrative strategies, sometimes surpassing literary models and influencing writers in return. Thus, the dialogue between literature and film is presented as a continuous and mutually enriching process, demonstrating the unity of different artistic languages in their common goal of reflecting human experience.

In the conclusions the importance of further interdisciplinary studies in the fields of literary theory, film studies, and cultural studies, which together help to better understand the role of literature and cinematography in shaping cultural consciousness is underlined. Despite the growing interconnection between literature and film, there remains a gap in understanding how contemporary narratives adapt and transform when moving between text and screen.

Keywords: contemporary, cinematography, visual aids, narrative strategies, cultural consciousness.

“The content of a movie is a novel or a play or opera”.

Marshall McLuhan [URL 1]

Problem statement. In the contemporary moment, literature no longer exists in isolation from visual culture, media, or broader cultural formations. The boundaries between text and image, word and screen, narrative and visuality have become porous. As Colard

[1] observes in his article *For a Visual Literature*, the field of what we might call “visual literature” emerges at the intersection of literary art, visual art, film and media, and digital/interactive formats. This convergence raises new questions for literary theory,

film studies and cultural studies alike: how do literary texts engage with the visual, how do images operate literarily, how does the viewer/reader move between modes of signification, and how do cultural practices, technological media and visual regimes transform our sense of what literature can be?

In the XX–XXI centuries, the boundaries between literature and cinematography have become increasingly fluid. Contemporary writers and filmmakers often explore similar themes, narrative techniques, and aesthetic forms. Novels are frequently adapted into films, and cinematic techniques influence literary writing. This interdisciplinary relationship enriches both art forms, offering audiences multifaceted ways to experience storytelling. The study of contemporary literature and cinematography therefore provides critical insights into how narratives evolve across different mediums and cultural contexts.

Analysis of recent research and publications.

The research draws on intermediality theory and adaptation studies, emphasizing the interaction between textual and visual media.

Hutcheon, L.[4] focuses on a theory of adaptation and considers film adaptations not as secondary or derivative but as creative reinterpretations.

Genette, G.[2] analyses narrative discourse and thinks that narratology provides tools for analyzing how narrative techniques such as time manipulation and point of view are transposed between literature and cinema.

Servel Charlotte [7] characterizes the connection of cinema and surrealist poetry in the roaring 20s and shows how Soupault Philippe [8] describes the American influence in France

These frameworks collectively help explain how modern creators use cross-media strategies to engage audiences in new ways.

In the article a qualitative comparative analysis approach, focusing on case studies of selected literary works and their film adaptations is used. The methodology includes textual analysis of narrative structure, themes, and stylistic features in contemporary novels, film analysis of cinematographic elements, comparative interpretation to identify parallels, divergences, and creative transformations between the literary and cinematic versions.

The purpose of the article. The aim of the research is to investigate the complex interplay between narrative structures in contemporary literature and visual storytelling techniques in modern cinematography. By examining the mutual influences, points of convergence, and adaptive exchanges between these two artistic domains, the

study seeks to elucidate how contemporary authors and filmmakers construct meaning, emotion, and aesthetic experience through distinct yet interrelated modes of storytelling. Ultimately, the article aspires to contribute to interdisciplinary discourse on narrative theory, adaptation studies, and the evolving landscape of transmedia creativity in the XX–XXI centuries.

Outline of the main material of the study. In the language of photography, the thought process becomes like Kodak flashes superimposed on each other, shredding the moment and dispersing it to the level of atoms. Early silent cinema at the dawn of the 20th century makes extensive use of montage. It combines similar elements and accentuates the visual illusion of reality, conveys the mechanical flow of life, and creates a sense of optical dominance over the world. “The Great Mute” is not interested in narrative, it prefers montage technique or superimposition of similar situations. Simultaneism was discovered by the Cubists as a means of abstract painting to develop ideas about the dynamism of the modern world.

Cinematography expands the idea of the environment and discovers the principle of simultaneity in the form of the simultaneous, analogous existence in the world of elements separated and distant in space. The analogy is meant as an understanding of the laws of the existence of the world. On the threshold of the 1930s, cinema came to realize the relativity of knowledge about the world and, accordingly, the limited possibilities of a purely realistic narrative on the screen. In fiction, the poetic novel is developing with its inherent interest in the scenes of dreams, sleep, dreaming, hypnosis, and painful states.

Already in the 1930s, the film camera vulgarized esoteric knowledge and “threw” esotericism onto the screen in a simplified version. In 1965, in the well-known article *Cinema or the Man of Imagination*, E. Moren revealed the phenomenological principles of new art as a humanized cosmomorphism: a visual image creates the impression of enlivening inanimate matter. “In addition to anthropomorphism, which tends to charge things with human presence, there is more obscurely, more weakly, cosmomorphism, that is, a tendency to charge man with cosmic presence “[6, p.70]...human appearance finds itself deprived, in good part, of its spirituality. Thought is extinguished from the glance.... In gestures, awkwardness—a sign of will, the price of liberty—disappears, absorbed by the infallible grace of animal instinct. The whole of man is no more than a being of smooth muscles...” [6, p.58] The eye perceives and stops existence, and merges it with the surrounding world. Thanks to the play of lighting, man and nature become one.

The landscape is personalized, acquires emotional content, and blossoms like a face. Thus, the novelty of early cinema consisted of a qualitatively new look at the world, space, time, and man, in the formation of a new type of discourse.

The literature of the end of the 19th century foresaw this and defended in practice the principled possibility of combining many points of view on an event that retains its mystery. The close-up in cinematography, as it turned out, showed the reality of the human soul, emphasized the spiritual significance of the tear-drop, and revealed the metaphysical meaning of the psychological aura. It received and gave the entire cinematographic art the opportunity to use an iconic sign in a new way. "The close-up fixes dramatic representation onto the face; it focuses upon it all the dramas, all the emotions, all that happens in society and nature" [6, p.108].

Rejection of the traditional for a realistic dominance of the author's position, as well as the impression of a complete scientific understanding of objective reality, was a necessary stage of fundamental changes in literature and cinematography at the turn of the 1930s. The mass fascination with the oneiric element of the visual image in motion ended with the rehabilitation of realistic artistic means. The surrealist poet Philippe Soupault, who in the 1920s created film novels, in the early 1930s recommended filmmakers turn to the documentary genre, which best copied the world. "Literature alone does not suffice the new generation" [8, p.10].

The first feature films of the 1930s, including Rene Clair's *Under the Roofs of Paris*, proved the need to revise the professional requirements for screenwriters: the main thing is not poetic imagination and not approaching oneiric elements, but a realistic vision of the frame, the ability to create an atmosphere and convey a logical connection of elements. In the early 1920s, French Surrealist Philippe Soupault saw in American film a new form of modernity capable of regenerating French poetry. "American film appeared as the vehicle of a modernity capable of regenerating poetic creativity stuck in the mold of old classic French literature" [7; URL 3].

Among the first screenwriters were surrealist poets who themselves once engaged in poetic creativity and widely used the possibilities of the visual image in creating unexpected dissonances. In the scenarios of the poet J. Prever, the contemporaries heard an amazing dialogue between the word and the visual image: free from additional symbolic meanings and generally accepted norms, the poetic word from everyday communication freely flowed into real life.

In the 1950s, similar experiments in the novel genre were conducted by F. Selin and R. Keno.

The dialogue in the feature film did not explain, as in the novel, the reasons for the characters' behavior. In the spoken word, there sounded doubt, uncertainty, and spiritual emptiness. The dialogue turned behavior in action (rather than in description), into a way of being (rather than the expression of thinking). Thus, by the form of its organization and its communicative content, the dialogue in the film confirmed the essence of strategic changes: a return to the truth of life, and to the technique of representation. The corresponding process was activated in the novel. A. Malraux was among the first writers who renounced the technique of oneiric visions, the dominance of fantasy and poetic play.

The existential novel of the 1930s develops on the basis of phenomenology. In the artistic texts of J.-P. Sartre, the writer's desire to develop a new type of narrative for French literature, better known in the American novel of the 1920s (the iceberg technique of E. Hemingway, the stream of consciousness of W. Faulkner, the simultaneity of Dos Passos) can be especially clearly traced. True, the French cinema of the 1930s and 1940s more actively uses the Italian narrative technique ("blurred frame" and "thematic fusion"), and the fascination with American cinema during the Second World War is perceived as external evidence of intellectual resistance to the fascist occupiers. In the mind of a Frenchman of the mid-1950s, Negro jazz and American art are not just fashionable phenomena: they are inextricably linked with the themes of the new, modern world. Analyzing the journalistic writing technique that influenced the American novel of the 1920s, Denis de Rougemont meticulously analyzes the style of short nominative phrases: the art of dramatizing the story, the author's ability to combine narrative plans in contrast and shock the reader with direct sensual expression.

His conclusion is simple: in the American novel, as in the cinema, preference is given to the phenomenological perception of immediacy. Dos Passos' *Manhattan Transfer* was born under the influence of Eisenstein's films, and the French cinema of the 1950s widely uses the montage technique, imitating not only the simultaneous narrative of Dos Passos, and counterpoint in music. Analyzing the practice of filming outdoors and in the city, without visual effects, the famous philosopher Gilles Deleuze [3] points to the changes that took place in the social life of Europe in the 1950s. "Deleuze views film makers like Godard and Resnais as deconstructing the cinematic myth of a unilateral subject of enunciation,

and their texts illustrate a resistance to classical formal divisions between subject and object in every sense (viewer and viewed, agent and receiver, producer of meaning and means of that production)” [9, p.99].

The further development of individualism, changes in mentality, and the gradual growth of personal psychological problems displace from cinematography and literature the very concept of a bright conflict, a strong personality in action. The modernist film differs from the classic pre-war film in its compositionally looser narrative, weakened intrigue, the wide introduction into the frame of unclear secondary details of the second plan, which add “discussion” to the frame, but do not make the conflict clearer and do not affect the general passive position of the character, who is in a state of psychological crisis. In the literature of France, this process is accompanied by the rapid development of New Novels.

In the 1960s, the economic difficulties of Italian cinema, similar to the “gold rush” of American companies and film studios, forced artists to actively search for ways of renewal. Behaviorist narration by means of cinematography used neither framing, traditional for the previous stage nor the change of points of view, popular in the past. The absence of a bright conflict or a fast-paced intrigue in the narrative was a confirmation of the general dedramatization of social life. At this historical stage in the development of world cinema, critics all over the world rightly noted the superficiality of “film writing”.

However, this period of external impoverishment of the narrative was necessary. The excessive fascination with literature and the novel narrative technique ended with the rediscovery of cinematography’s own possibilities: film narratives by A. Rob-Grillet or film, television, and theater novels by M. Duras, the technique of long traveling by A. René, rapid unexpected camera movement in the frame, Godard’s stylistic syncopations, the technique of quoting previous and modern art films, the combination of documentary and animated cinematography within one work all inspired subsequent generations of artists to develop postmodern practice. The young artists of the “new wave” of the French cinema of the 1960s are convinced that the world is too complex and the presence of one dominant point of view or author’s position can neither interpret it truthfully nor interest the viewer. The world needs to be shown; therefore, new artistic means should be found. In the 1960s, the writers of the “Manju” Publishing House (neo-novelists, among whom the most famous, without a doubt, was A. Rob-Grillet) influenced the

cinematographic speech of the directors of the “new wave movement” (Alain Resnais, Agnes Varda, Chris Marker, Henri Colpi).

The postmodern history of cinema begins with A. Resnais’s feature film, *Last Year in Marienbad* (1961) with the participation of A. Rob-Grillet as a screenwriter. This is a film that lacks a story, a plot, the destinies of the characters, and a psychological image. The artistic material and structure of the film are determined by the new collective subconscious, fueled by the most widespread stereotypes of modern civilization. The sound and the iconic sign appear as mirrors that refract each other, reflect the image, and send it back, amplifying or muting it. The passionate feelings of the characters are orchestrated by the virtuoso camera technique of extended travel. A new era of relations between literature and cinematography begins with A. Resnais’s next film, *Hiroshima, my Love*, whose characters wander through the labyrinths of memory and oblivion.

A. Rob-Grillet, and M. Duras create the genre of the French film novel, which is understood as a visualized text. *Hiroshima, my Love* is an extremely interesting example of a high level of adaptation of verbal speech to an iconic presentation. It is known that the director A. Resnais asked M. Duras to write such a text of the script, in which there would be a complete story of the characters, but it is not told by the traditional means of a realistic novel, but similar to a heap of laundry thrown into a basket, scattered in a collection of mental images, remarks, replicas, and views.

Another type of cinematic style of writing is the “cine-optical novel”, whose writing is based not on reality, but on a visual image that replaces the script as an absent reality. Embraced by the idea, neo-novelist writers embody it by means of an iconic sign. Criticism no longer talks about the influence of literature or cinematography on a separate creative product – the concept of convergence moves from the philosophy of existentialism of Jean-Paul Sartre to the practice of the existence of art, where it means the harmonious coexistence of specific artistic methods of expression, not fixed by genres, forms or types of art. Any work is perceived as having aesthetic integrity, not related to genres, styles, methods, forms and free to use all known languages.

The interpretation of the film *Hiroshima, my Love* in the critical press of the 1960s is based on the texts of Faulkner’s novels, the themes and compositional power of Stravinsky’s music, the combination of forms and colors in cubism – the polyphonic sound of the text turns out to be more important for its

interpretation than individual artistic features. Alain Resnais states: "There cannot be any communication except through form. If there is no form, you cannot create emotion in the spectator...the form is close in sound to the quartet: themes, variations from the first movement on the screen, going back, repeating. The last movement is deceleration, alarming. It has something of a decrescendo, which gives the whole structure the impression of a triangular structure". "Film is a form of poetry. It's not an interpretation of a story" [URL 2]. Articles by Boris Vian in the press show that this film is perceived by them as an approach to some other language, as a mental movement from the concrete to the abstract. At the level of the viewer's perception, it should end with a return to the supra-individual and very personal experience of love and loneliness. This film does not correlate with the European realities of the Second World War, nor does it seek to reflect the uniqueness of Japanese life after the explosion of the atomic bomb. Alain Resnais points out that "the producer must learn to create zones of silence, hiatus, and plot breaks in the frame, in which nothing happens. The characters have their own story. But it goes on off-screen and shouldn't be shown on screen." These guidelines of the producer speak of his desire to initiate a new perception by the viewer of the visual image – without a traditional linear narrative, without a chronological story, and without Hollywood characters. A. Resnais wants to establish friendship and complementarity between the art of cinematography and literature.

In the 1970s, French film directors Francois Truffaut, Claude Chabrol, and Agnes Varda, who have already gained a world reputation as innovators, continue to blur the boundaries of traditional cinematographic genres. Writers M. Duras and A. Rob-Grillet are fascinated by technical innovations and frantically search for conceptually original forms of narration and visualization of mental images, freed from the semantic load. The mental image seems to them to be a mediator, which, thanks to visual technologies, conveys the fantasized subconscious to the viewer. A feature film is a created space in which reality and fantasy are interspersed. A. Rob-Grillet films himself and regularly publishes versions of his texts that do not have a definitive genre definition. They are based on the aesthetics of an open book, the cinematographer and his team get on the train: on the way they develop the script of the future film, which will be shot later, but already know the scenes (actually, options for the possible development of events and options for the possible organization of episodes) are imagined in the form of unfinished

mental images. Discourse and diegesis overlap so tightly that the viewer gets lost among the mirrors that reflect reality. The work of French neo-novelists as screenwriters was another step forward toward postmodern cinema. The art of the director was to create the atmosphere of the event out of nothing, to introduce hint after hint, a lightning glance into the canvas so filigree, that a stinging impression was left, as if the real story remained untold, unnamed, lost in the folds of the text, in the intonations of the dialogue.

The European cinema of the XX–XXI centuries has the character of auteur cinema. Godard thinks like a postmodernist artist and widely uses the techniques of deconstruction of the text and images of the characters, saturates the dialogues, and the very organization of the frame with echoes and quotes from previous films. As before, he treats cinema as a topos of the truth about a person. He doubts, searches, investigates, rejects the narrowed, and turns the space of the film into the space of a play in life or a rehearsal of a performance about him. Having absorbed the spirit of modernist art, Godard creates his own myths that reveal the truth about modern man and the civilization he created. In the *Name of Carmen* (1983) is a modern mythology of a femme fatale freed from the stereotypes of the phallogocentric culture. The cult movie of the 1990s is built on the interaction of a bright picture in the spirit of a commercial and an associative sign in which a fashionable melody is easily recognized. The French new novel only accelerated this process and gave it theoretical expression.

Conclusions. The intricate relationship between contemporary literature and cinematography reflects the evolving nature of storytelling in the modern age. Both art forms have transcended their traditional boundaries to engage in a productive dialogue that challenges audiences to think critically about the act of narration itself. The mutual influence between the written word and the moving image has created a cultural landscape where stories are no longer confined to one medium but exist fluidly across multiple platforms.

In contemporary literature, authors increasingly adopt cinematic techniques to convey immediacy and visual intensity. The use of fragmented narratives, rapid scene shifts, and vivid sensory descriptions mirrors film editing and visual framing, blurring the line between reading and viewing experiences. This trend reveals how modern writers internalize filmic language to capture the rhythm and pace of today's visually driven society.

Conversely, cinema continues to draw from the depth and psychological insight characteristic of

literary traditions. Through careful adaptation and reinterpretation, filmmakers expand upon literary themes and translate internal monologues, narrative complexity, and symbolic depth into visual form. These adaptations often move beyond literal translation to explore new artistic territories, making the film a work of art in its own right. Thus, the process of adaptation becomes a creative act that renews both the source text and the medium of film.

Furthermore, this convergence highlights broader cultural and technological shifts in how audiences engage with stories. The rise of digital platforms, streaming services, and transmedia storytelling has encouraged hybrid narratives that integrate literary and cinematic elements. This intermedial fusion

not only transforms how stories are produced and consumed but also reflects a more interconnected, multimedia-oriented world.

Ultimately, the relationship between contemporary literature and cinematography underscores the adaptability of narrative art. Each medium enhances the other. Literature offers introspection and linguistic richness, and cinema provides visual power and emotional immediacy. Together, they create new forms of expression that speak to the complexities of contemporary experience. Recognizing this interplay allows scholars, creators, and audiences alike to appreciate the transformative potential of storytelling as it continues to evolve within an ever-changing cultural and technological landscape.

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Баняс Н. Ю., Лізак К. М., Надь-Коложварі Е. А. СУЧАСНА ЛІТЕРАТУРА ТА КІНЕМАТОГРАФІЯ: ВЗАЄМОДІЯ НАРАТИВУ ТА ВІЗУАЛЬНОЇ ОПОВІДІ

У статті «Сучасна література та кінематографія: взаємодія наративу та візуальної оповіді» досліджено динамічну взаємодію між такими двома впливовими формами мистецтва, як письмове

слово та рухоме зображення. У сучасній культурі діалог між літературою та візуальними медіа посилюється. Сучасні письменники все частіше черпають натхнення у візуальних майстрів, таких як Ален Рене, Аньєс Варда, Кріс Маркер, чия кінематографічна поетика, що корениться в темпоральності, пам'яті та візуальній метафізиці, переосмислює наративну уяву.

У дослідженні підкреслено, що література, як один із найдавніших засобів відображення реальності, здавна надихає кінематографію, тоді як кіно, у свою чергу, пропонує новий спосіб переосмислення класичних та сучасних літературних текстів. У статті проаналізовано процеси адаптації, інтертекстуальності та художньої трансформації, показуючи, як кінематографічна мова перетворює літературний наратив у візуальну форму, доступну широкій аудиторії. Особлива увага приділяється викликам та можливостям адаптації романів, п'єс та віршів до екрану, а також ризикам спрощення складних літературних значень.

Водночас, у дослідженні підкреслено переваги кіно у розширенні охоплення літератури, особливо в контексті глобалізації та масової культури. У статті також розглянуто, як кінематографія розробила власні наративні стратегії, іноді перевершуючи літературні моделі та впливаючи на письменників у відповідь. Таким чином, діалог між літературою та кіно представлено як безперервний та взаємозбагачувальний процес, що демонструє єдність різних художніх мов у їхній спільній меті – відображенні людського досвіду.

У висновках підкреслено важливість подальших міждисциплінарних досліджень у галузі літературної теорії, кінознавства та культурології, які разом допомагають краще зрозуміти роль літератури та кінематографії у формуванні культурної свідомості. Незважаючи на зростаючий взаємозв'язок між літературою та кіно, залишається прогалина в розумінні того, як сучасні наративи адаптуються та трансформуються при переході між текстом та екраном.

Ключові слова: сучасний, кінематографія, візуальні засоби, наративні стратегії, культурна свідомість.

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