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Galyna P. POGREBNIAK,
DSc in Arts, Professor,
National Academy of
Management of Culture and Arts,
Kyiv, Ukraine,
e-mail: galina.pogrebniak@gmail.com,
ORCID: 0000-0002-8846-4939

Vladyslava O. HRANOVSKA,
State Art Lyceum named after T. G. Shevchenko,
Kyiv, Ukraine,
e-mail: vladlenuch97@gmail.com,
ORCID iD :0009-0001-4982-5017

THE PHENOMENON OF THE ARTIST'S SELF-REALIZATION

Abstract. The article raises the problem of self-realization of the artist in various spheres of artistic activity. The definition of the concept of “self-realization” is clarified. The scientific works of domestic and foreign scientists who study the problems of self-realization of artists in theater, cinema, television, problems of adaptation of artistic works, problems of functioning of musical theaters, problems of directing and screen adaptation of opera are analyzed. The goal is to determine the specifics of the artist's self-realization in various spheres of artistic activity and to identify the features of the director's and artist's means in the presentation of opera and dramatic performances in theatrical and screen arts. A historical excursion is made and the self-realization of artists in the sphere of culture in different eras is shown. The work of the outstanding artist and

architect Franco Zeffirelli became an example of the comprehensive realization of the artist in theater, cinema and television. The influence of the outstanding master of stage and screen, representative of Italian neorealism L. Visconti on F. Zeffirelli's work is shown. It is found out that under the guidance of L. Visconti, the architect and artist F. Zeffirelli mastered the main cinematographic professions, especially the director's specialty. The importance of W. Shakespeare's work in F. Zeffirelli's creative life is outlined. The master's theatrical and cinematic works based on W. Shakespeare's works are analyzed and the specifics of their visual culture are substantiated. The features of the master's scenography and the specifics of his work with actors and opera singers, composers are revealed. The most prestigious opera houses and opera singers with whom F. Zeffirelli worked are shown. The specifics of the directorial means used by the master are revealed, the essence of the main elements of the artist's author's language is revealed. The specifics of F. Zeffirelli's creative style are determined. The main opera performances, performances in drama theaters, and screen works of F. Zeffirelli are analyzed, in which his powerful talent as an artist and director was revealed. The features of the artist's work on television in the film adaptation of opera performances are shown. The phenomenon of biographicalism in the artist's work is revealed through the analysis of his works on stage and screen. The phenomenon of beauty in the master's artistic work is investigated. In studying the phenomenon of the artist's self-realization in modern culture, a comprehensive methodological approach was applied, in particular, culturological and art history approaches, the method of analysis and synthesis, the method of systematization and generalization, the method of comparison, the comparative and biographical method were used. The results of the study expand the arsenal of knowledge regarding the specifics of the artist's self-realization in various spheres of cultural and artistic activity.

Key words: self-realization, culture, fine arts, painter, graphics, screen arts, theater, stage, director, television, musical art, opera, composer, biographicalism, creative personality.

Introduction. Today, there is an increased interest of scientists in various fields of humanitarian knowledge in the problem of realizing the creative potential of a creative personality as one of the key factors of the cultural dynamics of modern society. In the context of the above problem, the issues of maximum self-realization of the artist (who is one of the real types of creative personality), awareness of one's artistic purpose, comprehension of one's calling in modern conditions require deep and comprehensive art-historical understanding, because human creativity is “always something new, the discovery of something new, something that was impossible before, it is a certain increase, a new achievement of human culture” [3, p.7].

Problem statement. It is known that self-realization is a unique process during which a person seeks to reveal and realize his inner potential and can achieve harmony with himself and the world around him. In addition, self-realization becomes a powerful bridge between the inner world of a person and the environment [11, p. 98]. Through self-realization in creativity, artists can express their feelings, emotions and thoughts, as well as explore the depths of their personality. However, sometimes art education gives impetus to self-realization not only in the field of fine arts, but also in other areas of artistic activity.

Therefore, in our opinion, it is necessary to consider the concept of “self-realization of a creative personality” as a kind of dynamic process of manifestation of the artist's creative abilities and his potential in various spheres of creativity, in particular, in stage, screen, musical art, literature, etc. The basis for posing the problem of the artist's maximum self-realization

can be the phenomenon of the creativity of the Italian painter and architect Franco Zeffirelli.

The talent of this master was very clearly manifested in the stage and screen arts as a director, set designer, production designer, screenwriter, and librettist in the production and screen adaptation of primarily opera performances.

Analysis of recent research and publications.

Problems of versatile self-realization of artists in the stage and screen space, problems of interpretation of works of art, problems of musical theaters, opera directing and, in particular, adaptation of opera art by screen means have fallen into the sphere of scientific studies of such art historians as O. Afonina, O. Chernova, R. Fawkes, R. Hanning, O. Izvarina, N. Khilobok, I. Lysenko, P. Pokhodzei, Zh. Sadul, L. Schmadel, A. Solovyanenko, K. Stanislavska, Y. Stanishevsky, O. Starykova, N. Weinstock, M. Wood, V. Vovkun, I. Zubavina, T. Zhuravlyova, and others.

O. Afonina in her fundamental monograph “Musical and theatrical performances in paradoxes and reflections” notes that modern musical theater balances between two polarities: tradition, which embodies the historical and cultural heritage, and innovation, which seeks to discover new forms of expression” [1, p. 4]. O. Izvarina analyzes the genesis and development of opera art and various types of professions that combine in the production of an opera performance. She writes that “opera art as a spectacle combines the work of various specialists: composer, librettist, soloist-vocalist, choir and orchestra performers, conductor, choreographer, choirmaster, costume designer, stage operator and others” [7, p. 66], but for some reason she does not indicate the artist. The researcher points out that “for centuries, the main person in the opera was the singer. Later, the attention of music lovers and music critics was attracted by the work of composers, the interpretation of the author's idea by conductors, and finally the work of the opera

director.” The author articulates the idea that initially the directing profession “did not even have a name, and the work of the director was performed either by the conductor or the director of the troupe himself” [7, p. 66]. A. Solovianenko says that “usually the troupes employed artists who were able to perform plays with music, that is, sing. They performed the functions of self-direction.” The researcher emphasizes that the development of the performance consisted in the layout of the mise-en-scenes. Opera productions were guided by the instructions of European directors or the experience that the actors acquired while working on comic operas, interludes, and divertissements. A general plan for the exits of the characters, the placement of the choir, the use of machinery and scenery was outlined” [17, p. 66]. J. Sadul, in his multifaceted study “History of Cinema. From Its Origin to the Present Day,” examines the origins of cinematic culture and notes that already in the early period of the development of screen arts, “attempts were repeatedly made to transfer scenes from opera and theater performances to film (such as “Hamlet,” “Faust,” “Don Quixote,” etc.)” and states that the performances “suffered considerably when transferred to the screen” [20, p.26]. V. Vovkun studies the culture of opera and opera directing in the article “Trends of Contemporary Directing in the Opera Art of Ukraine”. He has directing practices in staging opera performances and reveals close connections between opera and other types of art. The author claims that opera “occupies a leading place in the hierarchy of musical and theatrical genres, is a vivid expression of innovation in musical art, and actively responds to the cultural demands of society” [23, p. 208]. The researcher adds that today, in the context of the dynamics of time, changing views, tastes, “preferences and requirements of the socio-cultural environment, opera has gone beyond the boundaries of traditional musical and theatrical performance, has undergone certain transformations and modernization” [23,

p. 208]. K. Stanislavskaya in the article “Opera on the Screen: Aesthetic Features of Creation and Perception” notes that interest in creating opera adaptations arose in the 60s–80s of the 20th century” [18, p.68]. The author specifies that “screen works of this kind were shot taking into account the specifics of the artistic potential of musical theater and the aesthetics and expressive means of cinema. At the same time, the directors sought to overcome two opposing trends – the convention of the opera genre and the unconditionality of the cinematic nature of the film” [18, p. 68]. T. Zhuravlyova analyzes the specifics of directorial means of adapting an opera on the screen in the article “Mykola Lysenko’s Opera “Natalka Poltavka” on the Ukrainian Screen: Main Problems of Interpretation”. She points out that in “cinema, music is usually assigned an auxiliary function”. The researcher is convinced that the main difficulty in interpreting an opera in film and on television lies in the consistency of the expressive means of opera art and screen art, the coexistence of their artistic conventions [27, p. 157]. In another article, “Screen Interpretations of Opera Classics,” T. Zhuravlyova expresses the opinion that “the synthesis of cinema with different literary genres, different arts – in particular, opera and theater – allows us to speak of intermediality not only as a method of researching a screen work, but also as a specific way of its construction” [28, p. 37]. The art critic defines “cinematic techniques that made possible the artistic synthesis of opera and film art or were aimed by directors at maximally approximating the conventions of opera theater to the laws of cinematic expressiveness” [28, p. 38]. I. Zubavina in the article Updating the semantic matrix of Eurocentric culture of the 20th-21st centuries. The experience of screen “reading” indicates “it is difficult to argue with the fact that the semantic multidimensionality of the screen opens up immense possibilities in revealing new essences of ontological/basic/key facts of culture through screen interpretations of fundamental categories of the world picture –

“universals” – from extremely general (ontological) to worldview and concretely figurative” [30, p. 98].

We have analyzed the research of scientists on scientific explorations in the field of the features of directorial and artistic means of creating opera on stage and its adaptation by screen means. In this context, we will make an attempt to explore the work of Franco Zeffirelli - one of the outstanding masters of modern world culture. His unique talent was powerfully realized in the author's artistic practices of directing productions, scenography of dramatic and opera performances in theatrical and screen space.

The purpose of the article to substantiate the conditions for the painter's maximum self-realization in the cultural and artistic sphere, as well as to outline the specifics of the expressive means of the director's and artist's skill in the presentation of opera and dramatic performances in theater, cinema, and television

Presentation of the main research material. The tradition of realizing one's talent in cultural and artistic spheres, only related to painting or graphics, originated among painters many centuries ago. Presumably, Leonardo da Vinci stood at the origins of this tradition – one of the brightest representatives of the art of the High Renaissance. After all, it is known that in addition to painting and numerous crafts that the master owned, he was fond of organizing court and city holidays, theatrical performances, staged plays, and developed original scenography based on unique machinery capable of transformation. Such diverse activities of the artist positively influenced the choice of the Duke of Milan, Ludovico Sforza, to invite Da Vinci as a court artist.

Today we can say that cinematography, as one of the most synthetic forms of art, has much in common with painting, and above all, its fundamental visuality. R. Svyato in his article “Artists and Their Art in World Cinema: Possible Forms of

Interaction” writes that despite the fact that “cinema is designed to have a total impact (and a large proportion of technical innovations are also associated with the expansion of sound capabilities), it is visuality that has been and remains the first and integral feature of any film work” [16].

One of the first founders of the authorship model in cinema, Georges Melies had the talent of a painter, but in addition to his main profession, he became interested in graphics, later he began to work as a cartoonist in newspapers and magazines, then as a theater set designer, and, finally, as a director and actor at the Robert Houdin Theater. Later, he sought maximum self-realization, to reveal his inner potential. The artist became interested in screen art. The talent of J. Melies as a painter was manifested in the systematic use in cinema of numerous expressive means of fine arts and theater: decorations (at first simply painted on canvas), costumes, make-up, special mechanisms, dramatic basis, actors. He sometimes replaced stage mechanisms with photographic tricks. Knowing the nature of cinema, J. Melies combined theatrical decorations with painted paintings, which were used in the photo studio [12, p. 9].

In the 1920^s, representatives of various avant-garde movements in the visual arts (Dadaism, Constructivism, Cubism, Surrealism, etc.) painters, graphic artists, and sculptors Francis Picabia, Marcel Duchamp, Man Ray, Alberto Cavalcanti, Fernand Léger, Salvador Dali, Hans Richter, Walter Ruttmann, Viking Eggeling, and Oskar Fischinger joined the film industry as artists, directors, and actors. Their films (“Mechanical Ballet”, “Intermission”, “Just Time”, “Andalusian Dog”, “Diagonal Symphony”, “Vertical Symphony”, “Parallel Symphony”, “Rhythm 1921”, “Rhythm 1923”, “Rhythm 1925” and others) revealed a desire for self-realization through an original author's vision, an author's interpretation of the moment of reality, a subjective desire to reflect and present an artistic picture of the world through the destruction of the principles of

“traditional narrative and theme” [29, p. 227] specific cinematic means. After all, it is known that the image as a form of reflection is always conditional – it always contains an element of subjective selection and vision, inevitable in the process of artistic creativity: something is consciously omitted, and something is sharpened, emphasized, brought to the fore, hyperbolized, sometimes shifted. According to the famous cubist artist Fernand Leger, who boldly resorted to gaining cinematic experience, “the mistake of painting is the plot. The mistake of cinema is the script. Freeing oneself from this burden will allow cinema to become such a microscope of everything depicted that it will make it possible to reflect the true feeling of the world” [9, p. 26].

The contradictory views of avant-garde filmmakers on the model of authorship in both French and German cinema did not prevent “many of the films created in the 1920s from contributing to the formation of the idea of a high-quality national cinema” [2, p. 58], which presented signs of elitism and was mostly accessible for perception and understanding not to the general public, but only to a few connoisseurs and experts, whose taste was “polished by special knowledge and significant “visual experience” [26, p. 7].

In the post-postmodern era, the problem of strengthening the role of the author as a universal artist in the visual, theatrical and screen arts has undoubtedly become particularly relevant. It is no coincidence that a whole galaxy of painters, graphic artists, sculptors, architects, designers, illustrators has formed in the world cultural space, who have powerfully realized their talent in other areas of artistic activity, such as: film, television and theatrical directing, scriptwriting and dramaturgy, cinematography and acting, scenography, production, publishing, performance. In our opinion, it is worth mentioning these universal artists-authors who created their own unique style. First of all, this is the iconic figure of the outstanding artist

Andy Warhol, and besides him, Kim Ki-Duk, Cindy Sherman, Pedro Almodovar, Matthew Barney, Robert Bridge Richardson, Samantha Louise Taylor-Johnson, Dante Ferretti, Hart Chudleigh, Marina Abramovich, Julian Schnabel, Steve McQueen, as well as Ukrainian artists Ivan Kavaleridze, Serhiy Masloboyshchikov, Dmytro Sukholitky-Sobchuk, Igor Podolchak, Pavlo Kerestey and others.

Let us recall that currently, in the screen arts, the author is usually called a powerful, unique individuality of a director with his philosophy, worldview, unique subjective system of perception and assessment of reality, who has his like-minded assistants, who give him the opportunity to realize himself as a creator in depicting the picture of the world and the image of man in it and present his own world model. The author-director in the legislative field is the subject of copyright for an audiovisual work [13]. In addition, the phenomenon of the author (which can be realized in creative practices as a director, as a screenwriter, operator, artist, etc.) can be presented to the viewer through his own artistic palette, a characteristic score of visual plasticity, an original author's idea, which originates in the artist's worldview [14, p. 22]. In our opinion, the above definition of authorship can be partially extended to authorship in the field of theater. For this purpose, we will turn to the work of the original artist of the second half of the 20th – first quarter of the 21st century, Franco Zeffirelli, who maximally realized his powerful talent as a painter, graphic artist and director in theater, cinema, and television.

Franco Zeffirelli (actually Gianfranco Corsi, because due to certain life circumstances he was forced to live under a pseudonym), was born and spent his youth in Florence – one of the most significant cultural and artistic centers of Italy and the world. He absorbed the greatness of the work of outstanding masters of the world-famous painting school, writers, scientists-thinkers (Leonardo da Vinci, Michelangelo Buonarroti, Dante

Alighieri, Francesco Petrarca, Giovanni Boccaccio, Niccolò Machiavelli, Galileo di Vincenzo Bonaiuti, etc.). Today we can say that the artistic solution of the painter's works goes back to his childhood, which was partly spent in the monastery of San Marco, where he was introduced to art. The boy's upbringing was such that he preferred the fine arts and received the profession of architect at the University of Florence. At first, the young artist sought to reveal and realize his inner potential, to achieve harmony with himself and the world around him only through the use of fine arts. However, his passion for the theater gradually expanded the boundaries of his self-realization. Let us recall that the acquaintance with the stage art of the future master took place in a strange way. Young Gian Franco studied (at the insistence of his father) English. In the process of studying, he found himself under the care of the British diaspora [4] and acquired practical speaking skills based on the materials of William Shakespeare's plays. Learning English was presented to him as a game of tabletop puppet theater. Thus, due to his passion for children's "playing theater", the artist will maintain respect and devotion to Shakespeare's work throughout his long creative life.

Soon came the passion for cinema and the desire to combine screen and theatrical art with his initial profession as a painter (obtained at the Academy of Fine Arts in Florence) and architect. The artist himself noted in his autobiography that his passion for cinema began with unforgettable impressions (especially the work of painters P. Sheriff and R. Furs) from watching the film by the outstanding stage master Laurence Olivier "Henry V". It was an extremely successful film adaptation of the play of the same name by W. Shakespeare [25]. The film received many international awards, and by the decision of the British Film Institute in 1999 it was included in the hundred best British films.

Now we can say with confidence that in essence the fantastically successful career of F. Zeffirelli was determined by the meeting and fruitful cooperation with Luchino Visconti - an outstanding reformer of the opera and drama stage. He boldly asserted “a new peculiar theatrical aesthetics” [15, p. 175], was the creator of the director's theater and the founder of the Italian model of auteur cinema - neorealism. In every frame of L. Visconti's films, “refined aestheticism” was manifested [10, p. 90]. O. Musienko in the article “Luchino Visconti: The Tragedy of Aestheticism” writes that in “Visconti, culture itself becomes the most important element and the arena on which the dramas and tragedies of modern society unfold” and adds, “in order to talk about the fate of culture, the fate of art, the great Italian director finds screen solutions that will always amaze with their genuine beauty, and here the strange harmony of all components, primarily the image and sound series, is simply captivating” [10, p. 92].

F. Zeffirelli always called himself not Italian, but Florentine. He emphasized that “Florence stood above nations for centuries and was the artistic center of the world” [25]. We can state that Florence had a positive influence on the formation of the artist's personality. In our opinion, it is no coincidence that in the mid-1940s, the then young architect and painter (who at that time was already more interested in scenography than in building design) was invited by L. Visconti as an amateur actor, artist and assistant director to the Roman theater “Elyseo”. There he worked on the plays: “A Streetcar Named Desire” by T. Williams, “Troilus and Cressida” by W. Shakespeare, and others. The creative collaboration with L. Visconti extended to work in cinema, in particular, at the Cinecittà film studio. There the young artist gained experience in complex stage-by-stage filmmaking. He assisted the outstanding master in choosing locations for full-scale filming, casting actors, making costumes, etc., and also (under the guidance of such painters as D. Polidori

and O. Scotti), he worked enthusiastically on the artistic design of the films “The Earth Tremble”, “The Most Beautiful”, “Feelings”. The young artist learned to create a holistic artistic image both on stage and on screen. Later, the master would state the following in his book “Autobiography”: “I owe a lot to Luchino Visconti. He was my teacher, under his guidance I took my first steps in art. Much has been said about him as a famous artist, but he was also a great teacher” [25].

Franco Zeffirelli took the first bold steps (both in the theater and in cinema) in working on the spatial and visual realization of the director's idea, “which is the basis of any screen or stage dramaturgy.” The painter gradually realized the importance of carefully organizing the unfolding of the scope of the action, “outlining its coloristic scale” [6, p.58]. The artist and at the same time an architect in the theater and in the cinema attached special importance to the scenery, which would act as a kind of scenario in plastic, the background of “dramaturgical action, plot development, stylistics of the stage and screen work, selection of special effects” [6, p. 58].

Already in the early 50^s of the 20th century creative practices in dramatic theater and cinema contributed to F. Zeffirelli's acquisition of the status of a successful and promising artist. At this time, the artist desperately tested his abilities in directing and scriptwriting, and this soon led to an almost fateful invitation from the management of the world-famous Milanese opera house La Scala. Interestingly, the young artist agreed to accept the offer (regarding the work of the artist-designer of the opera G. Rossini “Cinderella” to the libretto by J. Ferretti) only on condition that he was given the opportunity to also direct. The debut production of the opera (although, according to K. Stanislavskaya, “compared to other spectacular forms, opera has not become a genre of mass culture, unlike, for example, cinema” [18, p. 67]) at the famous La Scala made a real splash

and people started talking about F. Zeffirelli as a rather talented young director and original set designer.

One after another, F. Zeffirelli receives offers to collaborate with the most prestigious opera houses in the world: the Opera National de Paris, the Royal Opera House (in London), the Wiener Staatsoper Metropolitan Opera (in New York), The Dallas Opera), where he presented brilliant productions of “The Italian Girl in Algiers”, “Mignon”, “Turandot”, “Don Giovanni”, “Carmen”, “La Boheme”, “Norma”, “Tosca”, “Lucia di Lammermoor”, “Pagliacci”, “La Prairie Honor”, “La Traviata”, “Antony and Cleopatra”, “Aida”, “Othello” and others and gained wide recognition. He follows the basic directing principles of his teacher (L. Visconti) in working on opera performances. Sometimes he acts as a librettist, as, for example, in the opera “Antony and Cleopatra”. Franco Zeffirelli stages the above-mentioned operas several times in different theaters around the world and strives to give the opera a dynamic performance (as opposed to the static style of solo singing that was common at the time). In addition, the artist used the method of provocative direction in the interaction of performers and spectators. This contributed to attracting a wide audience to the theater. Working on the production of the opera “Lucia di Lammermoor”, the director boldly, but with great difficulty, broke the idea of how singers should behave while performing arias on stage. This, for example, concerned the performer of the main role, Joan Sutherland, who was used to standing motionless on stage, looking at the conductor and performing opera arias. However, F. Zeffirelli forced the singer to act differently. The master saw that the heroine, who was going crazy, was not at all static in terms of the development of the action; on the contrary, in paroxysms of an insidious illness, she had to run around the stage, go up and down the set stairs, fall, crawl, and get up. During rehearsals, day after day, F. Zeffirelli trained the opera diva's ability (simply by driving

her around the stage and up and down the rather steep stairs) to perform the parts, and, dressed in a long dress, to be in continuous motion. In the scene “Lucia's Madness” numerous press reviews noted “fantastic directorial ingenuity” [22]. In one of the key scenes, Lucia, dragging a blood-stained sheet behind her, descends the stairs, runs across the stage and at the same time takes dizzyingly high notes with her voice. This dynamic scene so captivated and conquered the audience with the amazing directorial and performing mystery of the narrative that at the premiere the ovations did not subside for nineteen minutes.

Franco Zeffirelli, as a director, carefully built the images of the heroes in opera performances and helped singers reveal their talent not only in singing, but also in dynamic movement. And in this he was especially strongly supported by Maria Callas, perhaps the greatest soprano of the 20th century. Their creative collaboration with the singer began with work on the opera “La Traviata” by G. Verdi. In his work on the artistic design of performances, F. Zeffirelli always listened to the music of the opera for which he was developing the scenography many times in advance and knew it well, drew detailed sketches, and as a director-producer, carefully prescribed each *mise-en-scène*, which is one of the most complex tools of pictorial expressiveness, “since it constantly changes, transforms depending on the relationships between the characters, and flows into other *mise-en-scenes*” [6, p. 59]. Thus, the performance gradually came to life as an artistic phenomenon, and the final appearance of the scene was an exact copy of his preparatory sketches and drawings. We would like to point out that the master will frame the director's script for film and television productions with the same care (as in theatrical productions) and in the adaptation of operas. It should be noted that thousands of his partially animated drawings, sketches, graphic sketches (some of which were never used in productions), as well as costumes, have been exhibited by the

Franco Zeffirelli Foundation since 2017 in the luxurious halls of the San Firenze Palace in the historic center of Florence. For the right to donate his now priceless archive to his native city, the master had to fight for a long time (for 15 years) with city hall officials, who were convinced that neither the unique art archive nor F. Zeffirelli himself was needed by Florence, just as he himself was once unnecessary to his own father [4].

It is significant that F. Zeffirelli had a rather stormy temperament and sometimes put his own complex artistic concepts above the subtleties of acting (both in drama and opera theater, cinema, and television). As an artist and director, he was not particularly concerned with the comfort of the performers in the scenery, costumes, and makeup. His innovative performance based on W. Shakespeare's play "Much Ado About Nothing" is proof of this. The master decided on this performance in a specific "Sicilian manner" and presented the audience with a bright enchanting spectacle. This spectacle was distinguished by the dynamics of the rapid, relentless movement of the performers and luxurious scenography. Against the background of such a spectacle, it was difficult for the actors to cause laughter with a word or song. Nevertheless, the performance was a stunning success.

Recall that F. Zeffirelli was fond of Shakespearean drama since childhood. Such a passion later helped to realize magnificent productions in drama and opera theaters, film adaptations, among which we will name "The Taming of the Shrew", "Hamlet", "Othello", "Romeo and Juliet". Let us point out that receiving an invitation to cooperate with the London Old Vic Theatre (the main center of Shakespearean productions) was an extremely responsible step in the creative career of the director and foreign artist. However, the artist coped, moreover, his influence on the acting school of the British theater was obvious. The essence of this influence (as in the opera theater)

was the dynamism of the performer's plasticity, which replaced the inexpressive static.

A huge success was brought to him by the production (with the author's concept of scenography, which was rich in colors and various artistic constructions) of the play "Romeo and Juliet" with John Stride and Judi Dench in the main roles. It was F. Zeffirelli who, for the first time in the history of productions of Shakespeare's plays (on stage and screen), risked (and never regretted) significantly "rejuvenating" the performers of the roles of Romeo and Juliet. As for the artistic design of the play, on stage, according to his numerous sketches, the set designers created an entire street. In the center of the stage street was placed a fountain filled with dry ice. The evaporation of dry ice created unforgettable impressions of fog, a feeling of morning coolness in a hot country.

In 1968, the film "Romeo and Juliet" appeared on the world screen, an adaptation of the play of the same name by W. Shakespeare. This is perhaps the best film among the numerous adaptations of the 20th–21st centuries, as it entered the golden fund of world cinema. Very talented artists worked with F. Zeffirelli in the film. The scenery was created by Renzo Mongiardino and Antoni Fedeli, the costume designer was Danilo Donati. For example, an exact copy of the Verona square with the facade of the church and the city fountain was created by the decorators in the pavilion of the Cinecittà film studio. It is significant that the church facade (created by modern artists) exactly repeated the architectural forms of the ancient basilicas of Tuscany.

No less impressive were the historical costumes of the characters, their unique shapes, colors, decorations, and ornaments that correspond to the Quattrocento style. For example, (according to the director and painter's idea), the luxurious costumes of the Capulet clan in the film are characterized by bright ochre-red tones, while the costumes of

the Montague clan were chosen in restrained tones of a blue-brown palette. The costumes of the characters were made of large volumes of fabric (brocade and velvet), embroidered with patterned metallic ribbon, and had a very large weight [8].

One of the powerful key elements of Zeffirelli-director's authorial language will be the truly immortal music of composer Nino Roth. Recall that the music was originally written by the composer for the play "Romeo and Juliet", and later entered the complex soundtrack of the film, to which the composer added new original musical themes. Interestingly, the Minstrel's performance of the song "What is a Youth" will take place in a complex *mise-en-scène* (in which the selection of types of human faces of the Renaissance era is striking, above all), built by the director not only under the influence of works of Renaissance painting, but also according to the laws of opera performance.

The film "Romeo and Juliet" was a phenomenal success with audiences and critics and was awarded many prestigious awards (The American Academy Award ("Oscar"), The Golden Globe Award, The National Board of Review of Motion Pictures, The British Academy of Film and Television Arts (BAFTA), Ente David di Donatello, Nastro d'argento) for direction, artist's work, visual and plastic, and musical solutions.

In our opinion, the phenomenon of biographicalism in the author's work of F. Zeffirelli is interesting. This in a certain way influenced both the choice of opera material and the creation of the 1999 biographical film "Tea with Mussolini" (one of the master's last works). Let us recall that biographicalism in stage, screen, and musical arts can manifest itself as "the coverage of the artist's own life facts; identification with characters endowed with a portrait resemblance to the author; improvisations associated with life observations, dreams; direct or indirect associations with the author's life, which deepen and are reproduced more believably; in a special

attitude towards the heroes, on whom the director projects thoughts, feelings, justifying his life, mistakes” [14, p. 14], and can also be “latently present in the work, that is, expressed implicitly, sometimes the author himself stubbornly does not recognize the biographical nature of his creation” [13, p. 96].

The reason for our reflections is the fact that F. Zeffirelli was born out of wedlock and lost his mother in early childhood. It seems to us that the artist tried to partially recreate her image (or, at least, pay tribute to her) on the opera stage. For example, in G. Puccini's opera “La Bohème” Mimi dies - a young heroine terminally ill with tuberculosis. In “La Traviata” Violetta Valerie, betrayed by her lover and suffering from tuberculosis, also (like the artist's mother) dies young. Even in Neddy (the heroine of one of the most tragic operas by R. Leoncavallo “Pagliacci”), an unfaithful young wife who dies at the hands of her husband, F. Zeffirelli probably saw the same unfaithful mother. It is significant that for G. Verdi himself, the opera “La Traviata” also had a biographical echo. Thus, we can state that the manifestations of biographicalism in the stage and screen work of F. Zeffirelli show that “biographical experience became for him the basic material from which his artistic world was formed, which today impresses with its unique authenticity in the expression of individual and personal feelings, experiences, reflections, aspirations” [13, p. 106].

The artist devoted his artistic talent to the staging and popularization of the musical-dramatic genre of opera, which was his main passion and essentially constituted the meaning of his artistic life. Let us recall that almost fifty percent of the world's fund of classical opera productions belongs to F. Zeffirelli and his followers. He saw his mission as maximally popularizing the rather complex art of opera among the general public, both personally and through the means of screen arts [25].

F. Zeffirelli had a perfect ear for voices, the artistic director worked in stage and screen productions with such prominent opera performers as Maria Callas, Juan Pons, Katia Richarelli, Jose Carreras, Joan Sutherland, Plácido Domingo, Teresa Stratas, Tito Gobbi, Mirela Freni, Giustino Diaz, Rolando Panerai and created with them profound character images and impeccable in harmony and beauty mise-en-scène [24].

The master demonstrated his artistic scope, supported by steady audience success, both in the theater and in film and television works. The debut of the screen adaptation of an opera on television was G. Puccini's "La Boheme" in 1965. This screen adaptation contributed a lot to the popularization of the opera. Let us recall that until then F. Zeffirelli was in charge of directing live television broadcasts of operas from the La Scala theater. He skillfully reduced the distance between the audience and the stage, gave the opportunity to closely "observe the soloists, conductor, musicians of the orchestra and choir" [18, p. 68], expanded and diversified the palette of "the audience's perception", allowed "him to immerse himself deeper into the world of individual experience of his image as an artist" [18, p. 68]. The painter and director skillfully showed on the screen an interested, excited, and moved audience sitting in the hall. This helped "the viewer to more fully feel the atmosphere of the holiday" [18, p. 68] on stage.

It is gratifying to note that the producers risked holding the premiere of the film-opera "La Boheme" (one of the most successful opera adaptations on the screen of the 20th century) simultaneously in 400 large cinemas in the USA and Europe. The producers never regretted it, because the audience's triumph became the decisive argument. The director and the painter filmed in the studio and emphasized close-ups (an important way of "controlling the viewer's gaze and thought" [6, p. 60]). In our opinion, he managed to achieve the optimal balance

between theatrical “conventionality and the realism of cinema” [18, p. 70]. Of course, the director was accused of excessive naturalistic details, overcrowding the frame with objects of the setting and everyday life, and was criticized for shifting the emphasis from the inner world of the characters to the outer world (in particular, due to excessively bright costumes and elegant decorations). Critics believed that the master thus leveled the drama of the sequence of events [22]. However, this position of the critics in no way diminished either the quality of the film-opera or the merits of the director-author.

Franco Zeffirelli always tried to preserve the national identity of a musical work. In 1970, he worked on a television version of Ludwig Beethoven's only opera, *Fidelio*. Recall that in 1904, one of the many asteroids was even named after this opera [Schmadel]. In his work on the television adaptation, the art director used a specific magic of the image and took into account the fact that “television and theater, interacting, are enriched with new ideas, forms of thinking in the reproduction of reality” [12, p. 242]. Thus, the master, realizing his artistic potential, skillfully used the ability of screen arts to “remember” works of related arts, especially theater. After all, “over time, actors leave the stage, generations of directors and artists change, productions “grow old”. Having time to record on film performances and actors in the prime of their creative abilities is one of the main tasks of television in forming the general fund of cultural values of a certain country” [12, p. 243]. Television has the ability to intelligently alternate the showing of theatrical performances from its own funds – “a real arsenal of artistic culture” [12, p. 244]. In our opinion, television is capable of “involving new generations of young people in the values on which the older generation was raised” [12, p. 244].

The next opera to be adapted for the screen by F. Zeffirelli will be Pietro Mascagni’s “*Peasant Honor*”. This opera was previously staged by the master at the La Scala

theater. The 1982 screen adaptation of the opera will first appear on television screens in Italy, and then it will receive favorable reviews from the audience and the press and will be broadcast on US television [5, p. 186]. The uniqueness of the filming of both “Peasant Honor” and the subsequent screen adaptation – “Pagliacci” by Ruggero Leoncavallo (which the master staged four times in different theaters around the world) lies primarily in the record-breaking short production time and the ability of opera singers to perform their parts not to a phonogram (which significantly simplifies and reduces the cost of filmmaking technology), but to the accompaniment of, so to speak, a “live” orchestra conducted by Georges Praetor. The musical and dramatic action in both films begins on the stage of the La Scala theater. Let us point out that for filming above the first rows of the audience seats, a wooden platform was built, on which the cameras were placed. Then the opera action, immersed in luxurious scenery, goes beyond the stage and is filmed in the pavilions, as well as in natural locations, where (according to the libretto author's plan) the events could take place. Then, in the finale of the performance, the opera action returns to the stage again. In order to generate a “live” disturbing atmosphere of both performances adapted to the television screen (and this implied the dominance of close-ups and medium shots), the art director was not afraid of innovative steps, almost simultaneously filming the opera material in the theater, in the studio, and on location. In addition, the art director used a diverse palette of light and shadow and perspective as effective means of revealing the “author’s attitude to on-screen events” [6, p. 60] and creating deep, multifaceted images. Thus, F. Zeffirelli (despite the attacks of both envious people and ordinary “colleagues” in the same workshop) asserted the primacy of beauty in the stage and screen space. To this end, he creatively used a wide palette of visual art tools.

In the film adaptations of opera performances, F. Zeffirelli always set as his directorial task the careful creation of “living” believable characters by musical and screen-stage means. It is no coincidence that the master collaborated mainly with those performers who possessed not only high vocal technique, but were also able to demonstrate filigree acting skills. For example, it was Placido Domingo (who played the main roles in all the screen versions of the master's operas, where perhaps the best was the film interpretation of “Otello”) and Teresa Stratas, who performed, uniquely, the role of Violetta Valeri in the screen version of “La Traviata” by G. Verdi. The world premiere of this opera took place in 1983. F. Zeffirelli repeatedly presented productions of “La Traviata” (in a variety of color and light richness [24]) on various stages in Europe and the USA.

Franco Zeffirelli worked in theater, cinema, and television. He was deeply aware that “the opera genre by default carries an attitude towards convention and is a kind of game of music in life” [19]. The artist cared about the audience and boldly demanded from opera singers naturalness of voice handling, careful training of body plasticity, concern for the development of the character’s character, and not demonstrative care and showing off only vocal technique. In such an artistic worldview (despite the critics’ accusations of eclecticism, of old-fashioned interpretation of opera art), preservation of “the original source in the adaptation of works for a modern audience” [1, p. 4] he saw his credo, his opportunity for maximum self-realization in various spheres of artistic activity.

Conclusions. Our study substantiated the latest possibilities of correlation of the culture of fine, theatrical, musical and audiovisual arts with respect to the phenomenon of self-realization of the artist in the artistic field. The author of the article investigated the interpretation of pictorial and expressive means in the creative laboratory of the director and artist in the

plane of the stage and screen. The researcher determined the specificity of the directorial and artistic creativity of Franco Zeffirelli in the staging of dramatic performances and operas in the theater and their adaptation on the film and television screen. This feature lies in the master's desire to give the art of drama and opera performance dynamics, the ability to teach dramatic actors and opera singers, to reveal images-characters through the continuous movement of internal and external action by using the method of provocative directing in the communication of performers and the audience.

In conclusion, we note that as an artist and director, screenwriter and librettist Franco Zeffirelli believed that the culture of opera and dramatic performance should be understandable not only to a specialized audience, but also to the general public, therefore he developed his unique author's style. This author's style was characterized by classical simplicity, accuracy and realism of the smallest details, which was combined with the master's deep penetration into the dramatic essence of the action. Throughout his long life, the artist F. Zeffirelli worshiped the cult of beauty. He always very subtly felt the power of screen arts and their connection with the visual, theatrical and musical arts, their powerful influence on the viewer. Franco Zeffirelli, as a bright creative individuality, tirelessly improved himself and confidently presented his bright creativity, filled with original artistic images, to the world community [11, p. 107]. He tirelessly sought ways to communicate with the audience through creativity and, maximizing his talent, selflessly conveyed this in his authorial messages from the stage, film, and television screens.

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Галина Петрівна Погребняк,
доктор мистецтвознавства, професор,
Національна академія керівних кадрів
культури і мистецтв,
Київ, Україна,
e-mail: galina.pogrebniak@gmail.com,
ORCID: 0000-0002-8846-4939

Владислава Олександрівна Грановська,
Державний художній ліцей імені Т. Г. Шевченка,
Київ, Україна,
e-mail: vladlenuch97@gmail.com,
ORCID: 0009-0001-4982-5017

ФЕНОМЕН САМОРЕАЛІЗАЦІЇ ХУДОЖНИКА

Анотація. У статті ставиться проблема самореалізації художника в різних сферах мистецької діяльності. Уточнюється визначення концепту «самореалізація». Аналізуються наукові праці вітчизняних та зарубіжних вчених, які досліджують проблеми самореалізації художників театрі, кіно, телебаченні, проблеми адаптації художніх творів, проблеми функціонування музичних театрів, проблеми режисури та екранізації опери. Ставиться мета визначити специфіку самореалізації художника в різних сферах мистецької діяльності та виявити особливості засобів режисера і художника в презентації оперної і драматичної вистави в театральному та екранному мистецтвах. Здійснено історичний екскурс і показано самореалізацію художників у сфері культури в різні епохи. Творчість визначного художника й архітектора Франко Дзефіреллі стала прикладом всебічної реалізації митця в театрі, кінематографі і на телебаченні. Показано вплив на творчість

Ф. Дзефіреллі визначного майстра сцени та екрану, представника італійського неореалізму Л. Вісконті. З'ясовано, що під керівництвом Л. Вісконті архітектор і художник Ф. Дзефіреллі опанував основними кінематографічними професіями, зосібна режисерським фахом. Окреслено значення творчості В. Шекспіра в творчому житті Ф. Дзефіреллі. Проаналізовано театральні та кінематографічні роботи майстра за творами В. Шекспіра та обґрунтовано специфіку їх візуальної культури. Виявлено особливості сценографії майстра та специфіку його роботи з акторами та оперними співаками, композиторами. Показано найпрестижніші оперні театри та оперних співаків, з якими працював Ф. Дзефіреллі. Виявлено специфіку режисерських засобів, якими користувався майстер, розкрито сутність основних елементів авторської мови художника. Визначено специфіку творчого стилю Ф. Дзефіреллі. Проаналізовано основні оперні вистави в драматичних театрах, екранні роботи Ф. Дзефіреллі, в яких виявився його потужний талант художника та режисера. Показано особливості роботи художника на телебаченні в екранізації оперних вистав. Розкрито феномен біографізму у творчості художника через аналіз його робіт на сцені та екрані. Досліджено феномен краси у художній творчості майстра. У вивченні феномену самореалізації художника в сучасній культурі було застосовано комплексний методологічний підхід, зокрема, використано культурологічний і мистецтвознавчий підходи, метод аналізу та синтезу, метод систематизації та узагальнення, метод порівняння, компаративний та біографічний метод. Результати дослідження розширюють арсенал знань щодо специфіки самореалізації художника в різних сферах культурно-мистецької діяльності.

Ключові слова: самореалізація, культура, образотворче мистецтво, художник, графіка, екранні

мистецтва, театр, сцена, режисер, телебачення, музичне мистецтво, опера, композитор, біографізм, творча особистість.

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