

ОПУБЛИКОВАТЬ СТАТЬЮ

в изданиях НИЦ "Социосфера"



[ПОДРОБНЕЕ](#)

СОЦИОСФЕРА

- *Российский научный журнал*
- *ISSN 2078-7081*
- *РИНЦ*
- *Публикуются статьи по социально-гуманитарным наукам*

PARADIGMATA POZNÁNÍ

- *Чешский научный журнал*
- *ISSN 2336-2642*
- *Публикуются статьи по социально-гуманитарным, техническим и естественно-научным дисциплинам*

[ПОДРОБНЕЕ](#)



СБОРНИКИ КОНФЕРЕНЦИЙ

- *Широкий спектр тем международных конференций*
- *Издание сборника в Праге*
- *Публикуются материалы по информатике, истории, культурологии, медицине, педагогике, политологии, праву, психологии, религиоведению, социологии, технике, филологии, философии, экологии, экономике*



[ПОДРОБНЕЕ](#)

II. THE NATURE OF THE CHANGE OF COMMUNICATION BETWEEN PEOPLE IN TERMS OF ADVANCED INFORMATION AND TELECOMMUNICATION TECHNOLOGIES



ON THE QUESTION OF ARTISTIC INTERPRETATION OF A CLASSICAL LITERARY WORK IN RUSSIAN CINEMA

M. I. Buylova
A. V. Danilova

Student
Candidate of Philosophical Sciences,
Associate Professor,
Vladimir State University named after
Alexander Grigorievich and Nikolai
Grigorievich Stoletov,
Vladimir, Russia

Summary. The article explores the problem of artistic interpretation of a classic literary work in cinema. The study is conducted through consideration of the domestic film adaptation of the famous play by A. P. Chekhov «The Seagull», director of the film – Margarita Terekhova.
Keywords: adaptation; interpretation; «The Seagull»; A. P. Chekhov; Margarita Terekhova.

The problem of artistic interpretation of a literary work in cinema is complex and relevant in modern conditions of synthesis of different directions and types of art. Transferring a classic work of the 19th century to the screen requires a subtle interpretation of the original source, identifying the significant features of this era, and studying the historical, cultural and artistic context. The new film adaptation of the literary basis, as a rule, is aimed at expanding the boundaries of the audience's artistic experience, at enriching creativity with new thoughts and meanings. Fokeev A. L., Shchetinina E. V., Khudyakova L. A., Zhang Shaoping, Kirillova O. A., Galimova A. M. wrote about this in the scientific community and others.

From ancient times to the present, many have turned to film adaptations of the classics. Such films were included in the Golden Fund of the cinema of our country. In this article, attention is drawn to one of the most famous plays by A. P. Chekhov – "The Seagull". This work touches upon the issues of art and reality, the relationship between the spiritual and the material, the philosophy of life. The work of the great Russian classic often became the basis for film adaptations, but to this day Chekhov inspires filmmakers to dialogue. Domestic directors, classics of Soviet cinema resorted to interpreting the works of A. P. Chekhov: S. F. Bondarchuk "Steppe", I. E. Kheifets ("Lady with a Dog", "In the City of S." and "Bad Good Man"), A. S. Konchalovsky ("Uncle Vanya"), N. S. Mikhalkov ("Unfinished piece for mechanical piano").

In the article we will consider the domestic adaptation of the famous play by A.P. Chekhov "The Seagull", director of the film - Margarita Terekhova ("M-Film", 2005).

Kirillova O. A. in his article "Chekhov as the "Father of Postmodern Film Language" in Post-Soviet Cinema" considers the influence of film adaptations by A. P. Chekhov to the postmodern film language. The author determines that for the aesthetics of postmodernism, the characteristic artistic techniques are: indirect quotation of the classics, the use of cultural phenomena, collage, iconic personalities are invited as game symbols, continuous appeal to the intertext and other techniques. The birth of the postmodern film language in Russian cinema was the experiments with the material of A. P. Chekhov.

At the beginning of the 11th century, the "new Chekhovian aesthetics", the author's postmodernist cinema "based on" Chekhov, is being strengthened on the screen. It should be noted a number of films that belong to the "new Chekhovian aesthetics": "Three Sisters" (dir. S. Solovyov, 1994), "Chekhov's Motives" (dir. Kira Muratova, 2002), "Ragin" (dir. Kirill Serebryannikov, 2003), The Seagull (dir. Margarita Terekhova, 2005) and others [2, p. 93].

Kirillova O. A. states: "The word 'motives' The word 'motives' turns out to be the key word for directors who take on Chekhov's material in the 21st century. The wording "based on" most accurately describes the relationship between a classic story and a film script, since it is precisely the motives of a Chekhovian plot that sound in the film" [2, p. 94].

Chekhov's plays are not what the texts of this genre should be. In the narrative itself, a new language appears – the language of cinema. Certain films are condemned for being too literary [1, p. 82]. Y. Tynyanov in his work "On the Script" wrote: "Cinema was slowly freeing itself from the captivity of neighboring arts – from painting, from the theater. Now it must free itself from literature" [3, p. 323].

The specificity of cinema as one of the art forms is expressed in the free use of space and time. Chekhov's film thinking is explained by his individual vision and sense of the world – the connection of space and time, which develops into a feeling of moving space [1, p. 83].

Chekhov is close to modern times, his work is still relevant today.

Zhang Shaoping in his article "A Flock of Postmodern Seagulls: A Modern Reading of Chekhov" notes that the work of Margarita Terekhova, which is one of the first post-Soviet paintings, has a more classical reflection, rather than postmodernist [5, p. 28].

Artistic adaptation of a classic literary work involves interpretation. Thanks to interpretation, the director can bring the original source closer to the present, to the features of the current era. Margarita Terekhova, on the other hand, resorts to the traditional approach – the complete preservation of Chekhov's text, the preservation of all scenes, dialogues and monologues of the heroes of the play. But this did not lead the film adaptation to success.

Margarita Terekhova's directorial debut with her *The Seagull* underscored the flimsiness of the traditional approach to Chekhov in contemporary cinema.

Unfavorable selection of actors – the atmosphere of a "family movie" is expressed in the selection of actors – Anna Terekhova plays Zarechnaya, and Alexander Turaev (children of Margarita Terekhova) plays Trepleva.

The theme of the film was determined by Anna Terekhova, the performer of the role of Nina Zarechnaya, a betrayal that was brought to tragedy. The director singles out Treplev's line, arguing that it is impossible for such people to disappear, without them it will be bad in life. And in the center of the film adaptation of Margarita Terekhova, a conflict of "fathers and children" is established [4, p. 157].

It should be noted, a deep pictorial series. Filming took place on the shores of Lake Pleshcheyevo in Pereslavl-Zalessky.

Thus, a new film adaptation of a classic literary work cannot be without rethinking it by the artist. Interpretation makes it possible to bring the original source of another era closer to the present, and also helps to expand the boundaries of the artistic experience of modern viewers, enriching creativity with new meanings. Margarita Terekhova, using the traditional approach to Chekhov in modern cinema, fails to successfully embody A. P. Chekhov.

Bibliography

1. Bushkanets L.E. The artistic language of A.P. Chekhov and the language of cinema / L.E. Bushkanets // *Uchenye zapiski Kazanskogo universiteta. Series Humanities: electronic journal*. – URL: <https://cyberleninka.ru/article/n/hudozhestvennyy-yazyk-a-p-chehova-i-yazyk-kino>. – Publication date: 2007.
2. Kirillova O. A. Chekhov as the "Father of postmodern film language" in post-Soviet cinema / O. A. Kirillova // *International Journal of Cultural Studies: electronic journal*. – URL: <https://cyberleninka.ru/article/n/chehov-kak-otets-postmodernistskogo-kinoyazyka-v-postsovetskom-kino>. – Publication date: 2014.
3. Tynyanov Yu.N. Poetics. History of literature. Cinema / Yu.N. Tynyanov. – Academy of Sciences of the USSR. Department of Literature and Language. Commission on the history of philological sciences. Scientific Council on the History of World Culture. – M: Nauka, 1977. – 574 p.
4. Fokeev A. L. A play and a film: finds and losses (about screen adaptations of A. P. Chekhov's play "The Seagull") / A. L. Fokeev // *Bulletin of the Samara University. History, pedagogy, philology: electronic journal*. – URL: <https://cyberleninka.ru/article/n/piesa-i-film-nahodki-i-utraty-ob-ekranizatsiyah-piesy-a-p-chehova-chayka>. – Publication date: 2017.
5. Shaoping Zhang A flock of postmodern seagulls: a modern reading of Chekhov / Zhang Shaoping // *Human science: humanities research: electronic journal*. – URL: <https://cyberleninka.ru/article/n/staya-postmodernistskih-chaek-sovremennoe-prochtenie-chehova>. – Publication date: 2017.

СРОЧНОЕ ИЗДАНИЕ МОНОГРАФИЙ И ДРУГИХ КНИГ



*Два места издания Чехия или Россия.
В выходных данных издания
будет значиться*

**Прага: Vědecko vydavatelské
centrum "Sociosféra-CZ"**

или

**Пенза: Научно-издательский
центр "Социосфера"**

РАССЧИТАТЬ СТОИМОСТЬ

- Корректурa текста
- Изготовление оригинал-макета
- Дизайн обложки
- Присвоение ISBN



У НАС ДЕШЕВЛЕ

- Печать тиража в типографии
- Обязательная рассылка
- Отсудка тиража автору