

- a) новелізація;
- b) виникнення в літературі незалежного художнього продукту, зумовленого певною екранізацією.

Подальше дослідження типології міжсеміотичного перекодування літературного прототексту у візуальний паратекст мовою кіно є важливою складовою комплексного інтермедіального дослідження феномену соціального візуального.

O. Kosachova

VISUAL RHYTHM AND CINEMATIC TENSION IN *POMPEII* (2014)

O. Косачова

ВІЗУАЛЬНИЙ РИТМ ТА КІНЕМАТОГРАФІЧНЕ НАПРУЖЕННЯ У ФІЛЬМІ «ПОМПЕЇ» (2014)

Paul W. S. Anderson's *Pompeii* (2014) provides an immersive portrayal of the historical eruption of Mount Vesuvius, weaving together personal narratives of love, social inequality, and survival. One of the film's most remarkable features is its use of visual rhythm, a cinematic tool that underscores the thematic tension between order and chaos, power and fragility. This essay examines the concept of visual rhythm in *Pompeii* through the lens of film theory, particularly Gilles Deleuze's work on cinematic movement and time. By analyzing the transitions between calm and destruction, the manipulation of pacing, and the interplay of visual motifs, this study argues that Anderson's directorial choices create a powerful rhythmic structure that elevates the film's dramatic intensity and philosophical undertones.

In order to fully understand how *Pompeii* employs visual rhythm, it is important to contextualize the term within cinematic theory. Gilles Deleuze, in his works *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, discusses how film can manipulate time and movement to create meaning beyond dialogue or traditional narrative structures. Deleuze argues that rhythm in film is not merely about pacing or the speed of editing; it is about the modulation of visual and temporal elements to reflect philosophical ideas and affective states. According to Deleuze, rhythm in cinema can serve as a tool for expressing transitions between stability and chaos, order and disarray, mirroring the tension within a narrative or a character's emotional arc.

Anderson's *Pompeii* can be seen as a cinematic exploration of such transitions, particularly in how it juxtaposes the stability of life in the city with the cataclysmic eruption that obliterates it. The rhythm of the film plays a crucial role in making the impending disaster both a physical and emotional presence, even before it is visually represented on screen.

One of the key aspects of *Pompeii*'s visual rhythm is the contrast between moments of calm, often symbolizing the fragile order of human society, and scenes of intense destruction. In the early parts of the film, Anderson constructs a world of relative peace within the walls of Pompeii. The camera lingers on architectural grandeur, the bustling market, and the structured life of its citizens, from the wealthy elite to the enslaved gladiators. This slow, measured pacing reflects a deceptive sense of control and permanence. The tranquility of these scenes, underscored by the choice of wide-angle shots and warm lighting, symbolizes the Roman Empire's illusion of power and stability. This visual calm is, in fact, rhythmically

significant because it sets up the inevitable collapse, making the contrast with later chaos all the more striking.

Anderson's use of long takes and minimal cutting during these early sequences aligns with Deleuze's idea of the "time-image," where duration is allowed to unfold naturally, giving the audience time to settle into the world of Pompeii. The steady rhythm of these scenes lulls the viewer into a sense of security, mirroring the complacency of the city's inhabitants who are unaware of the approaching disaster. In this sense, the calm acts as a form of temporal foreshadowing, creating a visual rhythm that is soon to be disrupted.

As the film progresses, Anderson introduces visual and auditory cues that signal the impending eruption. The rhythm begins to quicken, not abruptly but through subtle shifts in tone, color, and camera movement. Small tremors in the ground, the distant rumblings of Vesuvius, and the occasional crack in the earth serve as precursors to the full-scale catastrophe. These disruptions break the previously established calm, initiating a more fragmented visual rhythm that mirrors the growing instability beneath the surface of the narrative.

When the eruption finally occurs, the rhythm of the film undergoes a dramatic transformation. Fast cuts, intense close-ups, and rapid movements replace the earlier serenity, creating a jarring visual experience for the viewer. Anderson employs what Deleuze would describe as the "movement-image," where action and dynamism dominate the screen. This shift from long, contemplative shots to frenetic sequences of destruction serves to heighten the viewer's sense of anxiety and helplessness, much like the citizens of Pompeii would have experienced. The rapid rhythm of the editing conveys the sense of urgency and chaos, as characters scramble to escape the falling ash, collapsing buildings, and fiery explosions.

One of the most effective uses of rhythmic contrast occurs during scenes where the eruption is juxtaposed with the gladiatorial combat taking place in the arena. The fight scenes, already dynamic and fast-paced, are suddenly intercut with shots of the volcano erupting in the distance. Here, the rhythm of human violence is overshadowed by the far more overwhelming violence of nature. This interplay between human and natural forces creates a layered visual rhythm that reflects the theme of human fragility against the elemental forces of the earth.

Beyond the contrasting rhythms of calm and chaos, Anderson masterfully manipulates pacing to maintain tension throughout the film. The eruption unfolds in stages, allowing for moments of temporary relief between waves of destruction. This ebb and flow of action keeps the audience in a state of constant anticipation, as no one, not even the viewer, can predict when the next violent eruption will occur. By modulating the tempo of destruction, Anderson avoids overwhelming the audience with a continuous barrage of visual noise. Instead, the pauses in the action serve to amplify the intensity of the next catastrophe, much like the way musical rhythms build and release tension over time.

These rhythmic modulations also serve a narrative purpose. As characters attempt to escape the city, moments of near-silence, such as when Milo and Cassia find brief shelter, provide emotional respite and space for character development. These quieter intervals are critical to the film's structure because they allow the audience to process the human stakes involved, making the subsequent destruction all the more tragic. The fluctuating rhythm between action and stillness, destruction and survival, mirrors the unpredictability of nature itself, reinforcing the film's central theme of human vulnerability.

Another crucial element of *Pompeii*'s visual rhythm is the use of repetition and rhythmic motifs. Throughout the film, certain visual patterns recur, creating a sense of inevitability and doom. The repeated imagery of the volcano looming over the city serves as a constant reminder of the impending disaster, even in scenes where the characters are seemingly safe. Anderson uses this visual motif as a rhythmic pulse that beats throughout the film, maintaining an undercurrent of tension that ties the disparate parts of the narrative together.

Moreover, the rhythm of destruction is paralleled by the repetition of human suffering and resilience. Anderson frequently returns to images of characters being crushed by falling debris, engulfed in ash, or overwhelmed by the chaos around them. These repeated scenes not only create a visual consistency but also emphasize the cyclical nature of human fragility in the face of overwhelming natural forces. Just as the volcano erupts in waves, so too do the characters' struggles for survival follow a rhythmic pattern of hope and despair.

The use of repetitive visual motifs ties into Deleuze's concept of the "crystalline image," where time itself seems to fold back on itself, creating layers of meaning. In *Pompeii*, the repetition of certain visual and thematic elements — such as the volcano, the gladiator combat, and the crumbling architecture — suggests that the characters are caught in an inescapable cycle of destruction. This cyclical rhythm underscores the film's philosophical message: no matter how advanced or powerful a civilization becomes, it remains vulnerable to the forces of nature that operate on a different, more destructive rhythm.

Pompeii not only explores the rhythmic tension between calm and chaos but also uses visual rhythm to comment on the relationship between human society and nature. The contrast between the ordered life of Pompeii and the chaotic destruction wrought by the eruption reflects the film's broader critique of social inequality and the illusion of control. The rhythm of the film mirrors the fragility of the Roman Empire's hierarchical structures, which collapse just as quickly as the city itself.

The film's pacing underscores this collapse, with the swift descent into chaos reflecting how easily social order can be dismantled. As the volcano erupts, the social distinctions between the characters — masters and slaves, elites and gladiators — become irrelevant. The rhythm of destruction levels all social hierarchies, just as nature itself does. Anderson uses rhythm not only to build cinematic tension but also to highlight the vulnerability of human institutions to forces beyond their control.

In *Pompeii*, Paul W. S. Anderson employs visual rhythm as a central tool to convey the film's thematic tensions between order and chaos, human power and natural destruction. By contrasting moments of calm with scenes of intense destruction, modulating the pacing of the eruption, and using repetition as a rhythmic motif, Anderson creates a cinematic experience that is both viscerally engaging and philosophically resonant. Drawing on Deleuze's theories of movement and time in cinema, the film's visual rhythm becomes a reflection of the larger forces at play in the narrative — both the uncontrollable power of nature and the vulnerability of human society.

Ultimately, the rhythmic structure of *Pompeii* underscores the film's central message: no matter how advanced or powerful human civilization may seem, it is always subject to the rhythms of nature, which can disrupt, destroy, and remind us of our inherent fragility.