

UDC 7.097

**THE GENESIS OF UKRAINIAN POETIC CINEMA
O. P. DOVZHENKO IN (30-50TH YEARS OF THE TWENTIETH
CENTURY)**

Victoria Fedorenko

Kyiv National University of Culture and Arts, Kyiv, Ukraine

У статті проаналізовано історію формування українського поетичного кіно. Представлена історія становлення вітчизняного кіно та режисури О.Довженка. Визначено особливості тематики та змісту кінофільмів. Доведено, що справжня історія українського кіно почалася саме з виходу на екрани епічної трилогії О. Довженка «Земля» – «Арсенал»– «Звенигора». Різні за тематикою картини об'єднує спільна ідея єдності людини та природи, Землі, Батьківщини.

Наголошено на значущості творчості О.Довженка для історії української культури. Він виявив себе видатним кінорежисером і творцем нового літературного жанру – кіноповісті. Його «Земля», «Україна в огні», «Зачарована Десна» стали шедеврами української літератури. Він є автором видатних кіноповістей, оповідань, п'єс, публіцистичних та мистецтвознавчих творів.

Ключові слова: кіно, мистецтво, кіноповість, творчість, О. Довженко, Земля, Батьківщина.

В статье проанализирована история формирования украинского поэтического кино. Представлена история становления отечественного кино и режиссуры А. Довженка. Определены особенности тематики и содержания кинофильмов. Доказано, что настоящая история украинского кино началась именно с выхода на экраны трилогии А. Довженко «Земля» –

«Арсенал»– «Звенигора». Различные по тематике картины объединяет общая идея единения человека и природы, Земли, Родины.

Определено значение творчества А. Долженка для истории украинской культуры. Проявил себя выдающимся кинорежиссером и создателем нового литературного жанра – киноповести. Его «Земля», «Украина в огне», «Зачарованная Десна» стали шедеврами украинской литературы. Он так же является автором киноповестей, рассказов, пьес, публицистических и искусствоведческих произведений.

Ключевые слова: кино, искусство, киноповесть, творчество, О. Довженко, Земля, Родина.

The article analyzes the history of the formation of Ukrainian poetic cinema. The history of the establishment of the national film and direction of O. Dovzhenko is presented. The features of the subject and content of films are determined. Film experts believe that the true history of Ukrainian cinema began precisely with the release of the O. Dovzhenko “Land”– “Arsenal”– “Zvenigora” trilogy screens. Various pictures on the subject are united by the general idea of the invisibility of man from nature, the earth, the Homeland.

The importance of O. Dolzhenko’s creativity for the history of Ukrainian culture is noted. He was an outstanding filmmaker and creator of a new literary genre – film narrative. His «Earth», «Ukraine on fire», «Enchanted Desna» became the masterpieces of Ukrainian literature. He is also the author of film shows, stories, plays, journalistic and art criticism works.

Key words: cinema, art, film history, creativity, O. Dovzhenko, Earth, Motherland.

Feature Films in the XXI century increasingly attract the attention of researchers from various fields of knowledge, in particular, cultural studies, art studies, cinema studies, history, sociology, etc. Topical are the works of A. Bazen, M. Betz, B. Vilinsky, A. Kovach concerning the interpretation of history in cinema. Valuable are the works of O. Potebni, G. Gadamer, M. Heidegger, M. Bakhtin, etc., aimed at cultural and historical interpretation of works of art.

The aesthetic–philosophical aspects of cinema are illustrated in the works of A. Bychko, M. Brovka, S. Krymsky, V. Lichkovakha, S. Ovcharenko and others. The period of the Soviet cinema was studied by such scholars as I. Ioffe, I. Mussky, D. Minchonok, V. Kurbanov, E. Campus, A. Rutkovskii, R. Yurienev emphasizing the significance of the works of G. Aleksandrov, S. Eisenstein, G. Kuznetsova, V. Kuleshova, V. Pudovkina, O. Dovzhenko, I. Kornienko and others like that.

Research of creativity O.P. Dovzhenko – ukrainian and soviet writer, film director, screenwriter, artist, classics of world cinematography performed by R. Khorodsky, V. Kudin, S. Mashchenko, S.Plachinda, L.Cherevatenko and others. Scientists note that O. Dovzhenko put 14 game and documentary films, wrote 15 literary scripts and movie theaters, two plays, an autobiographical novel, over 20 stories and short stories, a number of journalistic articles and theoretical works devoted to the issues of cinema.

The purpose of the study is to characterize the features of Ukrainian poetic cinema O.Dovzhenko.

Presentation of the main material of the article. In December, 1896, the projection lantern of the sinematographer brothers Lumiere was illuminated for the first time in Kyiv. Announcement about this sight, was posted in the newspaper «Kievanin» from December 13 (25), December 1896. Ukrainians in the 90 years of the XIX century. have achieved

significant results in the cinematic affair. The history of the development of cinema in Kiev is the appearance of illusions (the first stationary «cinemas»). The feature of pre–revolutionary cinema was the close connection with the theater, because Ukrainian cinematography mostly filmed famous pieces of domestic artists.

In 1907 the first private movie theater was created in Odessa. It gradually turned into a film factory. Since then, Odessa has been struck by the skill of films –chronicles and game tapes. One of the most significant is the tape «Battleship Potemkin» (1925) directed by S. Eisenstein. Recognition received a documentary film «Man with a Cinema Camera» D. Vertov.

Ukraine is proud of the achievements of the National Film Studio of the feature films. O. Dovzhenko. It was created as a film enterprise, able to provide the process of filming of various staged complexity, different genres from documentary chronicles to historical paintings.

1925 All-Ukrainian photo-cinema management (AUPCM) announced a competition for a film factory project. In 1928 a film factory was opened in Kyiv. With the advent of sound and color began a new stage in the development of cinema. The first color tape of the film factory was the comedy «Sorochynsky fair» (1938) directed by M. Eck. In the 30's, a talented, already experienced masters of the screen came to the studio named after Alexander Dovzhenko: in the 30's came talented, already experienced masters of the screen: directors – O. Dovzhenko, A. Kordyum, P. Dolyna, L. Lukov, I. Kavaleridze, Favst Lopatinsky, I. Savchenko.

The world of cinema was created by the operators – D. Demutsky, Y. Yekelchik, M. Topchiy, J. Ron, I. Shekker, O. Pankratiev and others. The work of the writers M. Bazhan, O. Korniychuk, G. Brasyuka, V. Ohrimenko was the basis of the artistic Ukrainian cinema. This

immediately affected both the quantity and quality of works, on the diversity of genres.

Already in 1923, O. Dovzhenko returned to Kharkiv and worked as an illustrator in the newspaper «Visti VUTSVK», under the pseudonym Sasha. His work of the illustrator got recognition. Communication with the literary community of Kharkiv helped to determine the artist's own vision of ways to develop Ukrainian art. After moving to Odessa, on the Odessa Cinema Studio AUPCM creates satirical comedies «Vasya–reformer» and «Berry Love». It was from 1926 that he took the profession of director at the Odessa Film Factory.

He was the stage director, the first feature film «The bag of the gurney». In 1927 this film appeared on screens and was approved by the public.

The appearance of sound cinema is associated with October 1929, when the first cinema in the USSR was opened, where sound films were shown. The first ones who began to use sound in films were directors of documentary cinema. In the 1930s, full-length sound films were also published: «The Plan of Great Works» by A. Roma, «The Olympics of Arts» by V. Yerofeyev, I. Belyaev, «Symphony of Donbass» («Enthusiasm») D. Vertov [8, 28] .

It is clear that the spectator waited for the appearance of sound fiction films, but the production of sound films did not start immediately, because it was a rather long process. And then began to voice a series of dumb movies. For example, the film «One» (1931) by G. Kozintsev, L. Trauberg, telling about the fate of a young teacher was announced. Since it was impossible to fully voice the actors' language, both the author's comment and the musical accompaniment were used [8].

In 1931, the first full-length sound film, «A Guide to Life» (directed by NV Eck), it was filmed about the struggle against child homelessness and the upbringing of man in labor under socialism.

An important step in the development of sound cinema was the film Meeting (1932) by F. M. Ermler and S. I. Yutkevich. The name of the movie itself is related to the counter-plan at the factory. Heroes were factory workers. Most of the film heroes of the 30's under the influence of censorship resembled the characters of the sound film «Golden Mountains» (1931) S. Yutkevich – about the fate of the peasant, Peter, who in the city was on the path of revolutionary struggle. A similar picture of B.V. Barnet's «Outland» (1933), talked about the transformation of the First World War into a civilian [3].

Therefore, O. Dovzhenko's films were very different from the others. So in 1928 the film «Zvenigora», which struck many experts and pushed the public to talk about the emergence of the master. Because the film was filmed without an approved script and in the movie O. Dovzhenko worked inspiredly. He said that he sang «Zvenyhoru» as a song, on one breath. In this epic canvas the director managed to highlight several centuries in Ukrainian history: the Cossacks, the Haidamachin, the period of Polish rule, the revolution, the civil war, and the approval of the Bolshevik dictatorship. The basis of the tape is the mythical Zvenigora, in which in ancient times innumerable treasures were buried. They are guarded by their grandfather. Zvenigora is a reproduction of mythological Ukraine, whose power and eternity, like the Haydamak treasure, are hidden in the historical memory of the people. Historical and national content of this film clearly demonstrates the orientations of the artist's work: historical heritage, connection of generations, patriotism. But the increase of censorship in the film industry at the end of the thirties and the accusation of the director in ideological mistakes led to the search for

compromises with the ideas of Soviet power. The history shows that on the thirteenth day of April 1928 in Kiev, the premiere of the tape «Zvenigora» was held. For a picture that exposed the Soviet power, director O. Dovzhenko was branded as a nationalist.

O. Dovzhenko's film «Earth» organically intertwined social and mythological motifs, Unlike other films of that time. The content refers to the tragic events of collectivization in the countryside, and the ritual–mythological model of the cultural opposition «life–death» is clearly traced. The attention of the artist does not attract life itself (collectivization, but the life of the protagonist of the Communist Basil), and his core. The basis of life and the basis of the picture is the image of the «Earth», which has a sacred ability to fertilize and give birth. Means metaphor, vivid images of images and extremely picturesque cadres director philosophically reflects on the original themes: life, death, love. The black and white dumb film «The Earth» is a continuation of the epic trilogy «Zvenigora – Arsenal–Zemlya». Dovzhenko, like no other, was able to convey national symbols and emotions in silent cinema. Stylistics, created in the film «Earth,» began the direction, which was named «Ukrainian poetic cinema». «April 8, 1930» Earth «went to Kiev screens, but after nine days it was removed from the demonstrations due to anti-Soviet sentiment, and put on a shelf. At the same time in Europe, the tape was tremendous success, putting Dovzhenko's name in line with the names of prominent world filmmakers». [11]. The film became widely publicized abroad, for example in the Berlin press, more than 50 reviews were published. We agree with L. Bryukhovetsky's conclusion that the recognition of «Earth» at the Brussels exhibition in 1958 is evidence that «this film has become one of the 12 best films of all times and peoples» [11].

The director had to change the subject. The films «Ivan», «Aerograd», «Shchors», «Liberation» were born. «Ivan» on the

construction of the Dniproges, the director is invited to the Mosfilm Film Studio, where he filmed films for a social order, in 1932, after filming an innovative sound tape. For the heroic–revolutionary film about «Shchors» in 1941 the artist was awarded the Stalin Prize.

From 1935 to 1938, at the Kiev Film Studio there was a director's laboratory O. Dovzhenko, who brought up young filmmakers. In March 1937, the director of the film factory, RLCPFC, announced the t. Dovzhenko workshop liquidated.

Despite this, the RLCPF lasted another year and the School of Cinema Actors ceased to exist in accordance with the order of all S. Orelovich in March 1937[9].

A special place in the 30's and 40's of the twentieth century. occupies the work of the author over the artistic ribbons in which he showed the historical past of Ukraine as a fairy-tale and legend. The means of myfologicity and fairy tales described contemporary events, which allowed the audience to come to the conclusion that we have a long history that does not start from 1917. But Zvenigora (1927), Arsenal (1929), Earth (1930) and literary scenarios Arsenal (1929), Aerograd (1934), and literary works – Enchanted Desna (1942) –1948), «Earth» (1952 – restoration of the lost script of the forbidden film in the format of the cinematic message), testifies that in creative progress O. Dovzhenko expressive transformation of the artist–director in the writer himself, which was in the form of a literary scenario. He sought to establish «as a complete literary genre in all details» [4, 14] and a full-fledged «writer's affair», which determines the high quality of artistic cinematography.

But even in the context of the ideological tick, creative searches continued, and the film «Shchors» (Kyiv, 1939) opened up new opportunities for enriching cinematic art as an independent form of literary work. The idea of creating a film has captured the artist. Shchors's image

attracted his attention, first of all, to the legendary biography, the tragedy of his fate.

His work has gained recognition, as evidenced by the Excerpt from the Presidium of the Presidium of the Verkhovna Rada of Ukraine – for the merits in the development of theatrical and musical art, to award the title of the Honored Personality of Arts Dovzhenko O.P. 11/23/1939 [1, F. 1, op. 24, is. 4, p. 1].

Poetic memories are significant of Dovzhenko about childhood – the film «Enchanted Desna». This is a «myth» about childhood, and the charming Desna, on the banks of which the author settled. The author describes the colorful pictures of the dramatic human life of that time, the customs of the people.

In the war years, O. Dovzhenko's cinematic activity is centered on documentary. He tried to ask for the bright national historical heroes. He prepared the film «Taras Bulba», but during the Great Patriotic War he focused on the events of the present. Therefore, in the cinema «Ukraine in Fire», the beginning of the Second World War was reflected – one of the most tragic periods when under the pressure of the enemy, the troops retreated, leaving without protection unarmed people. The epic screenplay «Ukraine in Fire» (1943) was banned during the times of Stalinism, and its author was not allowed to work in Ukraine.

O. Dovzhenko was forced to live and work in the Russian Federation, after the devastating pogrom Stalin's «Ukraine in the Fire» scenario. Despite repeated appearances of the artist to return to Ukraine, he was strongly advised to stay in Moscow. [8, p. 647].

It is known that O. Dovzhenko thoroughly prepared for filming. Before each new film, the director studied history, mythology, traditions – all that is connected with the future film. Like other artists, he was busy with the improvement of films. For example, in the article «Color came»,

where this problem was revealed on examples of unsuccessful, inefficient use of color in the cinema.

»The organization of color in motion is a new thing that brought to light color cinematography.» March 29, 1947, while working on the film «Michurin», Dovzhenko wrote in the Diary: «All the time on different artistic councils compare colored cinema with painting. ... The color of the film is procedural, dynamic. It exists in a state of unceasing motion» [4, 115]. He was convinced that colorful films perceive the world of viewers. And the full use of color on the screen depends on the technical capabilities, how well a copy of the film will be printed. [5, 121–122]. We see the creative searches of the director: a combination of color and cinematic art [6, c.44].

He has developed an active landscape in the film «Michurin». This allowed to emphasize the relationship between the hero and nature. It was also important to «penetrate into the soul of a great scientist» [6, 126]. Preparing for filming studied the development of science, the importance Michurin in the development of biology.

He was convinced that the social environment, social relations have an impact on the personality of man. In Soviet society, even prominent people lose their individuality, they all become similar to the liquid that is poured into the same vessels. Yes, Taras Kravchyna «took the shape of the vessel in which it was infused» [6, 430].

Conclusions. The preservation of Ukraine's state independence leads to the actuality of the issues of the achievements of national history and art. Observance of objectivity in evaluating its key figures and the spiritual elite. Concentrating the attention of the researcher on the unique personal style of the film director O. Dovzhenko.

It has been proved that during the first decades of Soviet power cinema confidently received the sympathy of the audience, it became a

reliable channel for the transfer of not only artistic information, but also ideological content. As today, cinema art served as a channel for the dynamic transmission of changes in the gender system of society at different levels: verbal, audio, visual.

The film of the 30's and 50's of the twentieth century produced the images associated with the ideology of Soviet culture, but O. Dovzhenko managed to refer to the meaningful concepts of «land», «river», «life», Earth, Motherland which were aimed at forming the identity of generating emotion, and provided images long life in the subconscious of the viewer (the display of art films could be multiple).

In the cinematic discourse there was a constant work with the target audience, the presentation of the text information necessary for work with the audience in different genre forms led to the search for topical artistic images.

In the early twentieth century, the cinema mastered the sound, after which he became able to create not only sound films, but also bright festive synthetic sights, which contributed to the emergence of a new genre – musical comedy.

The intensification of censorship in the film industry in the late 20–ies caused the influence of Soviet ideology on the creativity of Ukrainian artists, and in particular O. Dovzhenko. But the philosophical approach to comprehension of reality, and the leveling of the class content of works of art, is evidence of skill. O. Dovzhenko entered the history of Ukrainian culture as a prominent film director and creator of the new literary genre – cinema news. «Earth», «Ukraine in Fire», «Enchanted Desna» became masterpieces of Ukrainian literature.

O. Dovzhenko entered the art history as a director and cinematographer, the creator of films. He is the author of movie theaters, stories, plays, journalistic and art studies. The ability to think

mythologically, timelessly, embracing whole historical epochs and associating with one's own people, allows us to assert about the development of Ukrainian poetic cinema.

Література:

1. Витяг з Указу Президії ВР УРСР – за заслуги в розвитку театрального і музичного мистецтва присвоїти звання Заслуженого Діяча Мистецтв Довженку О.П. 23.11.1939 р. (ЦДАВО України Ф. 1, оп. 24, спр. 4, арк. 1.)
2. Брюховецька Л.І. (2011) Кіномистецтво: навч. посіб. для студ. вищ. навч. закл. / Лариса Брюховецька. К.: Логос, 391 с
3. Довженко О. (2001) Зачарована Десна. Оповідання. Щоденник (1941–1956). К., 512 с.
4. Довженко О. (1965) Як ми працювали // Довженко О. Твори: В 5–ти т. К.: Дніпро, Т. 4. ,115.
5. Довженко О. (1966) Колір прийшов. 1945 // Довженко О. Твори: В 5–ти т. К.: Дніпро,– Т. 5, 125.
6. Довженко О. (1966) Шлях до образу // Довженко О. Твори: В 5–ти т.– К.: Дніпро, Т. 5. ,126.
7. *Історія українського кіно.*(2016.) Т. 2: 1930–1945 / голов. ред. Г. Скрипник; НАН України; ІМФЕ ім. М.Т. Рильського. Київ, 448 с.
8. История советского кино. 1917–1967: в 4 т.(1969.) / сост. Х. Абул–Хасымова и др. – М.: Искусство, 1969–1973 – Т. 1. 1917–1931, 755 с.
9. Культурне будівництво в Українській РСР (1960). Важливі рішення комуністичної партії та радянського уряду 1917–1959 рр.: Збірник документів: У 2–х т. Т. 1. К.: Вид–во АН УРСР, 28.
10. Мусский И. А. (2006.)Сто великих отечественных кинофильмов / И. А, Мусский. М. : ВЕЧЕ, 73-74.

11. У день народження Довженка – найкращий фільм майстра – «Земля» URL: <http://www.1tv.com.ua/news/channel/58689>

References:

1. Excerpt from the Presidium of the Presidium of the Verkhovna Rada of Ukraine – for the merits in the development of theatrical and musical art, to award the title of the Honored Personality of Arts Dovzhenko O.P. 11/23/1939 (Central Executive Committee of the Central Executive Committee of Ukraine F. 1, op. 24, issue 4, pp. 1)
2. Bryukhovetska L.I. (2011) Cinematography: teach. manual for studio higher tutor shut up / Larisa Bryukhovetska. – K . Logos, 391 p.
3. Dovzhenko O. (2001) Enchanted Desna. Story. Diary (1941–1956). K., 512 p.
4. Dovzhenko O. (1965) How did we work And Dovzhenko O. Works: In the 5 th t.K.: Dnieper, T. 4. 115.
5. Dovzhenko O. (1966) Color came. 1945 // Dovzhenko O. Works: In the 5 th t.K .: Dnipro, Vol. 5, 125.
6. Dovzhenko O. (1961) My method. Experimental Cinema, № 5 // Berest B. B. O. Dovzhenko. New York,
7. Dovzhenko O. (1966) The Way to the Image II Dovzhenko O. Works: In the 5 th t.K.: Dnieper, T. 5. 126.
8. History of Ukrainian cinema (2016). T. 2: 1930–1945 / heads. Ed. G. Skrypnyk; National Academy of Sciences of Ukraine; IMF to them M.T. Rilsky Kyiv, 448 p.
9. The history of Soviet cinema. 1917–1967: 4 t. / Cons. Kh. Abul-Khasimova et al. – M . Art, 1969–1973 T. 1. 1917–1931, 1969, 755 pp.
10. Cultural construction in the Ukrainian SSR(1960). Important decisions of the Communist Party and the Soviet Government from 1917 to 1959: Collection of documents: In the 2nd volume – T. 1. – K.: View of the Academy of Sciences of the USSR, P. 28.

11. Mussky I. A. (2006) Hundred Great Russian Movies M.: EVENTS, P. 73-74.

12. Dovzhenko birthday – the best film of the master – «Earth»
URL:<http://www.1tv.com.ua/news/channel/58689>