

PROBLEMATICS OF RESEARCH OF THE SCREEN ARTS' HISTORY BY MEANS OF THE ARCHIVED ORIGINAL SOURCES

Bezruchko Oleksandr

Dr. hab. of art criticism, associate professor, professor in the department of TV art direction in the faculty of movie and television of Kyiv National University of Culture and Arts

Безручко

Олександр Вікторович

доктор мистецтвознавства, доцент, професор кафедри режисури телебачення факультету кіно і телебачення Київського національного університету культури і мистецтв

Безручко

Александр Викторович

доктор искусствоведения, доцент, профессор кафедры режиссуры телевидения факультета кино и телевидения Киевского национального университета культуры и искусств

Summary. In this article the specific of the use of the archived sources by modern Ukrainian art critics and culturologists is investigated. The author investigates the common and the distinct in the archived original sources (manuscripts and typewritten documents) and in the edited (so-called "literary treated") memoirs; the range of problems of the errors in historical facts as an important aspect of the use of original sources is considered; differences in the archived and printed recollections of the Ukrainian workers of culture are analysed.

For example, the famous Ukrainian cameraman and film director Oleksii Mishurin, on the meeting, dedicated to the memory of genius Ukrainian film director, scenario writer, teacher of the screen arts Oleksandr Dovzhenko, on September 14, 1959 described his acquaintance with Oleksandr Dovzhenko using a not quite good literary language. These recollections are kept in the archive of the Museum the theatrical, musical and cinematographic arts of Ukraine (Unit of storage, archived matter of "P of n/dop. 250")

After comparing them with the fragment of the recollections of Oleksii Mishurin, printed in 1984 in a book "Son of the Bewitched Desna" (publishing house "Soviet Writer"), the author of the article shows that authentic (archival) and printed recollections (in the book) of the Ukrainian cameraman and film director substantially differ from each other. It is not a secret that most recollections were edited before, are edited now and will be edited by professional literati or editors. And it doesn't diminish their scientific potential.

Of course, the best variant for academic research is to work with original manuscripts, however most recollections in the state (Museum of The Dovzhenko Film Studios – typewritten recollections of Sulamif Tsybulnik, Victor Ivanov, Oleksii Mishurin and other prominent Ukrainian cultural and arts workers) and private (recollections of Victor Ivanov in the private archive of his son Mykhailo Ivanov and others) archives are saved as literary edited typewritten recollections.

An error can be made by anyone, that is why any archived and printed source, in particular recollections of home cultural workers, need to be treated carefully, to tell the truth from the stratifications of different sort of errors and conjectures in scientific researches.

Keywords: study of art, archived sources, methodology of scientific researches, cinema, memoirs, edited and unedited recollections, film study.

Problem formulation. The relevance of this study is based on the need of expanding and deepening of new methods and approaches to the scientific and research work by modern Ukrainian researchers in all areas and directions of science and arts. Since the modern science requires the removal of Soviet doctrines and traditions, and transition to the general and civilizational methods of the scientific work considering the European integration development path of Ukraine.

Analysis of the recent studies and publications. Despite the scientific researches of V. Horpenko [3], I. Zubavina [6], T. Kohan [12], T. Derevianko [4], M. Kazmyrchuk [8], S. Marchenko

[15], O. Bezruchko [1; 2], we can state that modern Ukrainian film experts do not pay enough attention to the methodology of the scientific researches.

The scientific tasks of this article are as follows: to research usage of specific archival sources by modern Ukrainian scientists; to emphasize the importance of using archives in the scientific researches; to analyse common and specific aspects of archival sources (manuscripts and typescripts) and in edited (so called “literary processed”) memoirs; to explore the issues of the factual mistakes as an important aspect of the primary source use; to explore the differences related to the peculiarities of the human personality and worldview in archival and printed memoirs of the prominent figures of the Ukrainian culture.

The purpose of the article. The purpose of the article is to research and analyse the specific use of the archival sources in scientific studies of modern Ukrainian art and culture experts.

Presentation of the material. The Soviet art experts used mostly printed sources in their scientific studies. Mainly due to the difficulty of access, they used the archival sources to less extent. After the collapse of the Soviet Union, the secret departments and funds began to be opened, including sometimes whole archives. This has led to the increased interest to the use of the archival sources in scientific researches of modern Ukrainian film experts.

In particular, unedited handwritten and typewritten memoirs of famous figures of the Ukrainian culture are stored in the arts archives, which had significant differences with the original after literary processing before publications.

Let us take a more close look at some aspects of archival sources usage in the scientific researches and their edited (literary processed) variants. The specifics of the processing of the archival sources is that often the handwritten memoirs are extremely important, however, they are presented in such an awkward language that it is impossible to quote them in so called “raw” and literary unprocessed style. As an example, the memoirs of the former pupil of O. Dovzhenko in Zhytomyr second basic level college (ZSBLC) T. Baturenko. The text of the memoirs is specially given without any grammar and literary revisions: “I am an “educated person”, and by my writing you can judge my poor education. In 1913, I was taught how to draw by Dovzhenko Oleksandr Petrovych offered in a class a free theme to draw [19, 1].”

Authentic memories of the filmmakers were not an exception. For example, O. Mishurin at a meeting dedicated to the memory of O. P. Dovzhenko on September 14, 1959 described his acquaintance with O. Dovzhenko in the following way: “Dovzhenko with a spade in his hands was running around the territory of the modern garden and digging the ground, simultaneously inviting everyone to join him. Any free moment, he ran into the open gates and planted trees tempting young people, Komsomol members and everybody was inspired by this persistency. Everyone came there to the garden” [16, 5].

Now let us compare this with a fragment of the memoirs of O. Mishurin published in 1984: “One more frame of the film was shot, and the lighting cameramen asked for a break to give a rest to the light and to replace the coal. The large doors of the pavilion opened, the artificial lightning changed to the warm, autumn and sunny one, and all participants came to the garden in the yard. Dovzhenko planted the garden with the help of studio Komsomol members last autumn, now something should be planted more, and the young trees should be planted around. Dovzhenko came out into the yard, took a spade and walked in a strained manner to the garden [9, 136–137].”

We can see that the authentic and printed memoirs differ significantly. It is no secret that the majority of the memoirs is edited and corrected by professional writers or editors. Moreover, it does not decrease their scientific potential.

Certainly, the best option for an academic research is to work with original manuscripts, but the majority of the memoirs kept in state (Museum of Dovzhenko Film Studios — typed memoirs of S. Tsybulnyk, V. Ivanov, O. Mishurin et al.) and private (memoirs of V. M. Ivanov in a private archive of M. V. Ivanov et al.) archives are preserved in a form of literary processed typescripts.

Comparing the authentic version of the trial scene dedicated to the unfair dismissal of people surrounding O. Dovzhenko during the evacuation of the Kyiv film studio in the memoirs of V. M. Ivanov kept in the private archive of M. V. Ivanov and Museum of Dovzhenko Film Studios [7, 11–12] with the same fragment of the book of S. Plachynda [18, 273], we can see that at first there is a real fact from the memories of Ivanov, then three paragraphs of the version of Plachynda, and then almost identical restored phrases from the memoirs of Viktor Ivanov and again Plachynda’s

own detailed version of the events that ends identical to the primary source.

In this case, we can see that the episode from the book of S. Plachynda is really based on the archival memoirs of V. Ivanov, but it was strongly supplemented by the descriptions of S. Plachynda. Thus, the archival memoirs of V. Ivanov literally supplemented by S. Plachynda should be treated with caution but at the same time as to those that actually took place.

However, it is not excluded that some fragments of these memoirs still have not been found in archival sources. This relates to the “Entrance of V. Ivanov to All-Union State Institute of Cinematography” and “First acquaintance with O. Dovzhenko” that do not appear neither in the private archive of M. Ivanov, nor in the Museum of Dovzhenko Film Studios.

In addition, there is a factual mistake in the episode “Acquaintance with O. Dovzhenko”. S. P. Plachynda described the acquaintance of Viktor Ivanov with Oleksandr Dovzhenko in the following way: “Viktor was lucky: on the first day of his stay at the Kyiv film studio he saw Dovzhenko in the hallway... — Look you, pupil of Eisenstein, you can edit. You will begin and edit the already shot film for children “The Right to Education” [18, 277–278].”

In this case, S. Plachynda was wrong — V. Ivanov appeared at the Kyiv film factory earlier than the almost finished film “The Right to Education” required additional editing. On October 15, 1936 Viktor Ivanov, as it was stated in his personal file, the student of All-Union State Institute of Cinematography (VGIK), was “dismissed from the students... as he completed the theoretical course and defended the graduate thesis [10, 1].”

Thus, V. Ivanov appeared before O. Dovzhenko in the end of October — beginning of November of 1936, and the production of the film “The Right to Education” started only in the autumn of 1937 [5], when the government of the USSR commissioned to make several propaganda short films dedicated to the elections to the Supreme Council of the USSR mainly to the creative young people [11] — “Under the Flag of Lenin and Stalin” (directed by M. Triaskin, B. Levich), “The Right to Education” (directed by O. Pavlenko and M. Ivanov), “Happy Childhood” (directed by M. Volodarskyi), “How Elections Will Take Place” (directed by Y. Volovik), “Electoral System” (directed by P. Pavlov) [5].

Let us look at one more aspect of the use of the pri-

mary sources that are mistakes. People make mistakes and they will always make them. Of course, when the event took place recently there are not so many mistakes, though as it is seen from the editorial mistake with the name of Ivanov, nobody is perfect. If the memoirs are written many years after the described events, the number of mistakes increases greatly, in most cases it is done unintentionally.

As an example, the memoirs of T. Baturenko can be quoted: “In 1914 O. Dovzhenko entered the class to say goodbye before leaving for the war ... my father said that together with Dovzhenko O.P. they were captured by the Austrians and were sleeping on the same top coat [19, 2].”

In these memories, the fate of two different people was united: the teacher of drawing O. Dovzhenko and other teacher, who really went off for the World War I, was captured by the Austrians, and slept on the same top coat with the father of the author of the memories.

Regrettably, in the memoirs of all respected filmmakers there are factual mistakes. For example, Oleksii Mishurin in the published memoirs believes that the first admission in Kyiv State Institute of Cinematography (KSIC) was in 1931. “Oleksii (Shopin. — note of O. B.) enters, and Vasyl (Mytko. — note of O. B.) “fails”, but gets there a work in the laboratory [9, 134].”

Though due to the processing of the archives it was known that KSIC was founded not in 1931, but in 1930 [13, 252], where the mentioned in memoirs Oleksii Shopin really entered in 1930. Moreover, a student and activist Shopin participated in methodical commission on directing that took place in November 16, 1930, where “Dovzhenko and Shpikovskiyi were requested to make programmes on Film Producer Activity for all specialties of the faculty during the decade [14, 703].”

We give one more example. The first lecture of Oleksandr Dovzhenko in KSIC was described in printed sources by two former students of Kyiv Cinema Institute — T. Levchuk and G. Grigoriev. In the archives of Museum of Dovzhenko Film Studios there are memoirs “The Pride of Our People” by Tamara Moroz-Strilets, the student of the camera man faculty of KSIC. In her memoirs on the first lecture of O. Dovzhenko in the institute there are a lot of common thoughts, though there are also some specific features.

First — T. Levchuk and G. Grigoriev described what O. Dovzhenko had mentioned during the first

lecture on the movie “Earth”, and T. Moroz-Strilets — “Arsenal”: “One of new announcements reported, “Tomorrow there will be a creative meeting with a director Oleksandr Dovzhenko.” After the meeting, the movie “Arsenal” will be shown [17, 2].

Most likely, that Dovzhenko meant “Earth” movie as this film like KSIC was created in 1930. This film caused a lively debate especially after the feuilleton of D. Biednyi “Philosophers”.

In the memoirs of Tamara Moroz-Strilets there are many interesting details related to the specifics of women perception of the world: “We wanted to meet Oleksandr Dovzhenko in the best way. We cleaned and decorated the room by ourselves ... In the hall students polished the floor. And put a new tablecloth on the table. We hung posters, greetings and congratulations to Oleksandr Dovzhenko with a new creative success of the movie “Arsenal”. Everything was done carefully and with love [17, 2–3].”

Thus, the memoirs on the first lecture of Dovzhenko differ in many details, and sometimes it seems that different events are described.

All people make mistakes, that is why any archival and printed sources including memoirs of the national artists should be taken into account carefully to dis-

tinguish the truth from the layers of different kinds of mistakes and speculations in the scientific researches.

Conclusions. At the beginning of the research, the purpose of the article was defined: to explore and to analyse the specifics of the use of the archival sources in the scientific researches of modern Ukrainian art and culture experts. The set goal was achieved.

Summarizing the above mentioned information we can note that the set scientific tasks are fulfilled: the use of the specifics of archival sources by modern Ukrainian scientists was researched; the importance of using archives in the scientific researches was emphasized; the common and different things in archival sources (manuscripts and typescripts) and in edited (so called “literary processed”) memoirs were analysed; the issues of the factual mistakes as an important aspect of the primary source use were explored; the differences related to the peculiarities of the human personality and worldview in archival and printed memoirs of the Ukrainian artists were explored.

However, the perspectives of the scientific studies remains great as this work requires a multi-layered and interdisciplinary research by modern Ukrainian specialists from different fields of science.

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Безручко Олександр Вікторович

Проблематика дослідження історії екранних мистецтв за допомогою архівних першоджерел

Анотація. У цій статті проаналізовано специфіку використання архівних джерел сучасними українськими мистецтвознавцями і культурологами. Досліджено спільне і відмінне в архівних першоджерелах (рукописах і машинописах) та у редактованих (т.зв. “літературно опрацьованих”) мемуарах; розглянуто проблематику фактологічних помилок як важливого аспекту використання першоджерел; проаналізовано відмінності в архівних і друкованих спогадах діячів української культури.

Ключові слова: мистецтвознавство, архівні джерела, методологія наукових досліджень, кінематограф, мемуари, редактовані і нередатовані спогади, кінознавство.

Безручко Александр Викторович

Проблематика исследования истории экранных искусств с помощью архивных первоисточников

Аннотация. В этой статье проанализирована специфика использования архивных источников современными украинскими искусствоведами и культурологами. Исследовано общее и отличное в архивных первоисточниках (рукописях и машинописях) и в редактируемых (т.н. “литературно обработанных”) мемуарах; рассмотрена проблематика фактологических ошибок как важного аспекта использования первоисточников; проанализировано отличия в архивных и печатных воспоминаниях деятелей украинской культуры.

Ключевые слова: искусствоведение, архивные источники, методология научных исследований, кинематограф, мемуары, редактурируемые и нередатурируемые воспоминания, киноведение.

Стаття надійшла до редакції 16.02.2017.