

РОЗДІЛ III. ХУДОЖНЯ ТВОРЧИСТЬ ЯК ОБ'ЄКТ ЕСТЕТИКО-МИСТЕЦТВОЗНАВЧОГО АНАЛІЗУ

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ISSUES OF WORK OF TWO AUTHORS, FILM DIRECTORS (CO-WRITERS OF SCRIPTS AND FILM DIRECTORS) ON A DEBUT MOVIE IN THE SECOND HALF OF THE 1930IES

Purpose of Article. The purposes of the work are to investigate and analyse all stages of functioning of stage-director tandem of Yulia Ippolitovna Solntseva and Mikhail Borisovich Vinyarskiy above the film «As steel was tempered» on the Kyiv Film Studios (Film Studios of Feature Films). **Methodology.** The research methodology consists in application of methods of scientific reconstruction, objectivity and historical method. These methodological approaches allow to recreate the picture of cultural process on the base of the archived data and discover historical and study of art pre-conditions of appearance and range of problems of work of two stages-directors («pair» scenario writers and stage-directors) above debut films. **Scientific Novelty.** The scientific novelty of the research consists in opening of the unknown phenomenon of the soviet cinema: range of problems of work of two stages-directors («pair» scenario writers and stage-directors) above debut films in the second half 30th of XX century. On the basis of the unknown archived documents and materials of the cinematographic press of that period, all stages of functioning of film director's tandem of Yulia Ippolitovna Solntseva and Mikhail Borisovich Vinyarskiy above the film «As steel was tempered» on the Kyiv Film Studios (Film Studios of Feature Films) are reconstructed. **Conclusions.** Summing up, the range of problems of work of two stages-directors («pair» scenario writers and stage-directors) is investigational above debut in the second half 30th of XX century. It is told about pre-history of creation and first stage of work of film director's tandem of Y. Solntseva – M. Vinyarskiy. The role and place of each participants of this creative tandem are found out. The little-known pages of work of stage-director tandem of Y. Solntseva – M. Vinyarskiy above the movie «As steel was tempered» are reconstructed. The author lists up the main reasons of ending the cinematographic project.

Keywords: creative tandem, Yulia Ippolitovna Solntseva, Mikhail Borisovich Vinyarskiy, Kyiv Film Studio of Feature Films.

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Проблематика роботи двох авторів-режисерів («парних» сценаристів і режисерів) над дебютним фільмом у другій половині 30-х рр. XX ст.

Мета роботи. Дослідити та проаналізувати усі етапи функціонування сценарно-режисерського тандему Юлії Іполітівні Солнцевої – Михайла Борисовича Вінярського над фільмом «Як гартувалася сталь» на Київській кінофабриці (кіностудії художніх фільмів). **Методологія** дослідження полягає в застосування методів наукової реконструкції, об'єктивності

й історизму. Зазначені методологічні підходи дозволяють відтворити картину культурного процесу на базі архівних даних та виявити історичні та мистецтвознавчі передумови появи та проблематики роботи двох авторів-режисерів («парних» сценаристів і режисерів) над дебютними фільмами. **Наукова новизна** роботи полягає в розкритті маловідомого феномену радянського кінематографу: проблематики роботи двох авторів-режисерів («парних» сценаристів і режисерів) над дебютними фільмами у другій половині 30-х рр. ХХ ст. На основі маловідомих архівних документів та матеріалів тогочасної кінематографічної преси реконструйовано усі етапи функціонування сценарно-режисерського тандему Юлії Іполитівни Солнцевої – Михайла Борисовича Вінярського над фільмом «Як гартувалася сталь» на Київській кінофабриці (кіностудії художніх фільмів). **Висновки.** Досліджено проблематику роботи двох авторів-режисерів («парних» сценаристів і режисерів) над дебютними фільмами у другій половині 30-х рр. ХХ ст.; розказано про передумови створення та попередній етап роботи сценарно-режисерського тандему Ю. Солнцева – М. Вінярський; з'ясовано роль та місце кожного із учасників цього творчого тандему; реконструйовано маловідомі сторінки роботи сценарно-режисерського тандему Ю. Солнцева – М. Вінярський над стрічкою «Як гартувалася сталь»; названі основні причини припинення роботи над цим кінопроектом.

Ключові слова: творчий тандем, Юлія Іполитівна Солнцева, Михайло Борисович Вінярський, Київська кіностудія художніх.

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Проблематика работы двух авторов-режиссеров («парных» сценаристов и режиссеров) над дебютным фильмом во второй половине 30-х гг. ХХ ст.

Цель работы. Исследовать и проанализировать все этапы функционирования сценарно-режиссерского тандема Юлии Ипполитовны Солнцевой – Михаил Борисовича Винярского над фильмом «Как закалялась сталь» на Киевской кинофабрике (киностудии художественных фильмов). **Методология** исследования заключается в применении методов научной реконструкции, объективности и историзма. Отмеченные методологические подходы позволяют воссоздать картину культурного процесса на базе архивных данных и обнаружить исторические и искусствоведческие предпосылки появления и проблематики работы двух авторов-режиссеров («парных» сценаристов и режиссеров) над дебютными фильмами. **Научная новизна** работы заключается в раскрытии малоизвестного феномена советского кинематографа: проблематики работы двух авторов-режиссеров («парных» сценаристов и режиссеров) над дебютными фильмами во второй половине 30-х гг. ХХ ст. На основе малоизвестных архивных документов и материалов кинематографической прессы того периода реконструированы все этапы функционирования сценарно-режиссерского тандема Юлии Ипполитовны Солнцевой – Михаил Борисовича Винярского над фильмом «Как закалялась сталь» на Киевской кинофабрике (киностудии художественных фильмов). **Выводы.** Исследована проблематика работы двух авторов-режиссеров («парных» сценаристов и режиссеров) над дебютными фильмами во второй половине 30-х гг. ХХ ст.; рассказано о предистории создания и первом этапе работы сценарно-режиссерского тандема Ю. Солнцева – М. Винярский; выяснена роль и место каждого из участников этого творческого тандема; реконструированы малоизвестные страницы работы сценарно-режиссерского тандема Ю. Солнцева – М. Винярский над кинофильмом «Как закалялась сталь»; названы основные причины прекращения работы над этим кинопроектом.

Ключевые слова: творческий тандем, Юлия Ипполитовна Солнцева, Михаил Борисович Винярский, Киевская киностудия художественных фильмов.

Problem formulation. The relevance of this study is based on the need of exploring out-of-the-way chapters of history of the Ukrainian cinematography and its figures who were left beyond the attention of national arts critics for whatever reason.

The scientific novelty of this article is the disclosure of the little-known phenomenon of the Soviet cinematography: issues of work of two authors-film directors (co-writers of scripts and film directors) on debut movies in the second half of the 1930ies. On the basis of out-of-the-way archive documents and materials of cinematographic press of the time, all stages of functioning of the script writer and the film director tandem of Iulia Ipolitivna Solntseva – Mykhaylo Borysovych Viniarskyi on the movie «How the Steel Was Tempered» on the Kyiv Movie Factory (motion picture studio) were reconstructed.

Analysis of the recent studies and publications. The issues of work of two authors-film directors (co-writers of scripts and film directors) on debut movies in the second half of the 1930ies have not already studied by Ukrainian movie experts. Despite of mentions about a life path and a creative career of Iu.I. Solntseva (mostly in the context of O.P. Dovzhenko) in publications by S. Trimbach [7; 8; 20; 30; 31], R. Korogodskyi [13], M. Shudriya [33–35], L. Cherevatenko [32], V. Marohcko [17], V. Popik [24; 25], O. Bezruchko [3–5], T. Derevianko [18], V. Ageyeva [8], V. Prigorskyi [9], Ie. Sverstiuk [19], V. Kudin [14], V. Myslavskyi [21] etc., we can note that Ukrainian movie experts have not traced the life path and the creative career of M.B. Viniarskyi, except in the publications of O. Bezruchko [1; 2]. Moreover, the functioning of the script writer and the film director tandem of Iulia Ipolitivna Solntseva – Mykhaylo Borysovych Viniarskyi during their work on the movie ‘How the Steel Was Tempered’ is still unknown.

The scientific tasks of this article are to research issues of work of two authors-film directors (co-writers of scripts and film directors) on debut movies in the second half of the 1930ies; to tell about the preconditions of creation and the previous stage of work of the script writer and the film director tandem of Iu. Solntseva – M. Viniarskyi; to find out the role and the place of each participant of this creative tandem; to reconstruct out-of-the-way pages of work of the script writer and the film director tandem of Iu. Solntseva – M. Viniarskyi on the movie ‘How the Steel Was Tempered’; to identify the main reasons of termination of the work on this film project.

The purpose of the article is to research and analyse all stages of functioning of the script writer and the film director tandem of Iulia Ipolitivna Solntseva – Mykhaylo Borysovych Viniarskyi on the movie «How the Steel Was Tempered» on the Kyiv Movie Factory (motion picture studio).

The study methodology is to use the methods of scientific reconstruction, objectivity and historicism. Those methodological approaches have allowed us to reconstruct the cultural process on the basis of archive data and to reveal historical and fine art preconditions of the appearance of work of two authors-film directors (co-writers of scripts and film directors) on debut movies.

Summary. In his speech at the party and at the conference in early 1941, the art director of the O. Dovzhenko Kyiv Feature Film Studio spoke against the phenomenon of two film directors, who were working on one movie in the Soviet cinematography in the second half the 1930ies. According to him it led to the appearance of a problem of co-film directors: «As a rule, a film director should be single, and we now have co-film directors, because we have recently faced the need to enhance our pro-

duction; there are no film directors, we cannot charge one person with a movie, and it always seems to us that one plus one is two, or, maybe, one and a half. It is much better to entrust short movies to an individual film director, and we'll see what exactly he did independently for, when two people work, it's impossible to know who is really better» [10, 18].

Although, in the middle of 1930ies, O.P. Dovzhenko did not object to the script writer and film director tandems of debutant film directors on the Kyiv Movie Factory. One of such creative tandems consisted of his wife, the actress Iulia Ipolitivna Solntseva (7.08.1901, Moscow – 28.10.1989, Moscow), famous for that time, and the graduate of the S.M. Eisenstein Film Director Workshop, Mykhaylo Borysovykh Viniarskyi (21.11.1912, Bobrynets, Yelyzavetgrad province (now – Kropivnitska Oblast) – 30.03.1977, Kyiv), who, after graduating from the Higher State University of Cinematography (VGIK, now – Russian State University of Cinematography named after S. Gerasimov) came to work to the Kyiv Movie Factory in order to shoot his debut movie.

M. Viniarskyi met Iu. Solntseva in summer 1935 during the production practice on the movie «Aerograd». In 1936–1937, the creative tandem of Iu. Solntseva – M. Viniarskyi was jointly working in the inclusion of the script of 'The Visunsk Republic', dedicated to «one of the extraordinary bright and heroic episodes of the struggle of the Ukrainian working peasantry against the Denikin regime for the Soviet power», to the thematic plan of the Kyiv Movie Studio [29].

On June 27, 1937, in her article «Honorary work' N. Ratmanska informed: «our Studio has had the honour to shoot the movie «How the Steel Was Tempered». It is a honorary work which should be performed excellently by the Studio». [26].

In the Soviet times, the permission and the duty to do honorary work were given to the best professionals among them were the Honored Artist Iu. Solntseva and the young film director-activist M. Viniarskyi. So, according to the report in the main Ukrainian newspaper for youth «The Komsomol member of Ukraine» by Semen Getz, in the second half of August 1937 'the party committee discussed the issue of young film directors, nominated for a team of five persons, whom, as to two debutants from the Dovzhenko Studio (i.e., Solntseva, Viniarskyi). The directorate promised to charge with the responsibility to shoot the independent movies. Although, no nominees except Solntseva and Viniarsky (The Main Administration of Film and Photo Production charged them with the production of the movie «How the Steel Was Tempered') can start their work... for scripts are absent». [6].

When the O. Dovzhenko Laboratory of Film Directors was closed, Solntseva and Viniarskyi tried to start shooting their own movie «How the Steel Was Tempered» within the new creative and art association, the School for preparation of young film directors, headed by G.D. Zatvornitskyi.

In 1937, instead of the closed movie schools, at the Kyiv Movie Studio the new director S.L. Orelovych, who replaced P.F. Nechesa, who allowed G. Zatvornitskyi to develop for the education department of the «Ukrainfilm» trust a project of a school for training young film directors [23], where Glib Zatvornitskyi was the art director of the so-called trainee film directors (graduates of KDIK and VGIK, the O.P. Dov-

zhenko Laboratory of Film Directors and the I. Kavalieridze Brigade (Laboratory) of Film Directors) during the preparation of shooting the debut short or the first full-length film, in particular, the film «How the Steel Was Tempered» [11].

All scripts needed rewriting many times because of the arrests against the managers of the Kyiv Movie Studio (Pavlo Nechesa, Semen Orelovych) and the «Ukrainfilm» Trust (Mark Tkach and the others). Each new director was afraid to start shooting a film, which had been started by his arrested predecessors.

Demyan Semenov, the new director of the Kyiv Movie Studio, stated in his program article «Our tasks» (October 11, 1937) that in 1938 they would try to release such a production on screens, «How the Steel Was Tempered» (by directors Solntseva and Viniarskyi). The script was ready; the director's draft was finished» [27].

In the second half of December, 1937, when, according to G. Zatvornitskyi speech, that film had to be in progress within the work of the School for training of young film directors [11], the all-USSR newspaper «Kino» published an article dedicated to the anniversary of M. Ostrovskyi's death. It said that A. Maksimov stated that M. Ostrovskyi had taken part in the work on the script within his lifetime, but only one year after his death, the film director Iu. Solntseva had started working on the film, based on a book by M. Ostrovskyi at the Kyiv Movie Studio «Ukrainfilm» [16].

So, as we see from the context of the aforementioned article, Moscow regarded Iu. Solntseva as the only film director of the movie, and M. Viniarskyi was a co-director, or, in modern terms, the second film director. We should mention that the same distribution of roles in the creative tandem of Iu. Solntseva – M. Viniarskyi was also in their previous film project «The Visunsk Republic».

The authority disliked both scripts by M. Ostrovskyi and by Iu. Solntseva – M. Viniarskyi. To strengthen the political component of the film, the debutants got assistance from Isaak Emmanuilovich Babel, the experienced playwright: «The studio had been working on the production of «How the Steel Was Tempered» for a long time. But the absence of a high quality script was an obstacle. At last, the decision was made to engage the writer I. Babel to work on the script» [28].

Unfortunately, such assistance did not help to finish the script by November 25, 1937. In the second half of January 1938, the script wasn't finished. Skyba, the author of the article «Stop delaying» named the guilty ones, not only Iu. Solntseva and M. Viniarskyi, but the director D. Semenov who 'called Babel only once by telephone and was content with that» [28].

The critic notices were effective, so, already on February 13, 1938, according to Ie. Lokshyna, the script was already finished. Moreover, the film directors Iu. Solntseva and M. Viniarskyi had already performed auditions: «I was reading the script of «How the Steel Was Tempered» with great pleasure, and was more pleased by watching the auditions. Honestly, I should say that pace of the film 'How the Steel Was Tempered' pre-production is rather inert» [15].

Although, the last phrase about the rather inert pace of pre-production and even the name «Stop delaying» indicated at the rather unsatisfactory condition of the film «How the Steel Was Tempered» pre-production.

On March 5, 1938, Kogorodskiy, the director of the planning and economical department of the Kyiv Movie Studio stated in his article «For what the Studio will fight in 1938» that the Movie Studio management had recently prepared a new project of the production plan for 1938, lacking all projects which as of early 1938 had no scripts tested, finally approved by the management, «Thus, in 1938, it is planned to release seven full-length sound feature films, including «Shchors», «The Bolsheviks», «How the Steel Was Tempered»... [12]. In March 1938, the script of «How the Steel Was Tempered» was finally approved on all levels and was included into the production plan of the Kyiv Movie Studio for 1938.

In headlines and during speeches at numerous meetings and conferences, the party and cinematography leadership of all levels actively supported the launch of films by young and promising film directors. In real life, at those terrible times of repressions everyone was afraid of taking responsibility for the final approval. It was the reason why more and more obstacles, as for «improvement» and «final revision», appeared. We would like to note that in the second half of the 1930ies, numerous revisions of scripts both by young film-makers and by acknowledged artists were very frequent.

With regard of high (mostly even self-defeating) responsibility artists (script writers, associate producers) for their own works (scripts, films) in the USSR of those times, Iulia Solntseva and Mykhaylo Viniarskyi were repeatedly rewriting the first literary script, and then its film version with a wish to take into account the remarks of cinematography and party officials of all ranks. Being close to Oleksandr Dovzhenko, they saw that even he had to remake the script of 'Shchors' many times – a movie ordered by Stalin himself. Changes and revisions, sometimes really considerable, were made even during the filming process, for example, as in the scene where Mykola Shchors is dying.

In a newspaper «For the Bolshevik Film» by the Kyiv Movie Studio, the script writers Viniarskyi and Solntseva were requested to finish their work on a politically topical production, «The inadmissible procrastinating of work on the script because of both Solntseva and c. Viniarskyi, should be immediately removed. If such work pace on the movie remains, it will raise doubts concerning the movie completion in this year» [28].

The film «How the Steel Was Tempered» was not shot by the film director tandem of Iulia Solntseva – Mykhaylo Viniarskyi neither in 1938, as it was planned, nor later. It happened because of the argument between Iu. Solntseva and I. Babel, we could find the information about their denunciation in the reports of the «secret employee» of People's Commissariat of Internal Affairs. V. Popik wrote «Babel and Solntseva were working together on the script of «How the Steel Was Tempered», disagreed and slandered each other» [24, 36].

According to another unclassified document of the Branch Record Office of the Security Service of Ukraine, Iulia Solntseva had known Isaak Babel for a long time. «The circle of her close acquaintances included: I. Babel, K. Zelinskyi, E. Shub, N. Shengelai and the others» [22].

As it was found out after the declassification of a part of documents from the registration document case «Zaporozhets» of O.P. Dovzhenko, Iu. Solntseva was supported by her husband and Boris Zakharovych Shumiatskyi, the director of the Soviet

Cinematography. A special investigative agent of the 5th division of the 2nd Main Directorate for State Security department, senior lieutenant of State Security Podolskyi in «Operative report on Iu. Solntseva of January 24, 1939», paid attention to the management of one «secret employees», judging from the report context, a film-maker of the higher rank, who noted that «recently (in 1936–37) I have been repeatedly observing Shumiatskyi's exclusive benevolence to Solntseva. For example, Solntseva was assigned the independent associable producer of the movie 'The Visunsk Republic', and of the movie «How the Steel Was Tempered». This project remained implemented because in March 1938 it was also removed from the plan» [22].

The film project «How the Steel Was Tempered» was closed in March 1938 because of dismissal, arrest and shooting of the director of the Soviet Cinematography, Boris Zakharovych Shumiatskyi, and arrival in early 1938 a new director of the Cinematography Committee at the Council of People's Commissars of the USSR Semen Semenovich Dukelskyi, who was afraid of implementing projects started by his predecessor, who turned from the al director of the Soviet Cinematography into the «public enemy» in a twinkling of an eye.

Thus, the script writer and the film director tandem of Iu. Solntseva – M. Viniarskyi, despite the support of O. Dovzhenko, who was in favor of the USSR leader I. Stalin, did not have any opportunity to shoot both movies, «The Visunsk Republic», and «How the Steel Was Tempered».

According to the reports of the the Security Service of Ukraine, the time limits of the creative tandem of Iu. Solntseva – M. Viniarskyi «Solntseva was working together with M. Viniarskyi during the production of «Aerograd' and by 1938» [22].

In 1938 after breaking of Iulia Solntseva – Mykhaylo Viniarskyi tandem, Iu. Solntseva began working at a film «Shchors» by O. Dovzhenko, and became a co-director (the second director) of her famous husband's outstanding film.

Further, Iulia Solntseva on her own and with her husband shot documental films. She was awarded with the title of People's Artist of the RSFSR (1964), the title of People's Artist of the USSR (1981), became a laureate of the State (Stalin) Prize (1949) for the film «Michurin» (in collaboration), got the order of Badge of Honor, the medal «St. Mark's Golden Medal» (1975) for her participation in design of the film-book «The Earth», and O.P. Dovzhenko Golden Medal for the film «The World in Three Dimensions» (1980).

The further creative career of the director of popular scientific films Mykhaylo Viniarskyi, who was a student of L.V. Kulieshov, S.M. Eisenstein, O.P. Dovzhenko was not successful as well as Iu. Solntseva one. He also shot a line of popular scientific films at the Kyiv motion picture studio, the Odessa motion picture studio and the Kyiv Movie Studio.

Conclusions. Summarizing the above mentioned information, we can note that the set scientific tasks are fulfilled: issues of work of two authors-film directors (co-writers of scripts and film directors) on debut movies in the second half of the 1930ies were researched; the preconditions of creation and the previous stage of work of the script writer and the film director tandem of Iu. Solntseva – M. Viniarskyi were highlighted; the role and the place of each participant of that creative tandem were found out; the out-of-the-

way pages of work of the scriptwriter and the film director tandem of Iu. Solntseva – M. Viniarskyi on the movie «How the Steel Was Tempered» were reconstructed; the main reasons of termination of the work on that film project were named.

However, the perspectives of the scientific studies remain great because not all documents concerning the functioning of the script writer and the film director tandem of Iulia Ipolitivna Solntseva – Mykhaylo Borysovych Viniarskyi on films «The Visunsk Republic» and «How the Steel Was Tempered» are researched in Ukrainian and Russian archives.

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