

HISTORY OF CULTURE

Олександр Безручко, доктор мистецтвознавства

Київський національний університет культури і мистецтв, Україна

ПЕРША ЛЕКЦІЯ ОЛЕКСАНДРА ДОВЖЕНКА У КИЇВСЬКОМУ КІНОІНСТИТУТІ

Oleksandr Bezruchko, Doctor of Arts

Kyiv National University of Culture and Arts, Ukraine

THE FIRST LECTURE OF OLEKSANDR DOVZHENKO IN KYIV CINEMA INSTITUTE

In this article, the specification of the first lecture of the genius Ukrainian film director O.P. Dovzhenko in Kyiv State Institute of Cinematography is investigated and analyzed. The pedagogical activity of the Ukrainian director was investigated; the fact of inviting the artist to teach a group of students of the film institute was established; his first lecture at the Kyiv State Institute of Cinematography was reconstructed. We found the possibility of finding the first transcripts of the first lecture of O. Dovzhenko in the Kyiv State Institute of Cinematography in the main Ukrainian and Russian archives.

Keywords: film director, Oleksandr P. Dovzhenko, history of cinema, Kyiv State Institute of Cinematography, students, first lecture.

In the studies of L. Cherevatenko^{1,2,3}, R. Korogodskiy⁴, S. Trymbach^{5,6,7}, M. Shchudrya^{8,9}, V. Marochko¹⁰, V. Popyk^{11,12}, T. Derevyanko¹³, V. Ageeva¹⁴, V. Prigorovskiy¹⁵, E. Sverstyk¹⁶, V. Kudin^{17,18}, V. Myslavskiy¹⁹ and others O. Dovzhenko's life and work have been thoroughly studied, but besides the publications of O. Bezruchko^{20,21,22,23,24} his cinema-pedagogical activity is briefly mentioned.

¹ Череватенко, Л. (1994). *Олександр Довженко: Літопис життя. Фільми. Малюнки. Задуми*. Київ, 144.

² Череватенко, Л. (2005). Довженко визволений. *KINO-KOLO*, 25, 108-135.

³ Череватенко, Л. (1985). Празька сторінка О.П. Довженка. *Новини кіноекрана*, 9, 4-5.

⁴ Корогодський, Р. (2000). *Довженко в полоні: розвідки та есеї про Майстра*. Київ: Гелікон, 352.

⁵ Довженко, А. (2013). *Щоденникові записи, 1939-1956*. Харьков: Фолио, 879.

⁶ Агеева, В., Тримбач, С. (2014). *Довженко без гриму: листи, спогади, архівні знахідки*. Київ: КОМОРА, 471.

⁷ Тримбач, С. (2007). *Олександр Довженко: загибель богів: ідентифікація автора в національному часо-просторі*. Вінниця: ГЛОБУС-ПРЕС, 800.

⁸ Шудря, М. (2005). *Геній найцирішої проби. Нариси. Розвідки. Рецензії. Інтерв'ю. Публікації*. Київ: Юніверс, 382.

⁹ Шудря, М. (2004). Священні миті осяяння. *Дніпро*, 9/10, 72-79.

¹⁰ Марочко, В. (2006). *Зачарований Десною: іст. портрет О. Довженка*. Київ: ВД КМА, 285.

¹¹ Попик, В. (1995). Під софітами ВЧК-ДПУ-НКВС-НКДБ-КДБ. *Дніпро*, 9/10, 21-59.

¹² Попик, В. (2000). *Під софітами спецслужб*. Київ, 406.

¹³ Дерев'янюк, Т. (1994). Неопубліковані листи Олександра Довженка. *Дніпро*, 9/10, 26-37.

¹⁴ Агеева, В., Тримбач, С. (2014). *Довженко без гриму: листи, спогади, архівні знахідки*. Київ: КОМОРА, 471.

¹⁵ Пригоровський, В. М. (2011). *Довженко О. Його Юліана: з епістоляр. спадщини О. Довженка*. Ніжин: Аспект-Поліграф, 107.

¹⁶ Сверстук, Є. (2005). *Олександр Довженко вчора і сьогодні: затемнені місця в біографії*. Луцьк: Терен, 200.

¹⁷ Кудін, В. (2004). *Зоряний шлях: худож.-докум. повість*. Київ: Парлам. вид-во, 224.

¹⁸ Кудін, В. (2004). *Сашко: худож.-докум. повість*. Київ: ЕКМО, 263.

¹⁹ Миславський, В. (2015). *Олександр Довженко: маловідомі сторінки*. Харків: Дім реклами, 280.

²⁰ Безручко, О. (2008). *Невідомий Довженко*. Київ: Фенікс, 312.

²¹ Безручко, О. (2006). Невідома лекція О. П. Довженка 18 грудня 1932 року. *Кіно-театр*, 3, 46-49.

²² Безручко, О. (2006). Невідома лекція О. П. Довженка 18 грудня 1932 року. *Кіно-театр*, 4, 28-32.

²³ Безручко, О. (2012). *Педагогічний метод О. П. Довженка*. Київ: КиМУ, 1, 266.

²⁴ Ibid, 238.

The first meeting with the students of the Kyiv State Institute of Cinematography with O. Dovzhenko took place in the 1930's, a very difficult year for Dovzhenko's movie «Earth», when the first-year students of the Kyiv State Institute of Cinematography (KSIC) decided to go to the hotel room, where Dovzhenko lived at that time. «We wanted, – recalled the former student of this educational institution T. Levchuk, – to invite him to our course to read the cycle of lectures on the problems of filmmaking at a convenient time for him. The management of the institute believed that this kind of student action would substantially reinforce the official offer»¹.

In total, according to the memoirs of another former student of this institute G. Grigoriev², ten persons: T. Levchuk, G. Grigoriev, V. Nechaev, M. Yakubov, the names of other students neither Levchuk, nor Grigoriev did not remember.

Dovzhenko considered it expedient to share with students his own thoughts about the true art and his fake, the director and artisan, about the creation of the image, standard thinking and the danger of the stamps. All this improvised lecture of a recognized master with the young film directors was built on a detailed analysis of the movie picture «Earth». One of the students, G. Grigoriev wrote down this conversation. Oleksandr Dovzhenko asked if he remembered and understood his young colleague of their conversation, or just thoughtlessly zainografized: «It happens that a student does well, but does not think about the contents»³.

Very briefly told about this meeting with the master and T. Levchuk. But after analyzing the memoirs and comparing them with Dovzhenko's printed statements, we can with a certain degree of probability, given that Dovzhenko «did not follow any system in his conversations»⁴, and therefore never repeated in detail, and always tried in a new way. To put the same idea, to reconstruct this conversation-lecture.

So, first of all the young film directors were interested in everything that was related to the last film of O.P. Dovzhenko «Earth», which caused quite lively, sometimes extreme, controversy. At that time for Dovzhenko as a film director it was a painful topic, but Dovzhenko-teacher could not refuse the students: «To tell the truth, I was sick of talking about it ... But you, my young friends, are worth to talk with you»⁵.

In any work, Oleksandr Dovzhenko tried to find a non-standard move that would transfer a film from a craft product into a work of art. Prior to this he taught his students: «Beware of plague, one dangerous thing – standard thinking»⁶.

The master, who had no secrets from the young film directors about his own creativity and artistic preference, but on the contrary (which was one of the characteristic features of his cinema-pedagogical method), he analyzed his own work in the lecture-conversations in detail and generously shared his students with his secrets – «Earth» was built on a paradox: «An optimistic film that has to provoke optimism in the masses is based on two deaths: the film begins with the death of an old peasant who has already reached a slope of age and who does not hesitate to die; and the second death ... a victim for the sake of a new life ... The moment of the murder therefore becomes a completely different character»⁷.

When doubting one of the students about the expediency of showing the «whimsical old pope», which was not like the image of the enemy who cultivated in those days, Dovzhenko warned the young artists against the development of the pattern thinking: «Yakubov's question reminded me of some of our posters. The rich peasant (or as it was then called «kulak» in Russian, «kurkul» in Ukrainian) on them are always thick, with a predatory look, the pop is the same ugly, scary»⁸.

The first conversation with the Kyiv State Institute of Cinematography students was very long, and only in the end the students dared to ask O. Dovzhenko to teach them: «As for your request and suggestions, I will tell you sincerely – it is terribly tired ... But on the holy thing, which you call I will respond with a good word»⁹.

¹ Левчук, Т. (1987). *Тому що люблю: спогади кінорежисера*. Київ: Мистецтво, 53.

² Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 223.

³ Ibid, 229.

⁴ Галицкий, В. (1982). *Вернувшись в прошлое. Уроки Александра Довженко*. Київ: Мистецтво, 186.

⁵ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 224.

⁶ Ibid, 226.

⁷ Череватенко, Л. (1985). Празька сторінка О.П. Довженка. *Новини кіноекрана*, 9, 5.

⁸ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 226.

⁹ Левчук, Т. (1987). *Тому що люблю: спогади кінорежисера*. Київ: Мистецтво, 54.

According to G. Grigoriev, «although a bit, but on our course there were several students who were indifferent to everything in the world. We came to the institute, as if they had done this great service. So now some of them said: «If it comes, we will listen well, but we will live without it»¹; besides, in the first few months attendance of students was a serious problem, especially among high school students². But during the first lecture Dovzhenko in Kyiv State Institute of Cinematography the audience was filled up.

Forever students remember the introductory lecture by O. Dovzhenko which became a program for the life: «Oleksandr Petrovych impressed us with the passion of his language; The same passion and enthusiasm pierced all his work, making his films look like inspirational songs»³. A characteristic feature of Dovzhenko's pedagogical talent was a strong human charisma, multiplied by the almost hypnotic ability to interest the audience: «He spoke with the gradual rise and conviction that, like a beautiful artist, his monologue, the only difference is that in Dovzhenko this monologue was born of impromptu, without learning the text. The words were tireless, I wanted to listen to them and listen»⁴.

Unfortunately, the transcripts of this lecture have not been preserved («the years of war have dispelled somewhere all student notes, notes and among them, almost verbatim records of the first introductory lecture of a good and clever master, director, artist and without the structure of which an exaggeration can be argued – the great teacher – Dovzhenko»⁵). But based on the lectures and reflections of Oleksandr Dovzhenko in the articles, we can, with a certain degree of probability, reconstruct the main ideas that the wizard wanted to convey to young artists.

The first thing that O. Dovzhenko began with his lecture was his vision of the film director's profession (in fact, it invited the students of the directing faculty): «I sincerely congratulate you all on the victory in the great competition – the introduction to the thorny path of serving my people in the field of art, I would like share with you part of your personal reflection on the role and place of the artist, and hence the director, in the overall cultural process of his people. Since I chose for myself the director's career, I will appeal mainly to future filmmakers»⁶.

The teacher tried to hook up at his students:

1. Personalities who are at the forefront of serving the ideals of the people: «Dovzhenko then talked about the beauty and power of the cinema, about the difficulties that will be on our way and which we should not be afraid of, the high vocation of the artist who linked his fate with cinema, about his ministry to the people»⁷.

2. Professionals who should not forget that «we are not only citizens but also artists, directors»⁸.

Students liked that there was no quote or reference to the authority in Dovzhenko during the lecture: «Bringing in the memory of the fiery words of O.P. Dovzhenko, I note, first of all, his passion and the feeling of deep conviction in the presentation of only his own thoughts and only his own beliefs ... Everything went from his own personality, from a great and kind heart»⁹.

The artist declared the rejection of the concept, when «the student plots a large number of very clear and perfect formulations that are laid down in his mind as exact truths, but of which nothing happens, if they are not the end result of some great creative installation ... If they giving birth to at least a couple of your own conclusions, in this I see my little merit»¹⁰.

¹ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 223.

² N.d. Центральний державний архів вищих органів влади та управління України (ЦДАВО України), Ф. 1238: *Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 193, 35.*

³ Левчук, Т. (1974). *С любов'ю к зрителю*. Москва: СК СССР, Бюро пропаганды Сов. киноискусства, 5.

⁴ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 226–227.

⁵ Левчук, Т. Перше сторіччя його безсмертя. *Музей Національної кіностудії художніх фільмів ім. Олександра Довженка*, Ф. Левчук Тимофій Васильович, 69.

⁶ Ibid.

⁷ Левчук, Т. (1974). *С любов'ю к зрителю*. Москва: СК СССР, Бюро пропаганды Сов. киноискусства, 5.

⁸ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 226.

⁹ Левчук, Т. Перше сторіччя його безсмертя. *Музей Національної кіностудії художніх фільмів ім. Олександра Довженка*, Ф. Левчук Тимофій Васильович, 69.

¹⁰ Довженко, О. (1932). Лекції про кінодраматургію, прочитані студентам ВДІКу. *Центральний державний архів-музей літератури і мистецтв України (ЦДАМЛМ України)*, Ф. 690: *Довженко Олександр Петрович*, Оп. 4, Спр. 101, 21.

Can anyone teach a creative profession, for example, a filmmaking? This question arose in connection with the tasks of the then Five-Year Plan, which envisaged an «increase in the proletarian core» in the artistic environment; a rather large percentage of students came to the Kyiv State Institute of Cinematography not because of creative selection, but according to the distribution of numerous institutions, organizations and labor collectives¹.

Such a situation could not but disturb the leading teachers and specialists in the field of cinema. At the First All-Ukrainian Congress of the Friendship Society of Soviet Photography and Cinematography, O. Dovzhenko called «to solve the problem of personnel not only in the quantitative sense of the word, that is, to recruit children of industrial and collective farm workers»², because «the film director can not become the person who, as the people say There is no god in my head»³.

Comrade O. Dovzhenko, a brilliant teacher of film-making in Kyiv State Institute of Cinematography O. Gavronsky, who openly expressed his belief in the domination of talent over social origin, will soon be expelled from the institute and arrested, and his name for many decades will be bound only with the terms «Trotskyism» and «a group society».

For Dovzhenko, the main thing in the students was the presence of talent (the set for the Film Director's Laboratory at the Kyiv Film Factory will be a vivid confirmation of this) and not the social origin, so the artist could not pass this topic in the first lecture, although in a slightly veiled form: «As for the film director profession, I have to immediately warn my young colleagues, perhaps disappointing, personally, I am convinced that nobody will be able to teach film directing within four years»⁴.

Unlike the painting of Dovzhenko, for example, from the painting, he did not specially study at all, all the subtleties of cinematic art mastered independently, «on the go», in the rather harsh conditions of real film production, nevertheless, perhaps given the first profession of a teacher and his own openness, constantly shared with young artists the secrets of directing, willingly analyzed his own films, miscalculations and victories, and therefore declared his own creative method, the so-called «synthetic method»: «Of the vast amount of material which in it would be enough to create five, six films, I create a single film, which is extremely powerful. This is a condensation of the material into a single whole»⁵.

The second important component of the film director's method, which the artist could not tell the students of Kyiv State Institute of Cinematography, was the so-called typing method of the Soviet cinema, used at that time by Dovzhenko in his own work: «I choose the characters of the film so that they have the characteristics, which are not only characteristic of the film heroes, but and the whole social group»⁶.

O. Dovzhenko, especially after «Zvenigora», many have been thrown at the fact that his films are incomprehensible to the masses of the working people, and the artist was forced to explain his own position to the students: «To create such a movie, for which the viewer would walk several times ... In the history of art, it was such a case that the work was at the level of understanding of the multimillion mass. Only cinematography needs to realize this»⁷.

In a lecture in 1932, Dovzhenko, with a pity, confessed to the students: «This also affected my mistake. Since I am the author of my scripts, I make them myself and live for years with the ideas that I put into my stuff, and I often forget about the viewer. I forget that the viewer should be a thousand times wiser than me to swallow for one and a half hours what I've been investing in the picture for years. And this never happens»⁸.

To correct this situation, Oleksandr Dovzhenko believed, it is necessary to create favorable

¹ N.d. Центральний державний архів вищих органів влади та управління України (ЦДАВО України), Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 24.

² Довженко, О. (1932). Виступ на 1 Всеукраїнському конгресі ТДРФК. Центральний державний архів-музей літератури і мистецтв України (ЦДАМЛМ України), Ф. 690: Довженко Олександр Петрович, Оп. 4, Спр. 74, 5.

³ Левчук, Т. (1987). Тому що люблю: спогади кінорежисера. Київ: Мистецтво, 55.

⁴ Ibid.

⁵ Череватенко, Л. Празька сторінка О.П. Довженка (1985). Новини кіноекрана, 9, 4.

⁶ Ibid.

⁷ Ibid, 5.

⁸ Довженко, О. (1932). Лекції про кінодраматургію, прочитані студентам ВДІКу. Центральний державний архів-музей літератури і мистецтв України (ЦДАМЛМ України), Ф. 690: Довженко Олександр Петрович, Оп. 4, Спр. 101, 3-4.

conditions for the viewer to have a chance to review films that claim to be artistic works several times: «We can repeatedly contemplate the paintings of Raphael and Rembrandt, read Byron and Goethe, listen to Beethoven, to look at the Shakespeare Theater, why could not it be pensive, the art film to look more often, and not just once?»¹.

This was a rather interesting attempt to justify the «arthouse», which was realized in Moscow in the mid-thirties of the opening of the House of Cinema and in vain attempts at the end of the thirties to establish it in Kyiv. Dovzhenko denied the fatal condemnation of any cinematograph for «aging». Perhaps the viewer is only interested in the new films, regardless of its quality. He puts films in line with masterpieces of traditional arts. Nowadays, modern technical possibilities allow the film to be perceived by certain fragments, revisit them again, stop as well as the pages of a book or a picture in a museum.

So, in front of the young cinematographers O. Dovzhenko put at least three main tasks:

1. To treat cinema as a serious kind of art, and not as an entertainment, so-called «cinema»: «We can not look at the film as a passion for art, because its task is very important»².

2. In the future creative life should not be artisans, but artists. «Extract the film from its current mercenary status and create a film that is an equal son of art»³.

3. To take only highly-featured feature films that could be considered true works of art.

Dovzhenko thoroughly analyzed the «Earth», in which he «moved the center of gravity to a man»⁴, and therefore urged students to carefully study «their psychology, hope, struggle, dreams – what constitutes the content of their existence. Otherwise, in our films there will be no real life, but fictitious, false, boring and nobody needs»⁵.

O. Dovzhenko, as a master of improvisation, was negatively related to the writing of his lectures, and wished that the students perceived his lecture not verbally but with the heart; not words, but the emotions that united the teacher and the disciples, made them like-minded people, people with similar souls. This is exactly the point in the memories of Kyiv and Moscow students.

Unfortunately, the arrest of Grigoriev in a terrible 1937 led to the fact that the abstracts of this and subsequent lectures were not preserved. Having become acquainted with the case of Grigory Grigoriev's rehab nowadays (the real name was Prokoppshin)⁶, they became convinced that there were no notes in the materials of the case (as, for example, the student scenarios at the same time, the repressed director-laboratory assistant Teodoziy Ferentz), most likely, the abstracts of the lectures of Dovzhenko did not benefit from this investigative case and were destroyed. At least in the main Ukrainian and Russian archives the transcripts of the first lecture of O. Dovzhenko at the Kyiv State Institute of Cinematography were still not found.

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² Ibid.

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⁴ Довженко, О. (1984). *Твори: у 5 томах*. Київ: Дніпро, 4, 187.

⁵ Григор'єв, Г. (1966). *Що було, те бачив*. Київ: Радянський письменник, 227.

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