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UPDATING THE REPERTOIRE OF THE UKRAINIAN FILM STUDIOS IN THE CONTEXT OF THE PERESTROIKA PROCESS

Abstract. *The aim of the study* It was shown that the activity of the Ukrainian film studios during the period of the Perestroika process of 1985 – 1991 is an important page of the history of a cultural life and social and political process of Ukraine. The process of updating the repertoire of the Ukrainian film studios in the context of the realignment process has been analyzed. Important in this context was the study of the factors contributing to the thematic updating of the films. **The Research Methodology.** The methodology of the study was based on the principles of historicism, objectivity and scientific capacity. The article focuses on the analysis of the state of the scientific development of the problem in national historiography. The main conceptual approaches to the study of the problem have been identified. **The scientific novelty** is to reveal the thematic features of the repertoire of the Ukrainian films during the period of systematic changes from 1985 till 1991 basing on the archival materials. The presented scientific work has **the scientific novelty** in the context of the Ukrainian historiography. **The Conclusions.** The factors of updating the repertoire portfolio were clarified: first, new topics were identified by new thematic plans, the so-called. government procurement, which underwent fundamental changes as a result of the reform course of the government. Secondly, the release of censorship led to the evolution of the public view of the past, pushing artists to turn their own works into an instrument of the political opposition to popular opposition to the authorities. Anti-alcohol movies appeared for the sake of supporting the course of the authorities. Thematic plans of the state order envisaged creating films on the theme aimed at updating the Ukrainian national motives. Such work went hand in hand with encouraging artists to introduce the Ukrainian language into works of verbal arts. Due to this, the interest of the state-of-the-art motion picture studios to the Ukrainian literature and dramatic classics increased. It diversified the domestic achievements of the cinematic works of the historical genre. The theme of the historical past of the Ukrainian people took a leading place in the repertoire of the Ukrainian film studios. After the Chernobyl disaster the environmental theme was one of the first to get the independent artistic coverage. The themes that could not be fully realized in the pre-rebuilding period included religious films.

Key words: repertoire, film studio, film, script writer, director, Perestroika.

ОНОВЛЕННЯ РЕПЕРТУАРУ УКРАЇНСЬКИХ КІНОСТУДІЙ В УМОВАХ ПРОЦЕСУ ПЕРЕБУДОВИ

Анотація. Мета дослідження. Показано, що діяльність українських кіностудій у період процесу Перебудови 1985 – 1991 рр. є важливою сторінкою історії культурного життя та суспільно-політичного процесу України. Аналізується процес оновлення репертуару українських кіностудій в умовах Перебудови. Важливим в цьому контексті стало дослідження чинників, що сприяли тематичному оновленню кінострічок. **Методологія дослідження.** В основі методології дослідження лежать принципи історизму, об'єктивності та наукової спроможності. У статті проаналізовано стан наукової розробленості проблеми у вітчизняній історіографії. Визначено основні концептуальні підходи до вивчення проблеми. **Наукова новизна** полягає у розкритті тематичних особливостей репертуару українських кінострічок в період системних змін 1985 – 1991 рр. за архівними матеріалами. Представлена наукова робота має наукову новизну в контексті української історіографії. **Висновки.** З'ясовано чинники оновлення репертуарного портфелю: по-перше, нова тематики була визначена новими тематичними планами т. зв. державного замовлення, які зазнали корінних змін в результаті реформаторського курсу влади. По-друге, вивільнення від цензури зумовлювало еволюцію суспільного погляду минулого; підштовхувало митців до перетворення власних творів на інструмент політичного протистояння народної опозиції владі. Заради підтримки курсу влади з'явилися кінотвори антиалкогольної тематики. Тематичними планами державного замовлення передбачалося створення фільмів на тему, що націлювала митців на актуалізацію українських національних мотивів. Ця робота йшла паралельна зі заохоченням митців до запровадження української мови до творів вербальних видів мистецтва. Завдяки цьому підвищився інтерес митців державних кіностудій ігрового кіно до української літератури й драматургічної класики. Це розмаїтило вітчизняний доробок кінематографічних творів історичного жанру. Тема історичного минулого українського народу посіла провідне місце в репертуарі українських кіностудій. Після чорнобильської аварії екологічна тема однією з перших отримала незаангажоване художнє висвітлення. До тем, що не могли повноцінно втілюватися в доперебудовний час, належали фільми з релігійної тематики.

Ключові слова: репертуар, кіностудія, кінострічка, фільм, автор сценарію, режисер, Перебудова.

The Problem Statement. During the studied chronological period the emergence and development of the systemic changes resulted from the economic and political reforms caused by the authorities (1985 – 1988) and the rapid democratization and radical changes that swept across the society during the period of downward movement of the restructuring forces (1988 – 1991). Freedom of expression in the arts came about by overcoming censorship, easing ideological pressure, and limiting bureaucratic interference with the creative process. The purpose of this article is to find out the thematic features of the repertoire of the Ukrainian film studios in the context of the realignment process.

The Analysis of Sources and Recent Researches. The research documents for the study of the cultural policy of the state, the role and place of cultural figures in the process of its practical implementation are kept in the documents of the Central State Archive of the Public Associations of Ukraine (CSAPAU), Central State Archives of the Supreme Bodies of Power and Management of Ukraine (CSASBPMU), Central State Archives Museum of Literature and Art of Ukraine (CSAMLAU) and Departmental Archive of the Ministry culture of Ukraine. They formed the original base of the study. The political history of the Ukrainian cinema including the times of perestroika, was studied by L. Hosenko (Ghosejko, 2005). In the section of the collective monograph “Ukrainian Cinema of the Times of the Perestroika: Changing the Fate” by I. Zubavina the consonant to us conclusion about the genre-thematic variety of multicolours difficult to rigorous typologising of the late 1980s – early 1990 scan

be found (Zubavina, 2006). A researcher H. Tsyba focused on the socio-political features of the period under study such as weakening censorship, publicity, and the crisis of self-identification of the Soviet individual. Instead, the repertoire features of the Ukrainian film studios (Cyba, 2014) remained out of her attention. We will try to fill in some factual gaps in the question, hoping that the presentation of a broad factual base will to some extent determine the scientific novelty of our research.

The Purpose of the Article. To analyze the process of updating the repertoire of the Ukrainian film studios in the context of the perestroika process. Important in this context is the study of the factors that contributed to the thematic updating the films.

The Basic Material Statement. At the beginning of perestroika, in 1985 the authorities expected creative work from the artists in the spirit of the socialist realism: glorifying the revolutionary struggle of the people and their leaders, the Soviet way of life, socialist construction and labor enthusiasm. The sources for creative inspiration included the current guidelines of the party and government, state anniversaries and holidays. Already at the end of the studied period, in 1991, i.e., is after 6 years the repertoire of the Ukrainian artist changed radically. After examining the circumstances of updating the repertoire the factors of influence can be enumerated. Firstly, the reform course of the government as the starting mechanism of the socio-political transformation processes led to a significant renewal of the nature of public procurement. The initiation in the national priorities programme of the national priorities aimed at activists of culture to introduce the Ukrainian motives into the artistic creativity, restore the status of the Ukrainian language as a language of art (Abakumova, 2013, p. 63). Secondly, the entry of the creative process into the realm of profanity returned not only the independence of choice to artists, but also freedom to the humanistic ideal. The artists' consciousness was no longer humiliated by fears and prohibitions. The content of creativity began to be determined by the freedom of choice. The desire to create new values led to the evolution of the public view of the past. Thirdly, during the years immediately preceding the independence, the main task of the education and culture was to update the key themes of the Ukrainian society: the language issue, the historical past, the Chernobyl tragedy. Through the efforts of cultural figures, these issues were turned into pain points in the minds of the Ukrainian community.

It should be noted that these factors were intertwined. It is difficult to trace the cause and effect. Therefore, we analyze the thematic changes in the repertoire of the Ukrainian film studios in the chronological order.

With initiating the reform course of the government the artists were required to update the social and resonant issues. First of all, it was an anti-alcohol campaign. It was emphasized that "the theatres, cinemas, television and radio programs, artistic works of motives that promoted drunkenness, feasting were not allowed to enter" (O merakh po preodolenyju pijanstva y alkogholyzma, 1985, p. 25). Therefore, during the period of 1986 – 1987 the film fund of the republic enriched the feature films "Blaming the Wedding" (directed by O. Ityhilov, 1986) and "The Lonely Woman Wants to Get Acquainted" (directed by V. Kryshstofovich, 1986) (both by O. Dovzhenko Film Studio), 7 chronically documentary, popular science, cartoon tapes that revealed the harmfulness of bad habits, promoted the positive practice of their preventing, a healthy life, the norms of the socialist morality. To supplement the film fund of the republic employees of the studio "Ukrkinochronika" duplicated the films "Even a Glass Harms", "Hangover", "The Black Border", "Degree of Fall", "Alcohol and the Accident", "Sorrow", "Alcohol and Teenager", "Alcohol and Woman". In total during this period cinema rental had at

the disposal a considerable fund – 21 feature and 125 chronically documentary, popular science films about the harmfulness of alcohol addiction (CSASBPMU, f. 2, d. 15, c. 417, p. 97).

Since 1986 the environmental theme was one of the top to be covered by the artistic coverage. Radiation disaster revived many people's sense of a civic responsibility for the protection of their homeland. Soon the Chernobyl theme became the subject of many works of art. Writers and documentaries were the first to master the topic of the environmental disaster.

Back in August of 1986, the premiere of the film made at "Ukrtelevfilm" studio "Chornobyl: Two Colours of Time" was broadcast on TV (script writers L. Muzhuk, H. Salhanin, director I. Kobrin). The film was official in the character and made in a heroic pathos. Meanwhile, the authors of the first Chernobyl films, which were made in the very epicenter of the catastrophe, were the subject to censorship. These included V. Shestopalova ("Memory of Courage and Brotherhood"), I. Holdstein ("Pain and Courage of Chornobyl") (1986), V. Shevchenko "Chornobyl: Chronicle of Hard Weeks" (1986). The latter film was the most censored. The State Office for Nuclear Power made 152 remarks about the film directed by Shevchenko. The film by director Serhiyenko "The Chime of Chornobyl" (1986) was included unofficially into the programme of the Berlin Film Festival in February 1987 without official sanctioning (Kolokol Chernobylia. Polnometrazhnyi film, 1987). Its showing gained considerable resonance both at home and abroad. Censorship could not be avoided by later films either. In particular, the tape by H. Shklyarev'sky, "Mi-cro-phon!" (1989), is about silencing the scale of a catastrophe. The new feature documentary by Serhiyenko "Threshold" (1988) was allowed to rent only due to a deputy's request at the session of the Supreme Soviet of the USSR (Porog. Polnometrazhnyi film, 1988). However, neither circulation nor film rental can be called wide enough.

Significantly, only after awarding the 1988 USSR State Prize to V. Shevchenko, the author of the film "Chornobyl: Chronicle of Hard Weeks" (posthumously), did the censorship in Ukraine relating the Chernobyl issue not so severe. Thus, freedom came from Moscow. As early as 1989 the documentary video-cinematography "Chornobyl – Two Colors of Time" received the State Prize of the Ukrainian SSR. T.H. Shevchenko. And director M. Belikov was given the state order to create a feature film about the Chernobyl tragedy "The Decay" (CSASBPMU, f. 2, d. 15, c. 1635, p. 96).

Loosening the creative thought was influenced by the restriction of Holovlit's authorities. The reorganization of the main censorship body in the USSR was carried out in accordance with the new "General Scheme for Managing the State Secrets in the Press". A similar process took place in cinematography. After the 5th Congress of the Union of Cinematographers of the USSR (1986), the practice of depriving officials of certain films of the right to screen was abolished. After 1987 films that had remained on the shelves for many years came to the viewers. In particular, the pictures of the Ukrainian directors: the first directorial work by Yu. Ilyenko "Well for the Thirsty" (1966), two films by K. Muratova – "Short Meetings" (1967) and "Long Farewells" (1971), a satirical musical by M. Rasheyev "The Hare Reserve" (1973) (Koroghodsjkyj, 1987, p.166). That is why the sensations of film criticism of the late 1980s were related to those films that had been subject to censorship for many years.

Another factor in renewing the repertoire of the Ukrainian film studios was the campaign to introduce the Ukrainian language to works of verbal arts. The first information about the attention of the Ministry of Culture of the USSR to this problem dates back to 1987 (See for example, CSASBPMU, f. 5116, d. 19, c. 2860, p. 71; c. 2959, p. 14; CSAMLAU, f. 616, d. 1, c. 1865, p. 20; CSAPAU, f. 1, d. 32, c. 2451, pp. 157–161). This work went hand in hand with

the introduction of a thematic piece of art that aimed at updating the Ukrainian national motifs. Until then, national motives in the work of the Ukrainian artists were strictly dosed. But with the release of the Ukrainian cinematography from the dictatorship of the USSR Goskino (the state cinema), the practice of forming creative programmes began to be rethought.

Thus, in 1988, the directorate of the O. Dovzhenko film studio together with the leading creative workers and writers of the republic developed a long-term programme for the revival of the national cinema. Large-scale cinema projects about the life and work of Taras Shevchenko, Ivan Franko, Lesya Ukrayinka, adaptation of the Ukrainian literary classics, creative rehabilitation of the Ukrainian writers, applications of young Ukrainian screenwriters and directors awaited the fastest realization (CSASBPMU, f. 5116, d. 19, c. 3069, p. 35).

The language of these cinematographic works was to be Ukrainian. In 1990, the tendency to expand the use of the Ukrainian language in cinema was fixed by the Republican National Film Release Program for 1990 – 1991 (CSASBPMU, f. 5116, d. 19, c. 3069, p. 39). The effective means of its introduction by the Ministry of Culture of the USSR was to consider the social and creative order for films that covered the most significant and active problems of the history of Ukraine and its present. In 1991, such a feature was acquired by the feature films “The Birthday Gift” (O. Dovzhenko Kyiv Film Studio, directed by L. Osyka, 1991), and “The Miracle in the Land of Oblivion” (Odesa Film Studio, directed by N. Motuzko, 1991), the film series “Essays on the History of Ukraine”¹ (“Ukrkinokhronika”), which was of a fundamental importance in the programme of the revival and development of the national cinema journalism, etc. In 1991, out of 32 films (feature films, science fiction chronicle-documentaries) initiated by the Social-Creative Order of the Ministry of Culture of the USSR, 29 were released in the Ukrainian language version (the majority were mass-screen films of the Kyivnaukfilm studio) (CSASBPMU, f. 5116, d. 19, c. 3069, pp. 36–39).

In 1989 the delegates of the extraordinary 6th Congress of the Cinematographers’ Union supported a promising plan for the development of the Ukrainian national cinema and discussed the ways to solve the economic and creative problems of creating the programme “The Ukrainian National Cinema” (CSAPAU, f. 1, d. 32, c. 2665, p. 38). The main place in the discussion of delegates was taken by the ways of reviving the language of the cinema. In the previous period of the Ukrainian feature films, interest in the national culture was almost lost.

The atmosphere of perestroika turned out to be fruitful. There was an increase in the interest of artists of the state-owned film studios in the Ukrainian literature and drama classics, which remained undeveloped by screen art. It diversified the domestic achievements of the cinema works of the historical genre (Abakumova, 2019, p. 13). Only during the period of 1988 – 1991 several films of the same name were screened on the basis of the Ukrainian writers: M. Kulish “The Zone” (directed by M. Mashchenko, S. Shakhbazyan, 1988), and M. Kotsyubyns’ky “Writing the Book of Life” (directed by O. Denysenko, 1988) and “The Birthday Gift” (directed by L. Osyka, 1991), H. Khotkevich “The Fireplace of Souls” (directed by S. Klymenko, 1989), V. Shevchuk “Chimeras of the Green Summer” (directed by V. Fesenko, 1989) and “The Miracle in the Land of Oblivion” (directed by N. Motuzko, 1991), V. Pidmohyl’lny “Good God” (directed by O. Yershov, 1990) and “History of Mr. Yivha” (directed by M. Ivanov, 1990), by I. Kotlyarevs’ky “The Moscovite Magician” (directed by M. Zaseyev-Rudenko, 1991), M. Khvylyovy “Poodle” (directed by T. Cherkashyna, 1991), as well as H. Kvitka-Osnovyanenko “Konotop Witch” – the

¹The educational-historical serial was released under the title “Unknown Ukraine”. The first word of the title *unknown* was stressed as for many generations of Ukrainians their own history was unknown or known partly and in brief.

film “Witch” (directed by H. Shyhayeva, 1990), M. Khvylyovy “I (Romance)” is a movie “I am the one, who ...” (directed by O. Volodina, 1990). They embodied the themes of the Ukraine’s historical past, national life, and reflected the acute problems of the present.

The theme of the historical past of the Ukrainian people took the leading place in the updated repertoire of the Ukrainian film studios. At first, its coverage in the works of art took place under the programme of the state order. The government recognized the need for an unbiased study of the historical past of the Ukrainian people. At that period the theme became one of the debatable public issues of the time. This is evidenced by the Republican Programme for the Development of Historical Studies, Improving the Study and Propagating the History of the Ukrainian SSR, adopted in 1990 (CSASBPMU, f. 2, d. 15, c. 1635, p. 96). That is, the programme was adopted in response to a broad public campaign to educate the Ukrainian intelligent strata about the historical past of the Ukrainian people. Several films received state funding. In particular, within the state order socially relevant feature films were created: at the Odesa Film Studio - the film “Hu-Ha” (directed by V. Novak, 1989), about the fate of a battalion on one of the fronts of World War II, at the O. Dovzhenko Kyiv Film Studio – film “Breakup” (directed by M. Belikov, 1990), about the events of Chornobyl in April of 1986 (CSASBPMU, f. 2, d. 15, c. 1635, p. 96).

Soon the reflection of the past and the present of Ukraine, its heroic history, life and customs of the Ukrainian people was outlined by the Republican National Film Release Programme in 1990 – 1991 (CSASBPMU, f. 5116, d. 19, c. 3069, p. 39; f. 2, d. 15, c. 2052, p. 7). For example, a grand plan consisted in a government order to create a documentary on the history of Ukraine on a scientific basis. The production of the series documentary “History of Ukraine” (20-25 series) was planned to be realized within 7-8 years with the involvement of the best intellectual forces of the republic. Funding for the work was planned from the republican budget (estimated in 1990, approximately 2 million roubles) (CSASBPMU, f. 2, d. 15, c. 2052, p. 7; f. 5116, d. 19, c. 2962, p. 111; CSAPAU, f. 1, d. 32, c. 2665, p. 50; CSAMLAU, f. 1009, d. 1, c. 1638). But the main work on the series took place after 1991 in independent Ukraine.

Among the historical works created during 1989 – 1991 a considerable group consisted of scientific educational and chronically documentary cinematographic works. It should be noted that more dynamic national identification of the domestic cinema took place in non-feature films. In 1989 the creative team of the creative association “Krynitsa” of the Studio “Ukrkinokhronika” created a series of chronically documentary films in which the attention of the audience focused on the topical issues of the public and spiritual life of Ukraine, the promotion of its moral and cultural values: “Kobzo My” (S. Lysets’ky), “On Christmas” (directed by V. Storozhenko, O. Koval, A. Karas), as well as a series of film, awarded in 1991 with the T. Shevchenko State Prize of the Ukrainian SSR “Discover Yourself”, “Taras”, “In Front of the Icon” (the author’s team included R. Serhiyenko, V. Kostenko, M. Shudrya, O. Koval, V. Sperkach). Cinematography touched on the Holocaust: “Babyn Yar: The Truth About Tragedy” (V. Heorhiyenko, O. Shlaen, 1990) generalizing the testimonies of victims and participants in the tragic events, “Babyn Yar” (directed by I. Holdstein, 1989), “Babyn Yar” (directed by E. Yefymenko, 1991) – a reportage on the events, which took place near the monument in Babyn Yar. The authors of the movie “Mali Hulyaky” (directed by Yu. Tereshchenko, 1989) were among the first in the cinema to raise the topic of the Holodomor.

The theme of the artificially created famine of 1932 – 1933, the horrors of the famine were reflected in a number of films, including “The 1933, Memoirs of Eyewitnesses” (6 hrs., directed by M. Laktionov-Stezenko, 1989), “Oh, god, these are the guests to my

place” and “I am the people” (directed by P. Farenyuk, 1989 and 1990), “Under the sign of trouble” (directed by K. Krainiy, 1990), “Crying” (3 hrs, directed by O. Kryvarchuk, 1989), “Famine-1933” (adaptation of V. Barka’s novel *The Yellow Prince*, directed by O. Yanchuk, 1991), and the others.

During 1990 – 1991 the national themes became introduced in the work programmes of the Kyivnaukfilm studio. It should be noted that the films of this studio usually were produced in Russian, since the production of popular science films was made according to the special order and was allocated mainly from the Soviet Union central budget. However, in 1990 the number of short Ukrainian-language scientific educational films² increased twice (Departmental Archive of the Ministry of Culture of Ukraine, f. 5116, d. 19, c. 3143, p. 102). The studio’s author team created scientific and journalistic explorations of acute problems of a public life in the republic: “The Truth Will Make You Free” (directed by L. Udovenko, 1990) about dictatorship and culture; “My Motherland Crimea” (directed by R. Plakhov-Modestov, 1990), on the fate of the Crimean Tatar people after their deportation; “High Above Trakhtemyrov” (directed by D. Bohdanov, 1990) – the Cossack history of Trakhtemyrov; “The Living Legend of the Ages” (directed by L. Anichkin, 1990) on the history of Khortytsya and the others. The following year, the audience saw about 30 full-length and short films in the Ukrainian language aimed at the revival and development of the national culture: “Kyiv Through the Ages” (directed by O. Kosynov, 1991), “Time of Choice” (directed by O. Levchenko, 1991). “Both by God and People” (directed by Yu. Tereshchenko, 1991) about the famine, “Field of our memory” (directed by A. Fedorov, 1991), about the struggle of the population of the western regions of Ukraine for creating the Ukrainian independent united state, “September of 1939” (directed by A. Fedorov, 1991), on a new look at the events of the reunification of Western Ukraine with the USSR and the others. These films were rather unusual with novelty and daring. Positively assessing the conditions for creativity during the period of perestroika, the director of “Ukrkinokhronika” Yury Tereshchenko mentioned: “the state gave us money, but we offered films that humiliated this state” (Tereshchenko, 2008).

Films aimed at exposing the crimes of the Soviet totalitarian system and its repressive mechanisms were made up of a separate array. In particular, the story about Bykivnya “Love It”, based on V. Sosyura’s poem “Love Ukraine” and “NKVD Battalions” (both directed by L. Bukin, 1989 and 1991), and the films “Camp Dust” (directed by H. Davydenko, 1990) on intellectuals thrown into concentration camps, “Stalin Syndrome” (directed by R. Shyrman, 1990), “Tango of the Death” (directed by O. Muratov, 1991). In memory of the victims of Stalin’s repression, the tragic fate of the Ukrainian intelligent strata was the theme of a number of films created by the Ukrainian documentaries: “Mykola Kulish” (directed by S. Suprunyuk, 1990), “Oleksandr Oles” (directed by S. Poleshko, 1991), “What I love, what I believe in, what I hope for” (directed by Yu. Ivanov, 1991) – about the work of Y. Fed’kovych, “From the Life of Ostap Vyshnya” (directed by Y. Lanchak, 1991), “Our Crime Is Singing” (directed by V. Shestopalova, 1991) about the tragic fate of Vasyl’ Stus; a series of films by director L. Anichkin about the fate of writers exiled to Solovky: “Dray Khmara. Last Pages” (1990), “My Address: Solovky. The Trap” (1991) about L. Kurbas; “My address: Solovky The Burden of Silence” (1991) about M. Kulish. The names of people who either went into hiding or just crossed out of the pages of history books were returned

² It should be noted that these are science *educational* films, not science fiction ones. The replacement of words is not accidental. Kyivnaukfilm popular science film studio promoted objects and phenomena that are well-established in science and technology. As for the history of Ukraine, the term popularization is not accurate because it is a struggle for the Ukrainian history, for its objective and impartial knowledge and coverage.

to the history. This is a feature film of the Ukrtefilm Studio in 5 parts “And Our Voice Will Be Heard by the World” (directed by R. Syn’ko, 1989), about the tragic fate of the Ukrainian writers and poets, repressed in the 1930s.

An attempt to show the situation of the division of forces in the confrontation with the UPA – NKVD, the tragedy of the establishment of the Soviet power in Western Ukraine is made in the paintings “The Carpathian Gold” (directed by V. Zhyvolup, 1991), “We Did Not Hear the Chimes when we Were Dying” (directed by M. Fedyuk, 1991), “The Last Bunker” (directed by V. Ilyenko, 1991), “People with Numbers” (directed by Ya. Lupiy, 1991). The effects of the imperial expansion were evidenced by the film “Afghani soldier” (directed by V. Mazur, 1991).

These works testify to the artists’ own view of the history of Ukraine. In the works of the Ukrainian artists, an analysis of the tragic consequences of the anti-Ukrainian policy of the Communist Party and the Soviet authorities, including the spiritual losses of the totalitarianism times, took place. Indicative is the film “To the Memory of the Fallen Houses” (directed by O. Samolevs’ka, 1988) about the destruction of the cathedrals: St. Michael’s Golden-domed, Uspens’ky, Mother of God of Pyrohoshchi, and other material monuments of history. The film “Dew Point” (directed by S. Losev, 1989) testified to the decline of peasant culture due to the forced organizing collective farms and famine of 1933 – 1932 and 1947. The first part of the film “The Ukrainians. Faith. Hope. Love” (directed by V. Schmotolokha, 1991) depicted the problem of Christianity in Ukraine, in particular, the fight of the Ukrainian orthodox church for its independence from Moscow patriarchy. The story of the Kyiv-Mohyla Academy, for which revival the Ukrainian intellectuals led a relentless campaign³, was recounted by the film “Through the ancient times into the future”, in particular, by its second part, “The Light of the Kyiv Helicone” (directed by B. Boyko, 1991).

The processes of perestroika led to a new change in myth consciousness. In the search for a “national face” and cultural selfidentification, at the end of the 1980s, cinematographers began to create different “easterns” like westerns, but on the national material. Most of these tapes came out after 1991, but some of them were seen by the the audience during the period of the state independence. For example, “Cossacks are going” (directed by S. Omelchuk, 1991), “Hold on, Cossack” (directed by V. Semanov, 1991).

Thus, at the beginning of the 1980s and 1990s, periodicals, documentaries, and educational films were the most expeditious in overcoming lack of environmental awareness, ignorance of the Ukrainian population about their historical past. Their historical role in promoting the separatist idea depended on the number of recipients. For example, the films of the Lviv Art Association “Halychyna-Film”, which creation was based mainly on modern and historical materials of the western regions of Ukraine, for example, called the films “We Didn’t Hear Chimes when We Were Dying”, “The Last Bunker”, “People with Numbers” had only regional rental. The screening of the movie “Hunger-33” took place on the central television of Ukraine. It happened just before the All-Ukrainian referendum of 1991 and, according to viewers, influenced its results (Barka Vasylj).

Indirectly, the theme of history was present in films on ethnography and folklore, tapes on the development of folk crafts, customs and rituals, applied arts. Such pictures were still

³ At the first Congress of the International Association of the Ukrainian Language Researchers (1990) a number of documents and appeals were adopted, in particular, to the Verkhovna Rada of the Ukrainian SSR on the revival of the national shrine of the Ukrainian people, the decoration of the world culture – the Kyiv-Mohyla Academy (Vidrodyty nacionaljnu svjatynju: zvernennja do Verkhovnoji Rady URSR Pershoho Konghresu Mizhnarodnoji asociaciji ukrajinstiv, 1991, p.95). In January of 1991, Les’ Tanyuk and Ihor Yukhnovs’ky asked Mykhaylo Horbachov to open the Kyiv-Mohyla Academy (CSASBPMU, f. 1, d. 22, c. 2069, pp. 1–3).

produced at the Kyivnaukfilm studio, and were enlarged on the eve of the declaration of independence: “Okshulag” (directed by A. Borsyuk, 1991) is about the national sculptor Maria Hlushko; “Kozak as the True Soul (directed by M. Dzen’kevych, 1991) – a cultural exploration of the origin of the image of Cossack Mamay; “Passions around Symbolism” (directed by V. Hnenny, 1991) is a genealogy of state symbolism in the monuments of the times of Kyiv Rus. Biographical films appeared in which the authors sought to cover the epoch through the lives and actions of the historical figures: “Bohdan Khmelnytsky” (directed by S. Suprunyuk, 1991); “Paradise Islands of Hetman Sahaidachny” (directed by M. Tkachuk, 1991).

The themes that could not be fully realized in the pre-rebuilding period included the religious films. Such pictures began to appear on the eve of the celebration of the 1000th anniversary of the baptism of Kyivan Rus: “Chimes” and “Spiritual Schools of the Russian Orthodox Church” (both directed by S. Losev, 1987). Instead of anti-religious ideology the cinematography returned an unbiased view of the believing person and contradictory events in the history of religion. The authors speculated on the belief that, at all times, they inspired architects and painters to work – the film “Art and Religion” (directed by L. Klyuyev, 1991); the tragic missionary path of Fr. Oleksandr Men’, a popularizer of the theological books in the country of total atheism – the film “The Cross of Father Oleksandr” (directed by M. Levenko, 1991); appealed to religious holidays – the film “A Sad and Bright Holiday of ours” (dir. K. Krainiy, 1991) about Christmas, Easter, Trinity in the village of Nezhandkoviychi in Halychyna; advocated the restoration of the rights of the Ukrainian Autocephalous Orthodox Church – “The Ukrainian Autocephalous Orthodox Church” (dir. O. Ihnatusha, 1991), “The Ukrainians. Faith. Hope. Love” (directed by V. Schmotolokha, 1991).

The Ukrainian cartoon makers successfully mastered the folk traditions and literature, expanded the genre-thematic range of this type of plastic art. Appeal to folklore, lyric-epic genres showed that the distinct features of national origin began to manifest themselves in the Ukrainian animation. There were some achievements in this area. Adaptation of playful Ukrainian songs, such as “Oh, where are you going ...” (dir. I. Hurvych, 1988), the screen version of the literary classic – “Terrible revenge” (dir. M. Tytov, film artist N. Huz’, 1989) were included into the treasury of the Ukrainian animation. Significantly, all mass-produced animated films (13-18 titles per year) were produced during this period in the Ukrainian language (CSASBPMU, f. 5116, d. 19, c. 3069, p. 38).

The Conclusions. Thus, having analyzed the progress of updating the repertoire of the Ukrainian film studios in the context of the perestroika process, we can draw some conclusions.

Firstly, with the beginning of the reform course, the authorities demanded that the artists should update the social and resonant issues. That is why, cinema artists had a focus on anti-alcohol issues.

Secondly, radiation distress gave many citizens a sense of a civic responsibility related to the protection of their homeland. Therefore in 1986 the environmental theme was one of the tops to receive unbiased artistic coverage.

Thirdly, there was a borrowing of the Ukrainian national motives for formulating. Initially, this was a screen shot of the Ukrainian cinema classics with fairly neutral, politically speaking, storylines. Later, works of the rehabilitated writers of Ukraine were screened. Movies were created in which the attention of the audience was focused on the pressing issues of public and spiritual life of Ukraine, promoting its moral and cultural values.

Fourthly, the topic of the historical past of the Ukrainian people became one of the debatable social issues of the time. Thus, cinema works appeared that covered the most

significant and active problems of the Ukrainian history and its present. The cinema raised the subject of the Holocaust, the Holodomor (intended artificial famine), the fate of the Crimean Tatar people after their deportation, the struggle of the population of the western regions of Ukraine for the creating the Ukrainian independent united state. There was a film attempting to show the situation of the division of forces in opposition to the UPA (Ukrainian Resistance Army) – NKVD (Internal Affairs Ministry), the tragedy of establishing the Soviet power in Western Ukraine, a new look at the events of the reunification of Western Ukraine with the Ukrainian SSR. Movies aimed at exposing the crimes of the Soviet totalitarian system and its repressive mechanisms were made up of a separate array. The filmmakers raised the issue of Christianity in Ukraine, in particular, the theme of the struggle of the Ukrainian Orthodox Church for independence from the Moscow Patriarchate.

The further study of the state of the Ukrainian cinema in the era of perestroika explains our attention to the problem of how liberalization of the repertoire policy led to the contemporary problems in the field of film production.

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