

DOI: 10.31866/2617-2674.7.1.2024.302765
UDC 792:791.62:061]:94(100)"1939/1945"**REPRESENTATION OF WAR EVENTS IN THE CREATIVE WORK OF THEATRE AND FILM DIRECTORS****Halyna Pohrebniak***Doctor of Study of Art (DrSc), Associate Professor, Professor at the Directing and Acting Department named after People's Artist of Ukraine Larysa Khorolets; e-mail: galina.pogrebniak@gmail.com; ORCID: 0000-0002-8846-4939 National Academy of Culture and Arts Management, Kyiv, Ukraine***Keywords:**theatre;
cinema;
World War II;
German-Soviet war;
propaganda;
stage;
directing;
film studio**Abstract**

The purpose of the article is to carry out a comprehensive analysis and identify the peculiarities of directorial creativity in Ukrainian theatre and cinema institutions in terms of reflecting the events of the Soviet-German war. **Research methodology.** The methods of scientific analysis, comparison, and generalisation are comprehensively applied in the development of the topic. The article uses an interdisciplinary approach based on the involvement of such general scientific methods as a system of theoretical methods (induction, deduction, identification, complex artistic analysis, synthesis), which made it possible to study the factual basis of film distribution in cooperation with theatre artists. The typological method made it possible to examine common artistic principles in the creative pursuits of theatre and film masters. The analytical and systematic methods were used to examine the art historical aspect of the problem. **The scientific novelty** of the research lies in the fact that it clarifies the interaction between theatre and cinema directing, outlines the main factors of interaction between the performing arts, and highlights the impact of socio-political processes on the activities of theatre and cinema. **Conclusions.** The director's means of representing the events of the war in theatre and cinema are outlined. The role of directors in highlighting the achievements of masters of theatre and cinema is shown.

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Problem statement

Cinematography emerged in the last decades of the 19th century and soon

competed with the theatre. Cinematographers creatively rethought the best achievements of theatrical art and not only brought famous stage actors to the

screen but also originally interpreted unsurpassed theatrical works. For many decades, the cinema filled the theatre space with new visual means. Screen means allowed directors to bring theatrical performances closer to reality. Theatrical actors could accumulate screen experience and gain popularity among wide circles of the public.

The tragic events of the Second World War became a difficult stage of cooperation between theatre actors and cinematographers. At the beginning of the Soviet-German war of 1941–1945, writers, actors of theatre and cinema closely cooperated and exchanged creative experiences. They were looking for a form of reproducing the tragic events of the war, and methods of presenting images of heroes.

Ukrainian directors and actors have gone through a difficult creative path from front-line special editions of newsreels, combat compilations, and concert performances during the war to full-length feature films and high-quality dramaturgy of theatrical performances. In 1943 Ukrainian artists successfully mastered various ways of depicting the realities of war on stage and screen. They presented films and performances of high screen and stage culture that met the spiritual needs of society. The problem of finding screen and stage means of reproducing the events and heroes of the times of armed aggression by representatives of the director's shop is relevant in the context of the current full-scale invasion of the Russian Federation on the territory of Ukraine.

Recent research and publications analysis

The study of the activities of theatre and cinematographic institutions during

the Second World War and the Soviet-German War is presented in many scientific studies. O. Salata (2022, p.83) in the article "Ukrainian theatre in the conditions of the German occupation of 1941-1942" notes that "theatre became such an artistic medium that helped Ukrainians to preserve their national artistic traditions". Yu. Stanishevskiy (2006, p.501) in the collective monograph "Essays on the History of Theatre Art of Ukraine of the 20th Century" writes that during the difficult war years, the Ukrainian theatre worked in evacuation and the temporarily occupied territory and "continued to live, create plays, helped the people in their struggle against fascism". The scientist clarifies that "the leading theatre groups of Ukraine, which were evacuated to the east at the beginning of the war, kept their current repertoire, created new plays, did not lose the acting and directing personnel, and opened Ukrainian stage art to the audiences of Siberia and Central Asia. At the same time, Ukrainian theatres also worked in the territory occupied by the fascists, they tried to preserve the humanistic orientation in the repertoire" (Stanishevskiy, 2006, p.501). V. Nesterenko (2005, p.56) in the article "Scenic art in the military zone of Ukraine in 1941-1943" analyzes the activity of the theatres of Sumy Oblast during the Soviet-German war, characterizes certain spheres of the cultural and artistic life of the specified region, reveals the specifics of the creativity of Ukrainian directors and actors. L. Vaniuha (2012, p.165) in the article "The Second World War and the Ukrainian Drama Theatre Named after Ivan Franko in Ternopil" clarifies the peculiarities of the operation of this theatre during the German occupation and outlines the prerequisites for the theatre's resumption of its activities.

V. Udovych (2008) in the article "Kyiv film studio during the Nazi occupation (1941-1943)" notes that "during the evacuation from Ukraine, it was assumed that the material and technical base of the film studios would be completely evacuated to the East. But due to the speed of the advance of the German army and the confusion of the heads of institutions and organizations, the evacuation was not carried out in full". L. Hosejko in the monograph "History of Ukrainian cinematography. 1896–1995" notes that the distribution company "Ukraine Filmgesellschaft" is being created in the occupied zone of Ukraine, which shows German films with Ukrainian subtitles. Joint Ukrainian-German film production was not created (Hosejko, 2005, p.114). The author draws attention to the fact that after the evacuation to "Tashkent and Ashgabat, Ukrainian filmmakers immediately face the problems inherent in war cinema <...> screenwriters and directors highlight the experience of the anti-fascist struggle in their works" (Hosejko, 2005, p.115).

The analysis of publications on the stated problem gives us reasons to claim that studies that would deeply illuminate the interaction of Ukrainian theatrical art and cinematography during the Soviet-German war through the prism of directorial creativity are still missing. With these scientific investigations, we will try to fill such a research gap.

The purpose of the article

The purpose of the article is to carry out a comprehensive analysis and identify the peculiarities of the directorial work of Ukrainian theatre and cinematographic institutions regarding depicting the events of the Soviet-German war.

Main research material

At the beginning of the Soviet-German war, the production of films and performances on the territory of Ukraine gradually stopped, and the leading theatres and film studios were forced to evacuate to the republics of Central Asia. M. Filkevych (2003, pp.89-90) in the monograph "Pages of our History" notes that "on August 14 and 28, 1941, the most valuable equipment and apparatus of the Kyiv film studio were sent by two railway echelons: filming, sound, copying, projection equipment, electrical station equipment, mechanical and carpentry machines workshops, costumes, unique books, etc". It is known that studio employees accompanied studio echelons. The destination of the evacuated Kyiv film studio was Ashgabat.

A. Puchkov (2021, p.330) in the monograph "Prolonged Trolling of the Trickster: Metadramaturgy of Oleksandr Korniiichuk" notes that "the evacuation was first carried out secretly, with a lookout, and then under the supervision of the NKVD. Ordinary Kyivans were left alone". The Encyclopedia of Modern Ukraine states that in the first months of the German-Soviet war, the Odesa Film Studio was evacuated to Tashkent, where cinematographers created heroic-patriotic films but mostly participated in the creation of short films. stories for collections of wartime films and tapes from other film studios (Pohrebniak, 2022).

O. Krasylnykova (1999, p.114) notes that with the beginning of hostilities in Ukraine, most of the theatre groups of "mainland" Ukraine were evacuated to the east, to the cities of the Urals and Central Asia and stationary performances and concerts as part of front-line brigades, concerts and performances in military

units, hospitals were the main directions in the creative activity of theatre groups evacuated to the East. It is important to point out that not all theatres in the occupied territories of Ukraine during the German-Soviet war were evacuated to the eastern regions of the country. V. Nesterenko (2005, p.57) in the article "Scenic art in the military zone of Ukraine in 1941-1943" notes that in some occupied cities of Sumy Oblast, not only drama theatres, but theatre studios functioned.

With the beginning of the Soviet-German war, Ukrainian cinematography, as well as theatrical art, was oriented to military needs – to agitation and propaganda. Documentary cinema came to the fore. The chronicle of war events was filmed by such well-known Ukrainian cinematographers as M. Bykov, K. Bohdan, B. Vakar, V. Voytenko, M. Glider, I. Goldshtein, P. Horbenko, V. Kovalchuk and others.

We will remind you that Yu. Solntseva and O. Dovzhenko were evacuated to Ufa in August 1941. L. Hoseiko (2005, p.115) points out that O. Dovzhenko was "appointed a colonel of the quartermaster service, but he cannot stand inaction and asks to be transferred to the front". During the Soviet-German war, the artist concentrated on working on documentary tapes. O. Dovzhenko "is the initiator of the organization of filming the partisan movement in Ukraine" (Doroshenko and Volosheniuk, 2016, pp.394–395).

The films of the author's team under the leadership of O. Dovzhenko *Battle for our Soviet Ukraine* and *Victory in Right-Bank Ukraine and the Expulsion of the German Invaders from the Borders of the Ukrainian Soviet Lands* (created in 1943–1944) became the best documentaries of Ukrainian production during the Second World War. The directors of these films were Yu. Solntseva and Ya. Avdienko.

O. Dovzhenko was the artistic director of both projects, he was also the author of the narration text. Dovzhenko's creative style, philosophical thinking, and artistic use of various newsreel materials became a determining factor in the ideological and artistic direction of the films. First of all, this concerns the author's text. The combination of text and images with the help of counterpoint significantly enhanced the emotional colour of the film. The audience was impressed by the content of each phrase and the weight, precision, and capacity of each word in the film. In some episodes, the author's text grew into a completely passionate author's monologue. Documentary films by O. Dovzhenko proved how ideologically sharp and emotional documentary works can be if the artist skillfully uses a rich palette of visual and artistic means. The author's words of O. Dovzhenko achieved special power here, as they enriched the image and, combined with it, gave birth to a new generalized meaning.

The film *Victory in Right-Bank Ukraine and the Expulsion of the German Invaders from the Borders of Ukrainian Soviet Lands* showed the events of the Soviet-German war of 1943–1944, in particular, the liberation of Brody, Kyiv, Lviv, Odesa, the Carpathian raid of Sidor Kovpak's partisans, during which cinematographer B. Vakar died. The film *Battle for Our Soviet Ukraine* was dubbed into 26 languages and shown in cinemas abroad in 1944–1945.

During the German-Soviet war, Ukrainian theatre and cinema closely interacted. The wide geography of the remote location of evacuated theatres in the republics of Central Asia did not prevent filmmakers from involving stage masters in film production. At the Kyiv Film Studio evacuated to Ashgabat, an acting studio was created, which included many actors from

Ukrainian theatres (including N. Uzhvii, A. Buchma, M. Krushelnytskyi, I. Marianenko, D. Kapka, A. Dunaiskyi, etc.). In addition to the performances of acting teams and individual performers on the war fronts, a notable phenomenon in Soviet cinema during the Second World War was the group concerts filmed on tape called *Concert for the Front*. Such cinematographic concerts allowed the soldiers to see the best large creative groups (circus, choral, symphonic, pop), which did not have the opportunity to perform in front of the soldiers in full; famous theatre artists who read prose, poems, performed songs, etc.

We will remind you that in the theatres evacuated from Ukraine, the directors first of all restored the old performances, staged before the war. Theatrical groups did not have enough funds, so there were problems with the decoration. Spectators enthusiastically accepted performances of heroic and patriotic themes, as well as performances of the comedy genre. At the same time, some Ukrainian theatres ended up in the occupied territories but did not stop their activities. For example, "all Ukrainian theatres in Galicia were divided into two groups. Some theatres were subject to state administration, others were subject to city administrations" (Vaniuha, 2012, p.165). L. Vaniuha points out that only the Lviv Opera Theatre belonged to the first group of theatres. This theatre "subordinated to the German administration, but its management remained Ukrainian. The German authorities hardly interfered in the creative affairs of the theatre. The other group included all other mobile theatre groups, including the Ukrainian Drama Theatre named after Ivan Franko in Ternopil" (Vaniuha, 2012, p.166). Stage masters of many cities of Ukraine during

the Second World War found themselves in dangerous and humiliating conditions of Hitler's occupation, but "were able to raise the theatre to the level of a powerful factor of patriotism, national creation, spiritual protection of the people" (Haidabura, 2004 p.66). It is important that in the conditions of the German occupation regime, the Ukrainian theatre developed and acquired a new colour and content. Artistic forces intensified, and their activity developed as an internal resistance to Nazi terror. O. Salata (2022, pp.84-85) claims that "the legal basis of activity for theatres became the legitimacy of stage art sanctioned by Hitler in the occupied territories to use local actors to serve the German army".

The rapid evacuation of film studios "from the occupied territories to Central Asia forced cinematographers to quickly curtail the production of films started in the pre-war period and restore it on the technical base of the Central Asian republics" (Volosheniuk, Doroshenko and Kulchynska, 2016, p.324). At the beginning of the Soviet-German war, the production of the films "Sea Hawk", "Sailor's Daughter", "Olexander Parkhomenko", "How Steel Was Tempered", and "Young Years" was temporarily suspended.

Filming of the film "Young Years" was continued by I. Savchenko (who came to the cinema from the theatre) in Tashkent, in evacuation. The action of the film takes place in the pre-war months of 1941. The director invited theatre actors to the film: N. Uzhvii, V. Dashenko, H. Lylyanska, R. Iytskyi, N. Gebdovska and others. Director I. Savchenko presents a heroic image of the mother, which will be symbolic in the following Ukrainian films. The image of the mother in the film "Young Years" was performed by N. Uzhvii (student of the "Berezil" theatre L. Kur-

bas). This image acquires a kind of sacred status in the film.

I. Savchenko's co-creation with actors, both personal and theatrical, was quite specific. Usually, the director invited new, sometimes unknown actors for the main and secondary roles, but never imposed his decisions and visions on them. The artist created such conditions when the performer of the role was aware of the idea of the work, and its interpretation by the director and devoted himself to the creation of the image. In a conversation with the actor, Ihor Savchenko initiated him into his directorial idea. First, the master talked about the film as a whole, about events related to what will be shown in the film, introduced interesting unknown documents, prominent personalities whose activities had a certain relationship to the content of the picture, and then somehow imperceptibly moved to the role, led examples, compared, analysed. In working with the performer, the director was helped by free handling of the film's material, a complete and clear idea of the plot and images of the filmmaker.

The director knew how to listen carefully. However, if he did not agree with the actor's proposal, he knew how to argue his own opinion. In the case when the actor found something different for the image of the character, more interesting than the scenario or the director's version of the image, I. Savchenko accepted the offer of the performer and, quite tellingly, was sincerely happy about that fact. The director tried to film not takes, but variants. He added new, minor suggestions to each option, and kept the actor in the appropriate emotional state. Ihor Savchenko always knew exactly what kind of image he was looking for in the plane of the screen. The director did not

have such cases that actors who could not realize the director's idea came to the filming. The director always supported the actors, personally, theatrical ones, rather he corrected the ideas of the performers and chose important things from the script material to work on the image (Pohrebniak, 2017).

Feature cinematography during the Soviet-German war began its activity with the so-called combat film compilations, which were produced from July 1941 to August 1942 and were a form restored since the time of the Civil War. The directors created 12 numbers, of which one collection (No. 9) belongs to Ukrainian cinematographers. Each collection included several short films on different subjects that resembled newspaper essays or short stories. These short stories told about the heroic deeds of Soviet soldiers and officers at the front, about the combat operations of partisans behind enemy lines, and the resistance of the patriotic population in the occupied territories. Short films were combined with text presentations, which gave film collections formal and thematic integrity, and strengthened and sharpened the propaganda influence. The authors of the presentation text and the directors were looking for ways to unite films with different contents. They turned to the form of memories or stories of characters who were participants in the depicted events, etc. Screenwriters and directors often included in the text of the presentation theatrical techniques of direct address to the audience with a speech, with an ardent call to take revenge on the enemy. The individual traits and characteristics of the characters from the war film compilations were mostly not revealed with the necessary artistic completeness,

instead, the skill of the cameramen (in particular, the Ukrainian cinematographic school) was marked by a high visual culture. This happened primarily because, in the initial period of the Soviet-German war, there was no full-fledged script material, and therefore the directors together with the cameramen had to look for ways to visually solve the images. The creators of short films focused on the picturesque chiaroscuro portrait characteristics of the characters. This technique sometimes softened the thematic rigidity of the plot and the author's thoughts and even distracted from the emotional poverty of the protagonists.

Military film compilations had propaganda value and contributed to the mobilization of the spiritual forces of the population and the army, but they also had certain disadvantages. They depicted examples of mass heroism of the people but did not reproduce psychologically convincing features of heroism. Heroism was reproduced by external means of acting.

O. Pashkova (2016, p.335) points out that the work "on short films was difficult, it was due to high-quality requirements. Therefore, leading cinematographers were involved in the direction" and prominent theatre actors were invited. The author adds that I. Savchenko simultaneously "completed the creative direction of the film *Young Years* and worked on the script of the film *Guerrillas in the Steppes of Ukraine* directed four short films *Quarter No. 14*, *Prisoner of Dachau*, *Levko* and a conference to *Film Collection No. 9*; L. Lukov also worked hard".

Full-length game tapes during the German-Soviet war, dedicated directly to the events of the war, began to be created at the end of 1942. Such was

I. Savchenko's film *Guerrillas in the Steppes of Ukraine*. The director wrote the script for this film together with playwright O. Korniiichuk. The script was based on O. Korniiichuk's play *In the Steppes of Ukraine*. Ihor Savchenko skilfully reworked this play together with the playwright, brought it as close as possible to the events of the pre-war period, and preserved the colourful images created by the playwright. The plot of the film consisted of three main lines, which were called songs: "Song One", "Song Two", and "Song Three". They were connected by the main storyline. According to L. Hosejko (2005, p.114), "the picture was conceived as a triptych and consisted, as it were, of folk thoughts with separate epic plots". In this way, the director sought to present a cinematic story about Ukrainian partisans as a heroic story about people's avengers. This definition of the genre pointed to its main sources – folklore poetry and heroic epic. It is worth noting that some images in the film appeared before the audience precisely in a heroic halo. First of all, this concerns the image of Pelagia Chasnyk, created by N. Uzhvii, an outstanding Ukrainian actress at the Kyiv Ivan Franko Theatre. I. Savchenko's film *Guerrillas in the Steppes of Ukraine* was the most poster-like of everything created by the director, it "was released with many corrections and additions also under the title *Ukraine, 1941*, won the unanimous approval of critics" (Hosejko, 2005, p.115). This film completes the first stage of mastering by Ukrainian cinematographers (with the active participation of leading theatre actors) the military theme of the Second World War.

In the theatrical art of the war period, the directors also searched for the re-

production of the events of the Soviet-German war by stage means. The directors of the evacuated theatres turned to plays on current topics. Such was, for example, O. Korniiichuk's play *The Front*. A. Puchkov (2021, p.535) notes that this play is "the first Soviet satirical work about things that could not be satirically discussed" in war and pre-war times. The author adds that "this was Korniiichuk's favourite play, and he tried to write previous and subsequent ones similar to it, he considered it the pinnacle of his dramaturgy." The researcher asks the question: "Has anyone considered *Front* – a harsh military play – as a satirical work? After all, it depicts the death of positive characters, depicts the heroism of ordinary soldiers of various nationalities in the bloody circumstances of the war with the enemy, there is almost no lyrical line and only one female role (and a secondary one: a nurse who also dies)". The scientist summarizes his thoughts and asks the question: "Can there be a satire about the war on the stage during the war itself when today's spectator of a staged battle tomorrow can die in tomorrow's real battle?" It should not be a satire at all: something that raises the fighting spirit, and does not make you think about "who is really in command" (Puchkov, 2021, p.535).

O. Krasylnykova (1999, p.114) believes differently about this play. She calls O. Korniiichuk's work "the most socially courageous play" and believes that the social courage of the playwright was prompted by the realities of national grief. However, the researcher believes that O. Korniiichuk showed only one of the important, but secondary reasons for the long defeats of the Soviet Army in the fight against the German-fascist

invaders: the mistakes of the commanders of the old orientation. In the monograph "History of the Ukrainian Theatre of the 20th Century", the author concludes that "behind the scenes of the theatre" are the root causes of real mistakes. The "truth" presented by O. Korniiichuk in the dangerous time of repression was perceived by the audience and theatre artists as a sip of "living water" in anticipation of the future victory" (Krasylnykova, 1999, p.115).

O. Korniiichuk's play *The Front* was staged by many drama theatres, had a significant resonance, did not leave the stage for a long time and gained considerable popularity. In 1943, this play was screened under evacuation conditions, not by Ukrainian directors, but by representatives of the Central United Film Studio of Feature Films – George and Serhii Vasiliev. These directors collaborated with theatre actors but did not invite any Ukrainian actors to film.

The film *The Front* was released in 1944. The authors of the film were accused of the fact that the problems that were raised in the cinematic work turned out to be outdated. At the time of the film's release, a talented team of military commanders had already formed in the Soviet army. In this way, it turned out that the theatrical productions of the play *The Front* became more effective and ahead of time, unlike the movie.

At the end of 1942, in the course of the Soviet-German war, the audience began to openly express dissatisfaction with the artistic level of the tapes that were part of the combat film compilations. The public expressed a desire to see on the screen, not weapons, tank battles, etc., but above all a person at war, his feelings, emotional and psychological state, and worldview. Such films appeared in

1943–1945. These are the Ukrainian films *The Rainbow* and *The Unconquered* directed by M. Donsky.

The tape *The Rainbow* was dedicated to the partisan movement. The film was based on the story of the same name by V. Vasylevska. N. Uzhvii, an actress of the Ukrainian Drama Theatre named after I. Franko, performed the main role (the partisan Olena Kostyuk) in the film. The actress had very few words in the film. Her movements and gestures are unhurried, her facial expressions are spare, and her intonation is even. The heroine spoke only in the interrogation scene. She reveals the psychological depth of the image through expressive eyes.

The film *The Rainbow* was shot in Ashgabat, its events take place in winter, but the scenery was built in the conditions of a hot Turkmen summer. The scenery of the Ukrainian village Nova Lebedivka was created on the territory of a small stadium. Here, in the heat, which sometimes reached 60+, winter landscapes were filmed – snow-covered houses, frozen wells, frost-covered trees. Interpreter V. Shmelova and cameraman B. Monastyrskiy put in a lot of effort and effort to achieve authenticity, to convince the viewer that the winter on the screen is not fake, but real. The film ends with the appearance of a rainbow in the winter sky. It will become a symbol of liberation and hope for victory. Together with a beautiful ensemble of performers, the director praised the greatness of the spirit of unconquered people.

The picture *The Rainbow* will become widely known both in the Motherland and abroad. O. Pashkova claims that in May 1944, the head of the department of the British Ministry of Information, Peter Smollett, watched the film *The Rainbow* at the Film Committee.

He highly appreciated the picture, marked it as the best of the wartime period and offered to send it to British Prime Minister Winston Churchill for distribution in Great Britain. In the memoirs of M. Donsky, there is also a message about the request of the American ambassador to the USSR to send a copy of the film to Franklin Roosevelt. It is known that in the USA they planned to show the film with a special commentary by Charles Bohlen, but the tape was understandable without translation (Pashkova, 2016, p.351). In 1944, the film *The Rainbow* was awarded the National Council of Film Critics Award and the American Motion Picture and Television Association Award. The film *The Rainbow* became a symbol of national resistance to invaders, it stunned and impressed both viewers and critics. Hundreds of articles were devoted to the film in the American, English, French, Italian, Scandinavian and even Turkish press. In these articles, critics and journalists expressed their sincere admiration for the direction, acting skills, visual design, and music of the film. According to O. Pashkova (2016, p.351), Anti-fascism and the style of *The Rainbow* influenced the aesthetics of Italian neorealism. It is believed that Mark Donskoy pioneered the newest method of portraying the tragedy of human existence, and “the accentuation of manifestations of folk character and anti-fascism are equally inherent in the style of M. Donskoy and the neorealists”.

The film *The Unconquered* was directed by M. Donsky at the restored Kyiv Film Studio in 1944. In the film, the director reproduces “the ambiguous human position in front of the enemies, the painful family separation that befell hundreds of thousands of people who meekly endured the occupation and waited for lib-

eration" (Hosejko, 2005, p.120). Theatre actors were invited to work on the film, in particular, the main role – Taras Yatsenko – was performed by the actor of the Ivan Franko Theatre – Amvrosii Buchma. A. Pashkova (2016, p.353) claims that "Amvrosy Buchma created a complete character. The actor reveals a new facet of the character's psychology in each episode. The psychophysical pattern of the role was correlated with the ideological categories of the authors' thinking, which did not go beyond the historical reality". It is significant that the film *The Unconquered* received the Gold Medal of the Venice International Film Festival in 1946.

Conclusions

The study analyzed films and plays in which directors in the difficult conditions of the Soviet-German war sought various methods of depicting war events, and presented screen and stage narratives in documentary films, feature films, and theatre. This made it possible not only to determine the director's tools for reproducing the events of the war using theatrical art and cinematography but also to show the significant role of the activities of film directors in highlighting the achievements of actors in Ukrainian theatres.

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ВІДОБРАЖЕННЯ ПОДІЙ ВІЙНИ У ТВОРЧОСТІ РЕЖИСЕРІВ ТЕАТРУ І КІНО

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Анотація

Мета дослідження – здійснити комплексний аналіз та виявити особливості режисерської творчості в українських театральних і кінематографічних закладах щодо відображення подій радянсько-німецької війни. **Методологія дослідження.** У розробці теми комплексно застосовано методи наукового аналізу, порівняння, узагальнення. В статті використано міждисциплінарний підхід, який базується на залученні таких загальнонаукових методів, як система теоретичних методів (індукція, дедукція, ототожнення, комплексний мистецтвознавчий аналіз, синтез), що уможливила опрацювання фактологічної бази реалізації фільмів у взаємодії з театральними діячами. Типологічний метод дав змогу розглянути спільні художні принципи у творчих пошуках майстрів театру і кіно. Аналітичний та системний методи використано для розгляду мистецтвознавчого аспекту проблеми. **Наукова новизна дослідження** полягає в тому, що уточнено взаємовплив режисури театрального мистецтва та кінематографа, окреслено основні чинники взаємодії видовищних мистецтв, увиразнено вплив суспільно-політичних процесів на діяльність театру й кіно. **Висновки.** Окреслено режисерські засоби відображення подій війни в театрі і кіно. Показано роль режисерів у висвітленні здобутків майстрів театрального та кіномистецтва.

Ключові слова: кінематограф; Друга світова війна; німецько-радянська війна; пропаганда; сцена; режисура; кіностудія