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MEDIATISING THE LIVES OF INTERNALLY DISPLACED PEOPLE: DOCUMENTARY AND CINEMATIC ASPECT

Oleksandr Butko^{1a}, Viktoriia Chernysh^{2a}

¹ Honored Journalist of Ukraine, Associate Professor at the Film and Television Art Department, Higher Education Institution;
e-mail: butko2016@ukr.net; ORCID: 0000-0002-5054-284X

² Master of Audiovisual Arts and Production, Higher Education Institution;
e-mail: 2017netta@gmail.com; ORCID: 0009-0005-7883-4632

^a Kyiv University of Culture, Kyiv, Ukraine

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Abstract

The purpose of the research is to prove the importance of publishing successful stories of IDP integration on the screen and in the modern information space, to outline their impact on the life of the host communities, with emphasis on the historical component, to analyse the **problems of social and psychological adaptation and integration of IDPs**. To establish the relationship between the portrayal of modern migration processes in literary and audiovisual works. **The research methodology.** The following methods were used: theoretical (analysis of films, information sources, generalisation of information material, determination of the interdependence of the components that form attitudes towards IDPs in general); comparative and analytical (study of the impact of IDPs on the life of host communities); empirical (observation of life and display of various aspects on the screen that can be used for further research). **The scientific novelty.** For the first time, the problems of socio-psychological adaptation and integration of IDPs are analysed in contemporary screen discourse. A literature review is carried out, and a detailed analysis is made of the interdependence of factors that shape attitudes towards IDPs as active participants in the functioning of host communities. Through the theoretical analysis of audiovisual works, the author establishes the relationship between the representation of modern migration processes in literary and audiovisual works. **Conclusions.** The article analyses the problems of socio-psychological adaptation and integration of IDPs in contemporary screen discourse. A literature review is carried out, and a detailed analysis is made of the interdependence of factors that shape attitudes towards IDPs as active participants in the functioning of host communities. The author summarises the factors that prove that contemporary cinema presents the issues in sufficient detail, conveying dry facts to the audience and allowing them to understand the psychological aspects of forced displacement.

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Problem statement

The years 2014 and 2022 became the periods of the largest migration of Ukrainians in the country's entire history. It is a challenging period for our state, which has a powerful destructive force but, at the same time, a stimulating one. The large flow of refugees within the country and abroad prompted all participants to take active actions aimed at adaptation and socialisation in conditions of survival far from home. Unfortunately, the scale of displacement in 2022 is significant and unpredictable. Currently, this is the cause of psychological problems that come to the forefront.

The events mentioned are often highlighted in literature, media, and films. Watching movies about forcibly displaced persons (FDPs) can help better understand the problems and develop measures to address them. This topic is crucial and should be widely covered in the media and on-screen to prevent similar situations in the future.

Recent research and publications analysis

O. Novikova et al. (2016) emphasised the challenging psycho-social condition of displaced persons forced to leave their homes.

I. Havran and M. Botvyn (2020) focused on the problems of displaced persons and highlighted the growing role of documentary filmmaking in cinema. I. Gavran, O. Levchenko, and O. Pasichnyk (2021) explored terror with screen images.

O. Hazizova (2019) discussed essential aspects of refugees' adaptation, emphasising their social and educational needs.

I. Pecheranskyi and K. Vaskul (2018) found that more than half of Ukrainian migrants to European countries have higher education, and rapid requalification and language learning are highly respected.

A. Diachenko (2018) emphasised the positive impact of integration on entrepreneurship, business relocation, and the creation of new jobs.

I. Muzychenko (2016) noted the positive influence of displaced persons on local communities, with a high level of activity in the public sector and their impact on the development of host cities.

O. Bezruchko and M. Sukhin (2023) studied animated documentary films during the Russian-Ukrainian war. O. Bezruchko and N. Stepanenko (2024) emphasised the importance of works of audiovisual art as the basis for the formation of Ukrainian statehood.

O. Pankova and O. Kasperovych (2018) analysed the situation, noting a shift in priorities in addressing the problems of displaced persons by the state, the community, and individuals.

O. Demidko (2022) introduced films that address the issues of forced displacement from various perspectives.

The purpose of the article is to analyse the problems of socio-psychological adaptation and integration of forcibly displaced persons, establishing a connection between the portrayal of contemporary migration processes in literary and audiovisual works. It emphasises the

importance of showcasing successful integration stories on screen and in the modern information space, focusing on the historical component.

Main research material

Already for ten years, due to military aggression, Ukrainians have been leaving their homes, and these events are frequently depicted in literature, media, films and the Internet (Bezruchko and Anikina, 2021). By watching movies about forcibly displaced persons (FDPs), one can better understand the problems and develop measures to address them.

In the monograph "Internally Displaced Persons: From Overcoming Obstacles to Success Strategies", authored by O. Novikova and her team, the situation of forcibly displaced individuals is described as follows: "Citizens' attitudes towards events in Ukraine related to the military conflict in the east are contradictory and ambiguous". The authors note that those directly involved in these events most acutely feel the burden of war (Novikova et al., 2016, p.448).

There is an increasing emphasis on the problematic psycho-social state of people who have lost everything – their past lives, homes, jobs, and relatives. Many cease to communicate with family and friends due to different views on the situation. Sometimes, individuals on opposite sides of historical events fail to understand each other. Those who left the occupied territories made a difficult choice, embarking on a journey to nowhere but demonstrating loyalty to their country.

The adaptation and integration factors include housing and employment (Novikova et al., 2016, p.448). It is worth highlighting that there are specific prob-

lems with staying in one's own country as a refugee, and the authors agree that "they want to shed this burden and become, once again, free citizens of their country" (Novikova et al., 2016, p.448).

O. Hazizova, in her work (2019, pp.44-48) "Ways of Overcoming Socio-cultural Conflicts in the Process of Integrating of Internally Displaced Persons into New Territorial Communities", emphasises that "an important factor in the adaptation of refugees in new places of Residence is the level of provision of educational, cultural, and social needs. One of the important indicators is the placement in educational institutions and psychological support for families with children".

As mentioned by O. Demidko (2022) in the article "Films about Forced Displacement That Will Not Leave You Indifferent", the documentary film *Distant Barking of Dogs* (2017, dir. S. Willemont), nominated for the 2020 Emmy Award, vividly portrays events that occurred in Donbas in 2014. The film depicts the life of a ten-year-old boy living with his grandmother in a conflict zone. Despite initially deciding not to leave their home even during the active phase of the war, circumstances compel them to change their minds and go to preserve their lives. The film powerfully explores family bonds, the challenges of growing up during wartime, and the dilemma of choice.

Since 2014, documentary filmmaking has regained prominence on television (Bezruchko and Chaikovska, 2020). I. Havran and M. Botvyn (2020, p.11), in their work "Documentary Cinema in Contemporary Screen Discourse", attribute the growing role of documentary films to the formation of the Ukrainian documentary film market and the ability of contemporary filmmakers to create realistic portrayals that truthfully reflect our history.

In the article "Television Journalism in Conditions of Martial Law", O. Levchenko and O. Bilan (2023, p.23) describe the needs of individuals who have experienced trauma, emphasising that after tragic events, crucial for every person are feelings of safety, control over the situation, and predictability of events. In such situations, informational support (television, media) is as essential as psychological support.

According to the UN portal's operational data on the "Situation with Ukrainian Refugees" page, from February 24, 2022, over 17 million people have left Ukraine for neighbouring countries, with around 9.2 million returning internally displaced persons (Ukraine Refugee Situation, n.d.). Despite the immense displacement within the country and beyond, coupled with challenging geopolitical and economic circumstances worldwide, Ukraine has gradually progressed towards addressing these painful issues. In 2023, as in 2014, successful and least painful integration of displaced people into host communities remains a primary concern. The support from the international community and volunteers worldwide has become an example of unity.

It is pertinent to note that contemporary cinema intricately showcases the issues, transmits dry facts to the audience and allows understanding of the psychological aspects of forced displacement.

According to the internet article "UA: Pershiy" will show a documentary series about internally displaced persons" (2015), the Gromadske TV team implemented the documentary project Forced about internally displaced persons. The series presents stories of people from across the country whose lives were overturned by the war. Much attention is given to the stages of adapting to the new

situation, starting from post-traumatic stress after displacement. The focus is on their new place of residence and how it affects adaptation and self-positioning. The series also features success stories, successful business projects, and new initiatives for the benefit of others. The documentary series is rich in stories of civic activists and those who defend the rights of internally displaced persons, striving to do everything possible to bring Ukrainians back home.

Analysing the problems of displaced people in 2022, the primary issue is migration to different countries. A significant challenge for Ukrainians abroad was the lack of sufficient communicative resources, meaning there was no single website with up-to-date information on housing and other assistance in various countries. This information had to be sought from different sources. Another crucial issue was housing problems, as many were unwilling to provide accommodation to refugees, a problem common to all nations, not specific to any particular one. The language barrier posed another obstacle to rapid integration. Culture and education were aspects that refugees found challenging to adapt to in foreign countries.

It's important to note the problematic psychological state of children, adolescents, older people, and people with disabilities – the most vulnerable categories facing prolonged adaptation challenges. All these problems are extensively covered in the media and researched by scholars. The years 2014 and 2022 for Ukraine have been immensely destructive yet simultaneously a driving force. The large influx of refugees within and abroad prompted all involved parties to take active measures toward adaptation and socialisation in survival conditions far from home.

As noted by O. Makarova (2015, p.44) in the monograph "Social Policies in Ukraine", social-psychological adaptation is defined as a "multifaceted process of active adjustment of the psyche and behaviour of an individual to the conditions of the social environment, mediated by the leading activity of the individual at a certain stage of their development".

The significant impact of forcibly displaced persons (FDPs) on the life and development of communities is noteworthy, although this issue remains understudied. Given that the war persists, there are ample grounds for preliminary conclusions. Indeed, there is a specific negative impact, including the strain on social structures, medical facilities, utilities, and, undoubtedly, the job market. Candidates from the FDPs are often hired for their higher qualifications, work experience, and new ideas and methods. This has led to competition in the job market and some tensions between residents and forced guests. Difficulties exist, but undoubtedly, the positive impact far outweighs them.

As pointed out by I. Pecheranskyi and K. Vaskul (2018, pp.22-29) in the work "Contemporary Media Discourse and the Role of Journalistic Research in It", more than 70% of those displaced to European countries after the war began to have higher education. Consequently, even after losing everything, they found ways to address employment, start businesses, engage in civic organisations, and create new jobs abroad. Rapid requalification, learning foreign languages, and mastering new professions evoke great respect.

Let's agree with the opinion of A. Diachenko (2018, pp.62-68), in the article "Ways to Increase the Integration Capacity of Internally Displaced Persons in Ukraine", argues that the positive consequences of integrating migrants can in-

clude the activation of entrepreneurship, business relocation, the creation of new jobs, and the involvement of the local population in working for their enterprises, as well as assistance in the development of the host community through the use of grant and project funds.

Throughout history, no nation has been among refugees that has become a role model for others in a short period, sometimes even for the local population. The strong desire to be active and help one's country in difficult times exemplifies resilience, unity, and strength. As O. Novikova et al. (2016, p.448) note in the monograph "Internally Displaced Persons: From Overcoming Obstacles to Success Strategies", those who fight for themselves grow and develop, receiving support from others. In this case, Ukrainians have demonstrated strength of character, indomitable spirit, and the ability to find solutions even in non-standard situations.

In this regard, I. Muzychenko (2016, pp.18-21), in the study "Forced Migrants: The Problem of Social-Psychological Adaptation", states that "social-psychological adaptation involves the interaction of two complex systems – personality and the environment".

Regarding the positive impact of migrants on local communities, it is worth noting the high activity of civil sector workers and their influence on the development of receiving cities. For example, O. Pankova and O. Kasperovych (2018, pp.53-69), in the article "Directions and Mechanisms of Civil Society Institutions Participation in Creating a Protected Space for Internally Displaced Persons in Ukraine", analyse the situation of migrants in the general context and note a complete change in priority directions in solving their problems by the state, the community, and the individuals themselves.

Increasingly, filmmakers are producing movies about the lives of forcibly displaced people. Through cinema, the real stories of individuals and their fates are presented to the world, providing a future source for studying history and understanding the chain of events. An example is the film *The Way Home* (2022), produced by Valeriya Toode, which portrays the lives of different people who do not give up even when thousands of kilometres away from home.

In addition to the above, a notable film from 2020 recommended by the UN is *We Are Not Born Refugees*. While the director is not specified, this adaptation is illustrative. It depicts the fates of lawyers, translators, and musicians who became exiles from their country and how they faced difficulties and overcame them, serving as an example for those whose life stories are similar.

After the events of 2014, the number of scientific works on the lives of migrants significantly increased. It's essential to note the diverse attitudes and interpretations of "an internally displaced person". For instance, M. Nikolaichuk (2005, p.105), in the publication "Components of the Mechanism for Regulating Migration Processes of Rural Population", considers "forced migrants" as a specific audience within the implementation of migration policy. Translating the work by M. Mendzhul and Y. Panina (2016, pp.293-297) in the article "Concept of "Internally Displaced Person": Comparative Analysis of Legislation in Ukraine and Foreign Countries", forcibly displaced persons are individuals who lived within their country but were forced to leave their places due to threats to their lives and health.

Unfortunately, the scale of displacement in 2022 was significant and unpredictable over time. Currently, this is the

cause of psychological problems that come to the forefront. The monograph "Internally Displaced Persons: From Overcoming Obstacles to Success Strategies" highlights the diverse and severe consequences experienced by those directly involved in events, whether victims or perpetrators, condemned or affected, defeated or undefeated. According to Novikova, Amosha, Antoniuk, et al. (2016, p.448), more than 10 million Ukrainians have been forcibly displaced, becoming internally displaced persons or refugees.

The authors emphasize the current issues and note that these people's problems are not always understood by those living in quiet regions or safe countries. O. Demidko, in the article "Movies about forced resettlement that will not leave you indifferent" (2022), suggests exploring films that portray this issue from various perspectives, reviewing a selection prepared by representatives of the UNHCR. These films depict the lives of forcibly displaced individuals who had to flee military aggression.

One such film is *Human Flow* (2017), directed by Ai Weiwei. It vividly portrays the phenomenon of "forced displacement", focusing on different regions and countries, especially those most affected by the influx of refugees. The documentary covers Greece, Germany, Turkey, Kenya, France, Jordan, and Iraq. The UN has recommended the film for analytical review.

Another film the authors recommend is *This Rain Will Never End* (2020) by the Ukrainian director A. Horlova. It reflects the cycles of war and peace, illustrating the urgent problems of people who fled from one war and found themselves in the epicentre of another as events unfolded in Eastern Ukraine. The film received awards at the Festival dei Popoli (2020) for Best Feature Film and Best Feature Film in the First Appearance section.

The article also highlights projects accompanied by participatory video shooting involving forcibly displaced persons. In 2014, they could not have imagined that their life stories might repeat and become a reality for many people in contemporary Ukraine.

In an internet article published on the official website of the CHAS publication, another film, *Escape and Homeland* (2016), created by students of Yuriy Fedkovych Chernivtsi National University and Amberg and Weiden East Bavarian Technical University, is discussed. The film features 11 interviews with displaced persons who left Bukovinian regions in the 1940s and those who were evacuated due to the annexation of Crimea and the conflict in Eastern Ukraine (Chernivchanam pokazhut film, 2016).

We believe that essential life questions, the socialisation of forcibly displaced individuals, and their integration into new communities are increasingly addressed in films. This serves to enhance awareness and prevent similar situations in the future.

We agree with other researchers that films provide a better understanding and a reevaluation of attitudes towards forcibly displaced individuals, especially by those who may have initially considered them responsible for their predicament. This was evident during the displacement of people from Donbas in 2014 when residents from other regions of the country did not fully grasp the challenging material and psychological conditions they faced. Over the subsequent eight years, films played a crucial role in analysing all aspects of the lives of forcibly displaced individuals.

Conclusions

The presented publication emphasises the importance of showcasing successful

integration stories of displaced individuals on screens and in modern information, focusing on the historical component. It analyses the issues of social-psychological adaptation and integration of forcibly displaced individuals and establishes a connection between the portrayal of contemporary migration processes in literary and audiovisual works.

Films and television highlight problematic issues and present exemplary stories of displaced individuals. All forcibly displaced individuals face similar social problems, such as housing, food, health, finances, etc. However, films are exciting and illustrative when depicting how individuals address these challenges differently. Many can be examples of those who overcame difficulties and assisted other displaced persons, even in a new country and unfamiliar conditions.

Thanks to the widespread coverage through cinema and television, positive stories of displaced individuals overcoming obstacles will accelerate the processes of adaptation and integration for those who have not yet found the strength to navigate this path and build a successful life story.

Analysing the above, it is noteworthy that the number of individuals who did not give up and have the strength and desire to help others is impressive. In the coming years, it will be relevant to study the phenomenon of the movement of Ukrainians in terms of rapid adaptation, socialisation, and integration into new communities. The challenges faced by forcibly displaced individuals receive significant attention in cinematography and journalism. Furthermore, audiovisual products on this topic will become materials for investigating and analysing historical events in the future.

In the challenging year of 2022 for all Ukrainians, after the onset of the war, the

lives of people in our country undoubtedly changed. Every individual faces challenges, and how they overcome them can become material for new audiovisual works. These works can demonstrate how quickly people adapt and acquire new skills in contemporary realities, such as motivating others.

The discussed films can serve as information for researching such themes in

the coming years. Currently, many screen works are being created to address various issues in the lives of displaced individuals. The themes of these films and projects focus on events in Ukraine and the realities in other countries. These films help audiences understand the obstacles and difficulties displaced persons face".

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**МЕДІАТИЗАЦІЯ ЖИТТЯ ВИМУШЕНО ПЕРЕМІЩЕНИХ ОСІБ:
ДОКУМЕНТАЛЬНО-КІНЕМАТОГРАФІЧНИЙ АСПЕКТ****Олександр Бутко^{1а}, Вікторія Черниш^{2а}**¹ заслужений журналіст України, доцент кафедри кіно-, телемистецтва;

e-mail: butko2016@ukr.net; ORCID: 0000-0002-5054-284X

² магістр аудіовізуального мистецтва та виробництва;

e-mail: 2017netta@gmail.com; ORCID: 0009-0005-7883-4632

^а Київський університет культури, Київ, Україна**Анотація**

Мета дослідження – довести важливість оприлюднення на екрані та в сучасному інформаційному просторі успішних історій інтеграції переселенців, окреслити їхній вплив на життя приймаючих громад з акцентом на історичний складник. Проаналізувати проблеми соціально-психологічної адаптації й інтеграції вимушено переміщених осіб. Встановити взаємозв'язок між висвітленням сучасних міграційних процесів у літературних і аудіовізуальних творах. **Методологія дослідження.** Застосовано такі методи: теоретичний (аналіз кінострічок, інформаційних джерел, узагальнення інформаційного матеріалу, визначення взаємозалежності компонентів, які формують ставлення до вимушено переміщених осіб в цілому); порівняльно-аналітичний (дослідження впливу переселенців на життя приймаючих громад); емпіричний (спостереження за життям і відображенням на екрані різних аспектів, що можуть бути використані для подальших досліджень). **Наукова новизна.** Вперше проаналізовано проблеми соціально-психологічної адаптації й інтеграції вимушених переселенців у сучасному екранному дискурсі. Зроблено огляд літератури та проведено детальний аналіз взаємозалежності чинників, які формують ставлення до переселенців як активних учасників у процесах функціонування приймаючих громад. За допомогою теоретичного аналізу аудіовізуальних творів встановлено взаємозв'язок між висвітленням сучасних міграційних процесів у літературних і аудіовізуальних творах. **Висновки.** В статті проаналізовано проблеми соціально-психологічної адаптації й інтеграції вимушених переселенців у сучасному екранному дискурсі. Зроблено огляд літератури та проведено детальний аналіз взаємозалежності чинників, які формують ставлення до переселенців як активних учасників у процесах функціонування приймаючих громад. Узагальнено чинники, які доводять те, що сучасний кінематограф досить детально демонструє проблематику і транслює глядачам не лише сухі факти, а дає змогу зрозуміти психологічні аспекти вимушеного переселення.

Ключові слова: переселенці; вимушено переміщені особи; міграція; інтеграція; адаптація; проблеми біженців; кінострічка; екранізація



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