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**PRESENTATION OF THE SACRED HERITAGE  
OF BOIKOS BY MEANS OF AUDIOVISUAL ART****Oleksandr Bezruchko<sup>1a</sup>, Volodymyr Bardyn<sup>2b</sup>**<sup>1</sup> Doctor of Study of Art, Ph.D. in Cinematographic Art, Television, Professor;  
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e-mail: bardun@ukr.net; ORCID: 0000-0002-6711-1317<sup>a</sup> Kyiv National University of Culture and Arts, Kyiv, Ukraine<sup>b</sup> Kyiv University of Culture, Kyiv, Ukraine**Keywords:**audiovisual art;  
documentary film;  
film adaptation;  
mass media;  
photographic art;  
sacred art;  
Boikivshchyna**Abstract**

**The purpose of the study is** to analyze the coverage of the Boiko church heritage in live-action films and documentary films, in mass media and in photographs. To determine the role of audio-visual art in the coverage of sacred objects of Boikivshchyna and to prove the necessity to preserve works of sacred heritage by means of photo art. **The research methodology** consists in the application of the following methods: theoretical – the analysis of television plots and documentaries providing information about the church art of Boikivshchyna, synchronous and comparative method for deeper analysis of film adaptations of M. Gogol's work, generalization of media influence on the formation of public opinion. **Scientific novelty.** For the first time the reflection of audiovisual means has been analyzed and a detailed analysis of documentaries, film adaptations, television reports and photo exhibitions representing the church art of the Boikos has been made. The factors influencing the importance of the popularization of sacred heritage have been defined. **Conclusions.** In the article, we have analyzed the coverage of the church heritage of Boikos in live-action films and documentary films, in mass media and in photographs. With the help of the analysis of television plots and documentaries, the role of audiovisual art in the coverage of sacred objects has been defined.

The factors influencing the preservation of works of church heritage have been studied and generalized in detail.

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**Problem statement**

About 30 ancient churches were lost in western Ukraine during Independence. Most of them are architectural monuments. In order to motivate society to protect the sacred heritage of the Boyko region, it is advisable to use modern opportunities of audiovisual art to promote and preserve these assets.

Documentary films that cover sacred issues of a certain ethnic group are based on the views of experts in this field, as well as on direct communication with representatives of a certain ethnic group. Thus, the screen provides an opportunity to learn about the cultural identity of a nation.

A feature film is a synthesis of different art forms, which most often communicates in the artistic plane with literature. Films are often used in full-length filming, and Boikivshchyna in its original form is best suited for filming historical films – works of literary classics. The peculiarity of this region is a large number of religious buildings with authentic architecture.

The specificity of the media is to disseminate certain sources of information to all comers. This form of dissemination of information is best suited for acquainting an unlimited number of viewers with materials relating to the state and possibilities of preserving or restoring the sacred art of Boyko temples.

Photography is best suited for cataloguing and reproducing existing church art, and modern digitization will help disseminate these works.

**Recent research and publications analysis**

The importance and possibilities of the modern documentary film were described by I. Havran and M. Botvin (2020).

Functions and features of new media and traditional media were defined by S. Honcharuk and A. Shurypa (2019).

A. Drobotenko (2017) revealed the connection between journalism and documentary film and their influence on the coverage of events.

Technologies of formation of public opinion through mass media were defined by T. Kurchina (2013).

O. Moskalenko-Vysotska (2020) identified and characterized three types of the Ukrainian film adaptation.

**The purpose of the study** is to analyze the coverage of Boikos church heritage in feature and documentary films, in the media and photographs. To establish the role of audiovisual art in the illumination of sacred objects of Boykivshchyna. Prove the need to preserve works of sacred heritage by means of photography.

**Main research material**

A documentary is an effective tool for covering ethnographic issues, which are based on the opinion of experts in this field, as well as direct communication with members of a particular ethnic group.

A. Drobotenko in the article “Documentary film and journalism: the interconnection of concepts” points out that

“documentary cinematography in terms of viewers consuming the product of its activity is not inferior to television, printed or Internet publications. Therefore, the concept of a documentary film as part of journalism will give an opportunity to draw the attention of researchers who cover the problem of manipulation in the media to documentary cinematography as it doesn’t cover fictional events, but real performs both entertaining and cognitive functions”. (Drobotenko, 2017, p.4)

To realize the above-mentioned function a documentary film *Boykos* was shot at Ukrtelefilm in 1995. The script of this film was written by T. Boyko and had to contribute to the preservation and self-identification of the Boyko ethnos. Also on the film worked director V. Huzyk, cameraman V. Borachek, cameraman of composite shots A. Kahan, sound engineer V. Koliada, film cutters N. Arakelian and O. Knyzhenko, music by A. Kryukov, film editor I. Pushkarenko and film director M. Ohrimenko. The materials used in the film were from Lviv museums of ethnography and crafts, folk architecture and life as well as the museums *Boikivshchyna* in Sambir and Turka.

The chronicle of the film deals with the history, traditions, rites and present of the ethnographic group of Ukrainians – the Boikos. The first world festival of the Boikos “From Pure Sources” in Turka, Lviv region, State Historical and Cultural Reserve Tustan, Lviv Museum of Folk Architecture and Life, Lviv National Museum, M. Bilas Museum in Truskavets are shown (Baranova, Kisil and Bazhan eds., 2019, p.651).

The plot of the above-mentioned film used the interviews of doctor of historical sciences S. Pavliuk, people’s deputy of Ukraine H. Demian, people’s artist of Ukraine M. Bilas, art critic O. Sydor, local historian M. Rozhko and ethnographer A. Danyliuk (Baranova, Kisil and Bazhan eds., 2019, p.651).

The film was created in such a way that viewers could consider all the manifestations of the ethnographic group. Lots of attention was paid to the historical aspect of the formation of the *Boykos* and the origin of the name “Boikos” as well. These questions were also studied by other scientists.

For example V. Voynalovych (2003, p.324) in the article “Boikos” from the “Encyclopedia of History of Ukraine” states; “Boi-

kos belong to the ethnographic group of Ukrainian ethnos living in the mountainous territories of Ukrainian Carpathians and Zakarpattia (Dolyna district and part of Rozhniativ district of Ivano-Frankivsk region, Skole district, Turka district, part of Stryi district, Drohobych district, Sambir district and Stary Sambir district in Lviv region, Volovets and part of Mizhhiria district in Zakarpattia region”.

The film focuses on culture, architecture, sacred art and the participation of Boikos in the formation of UPA units. The peculiarity of this film is lots of shooting of nature, simple villages and even ordinary residents who took an active part in the plot. The film highlighted the traditions of the Christmas Eve celebration in an ordinary Boiko family and the traditional ritual songs called “Latkanky” that were filmed on pastures. The film also featured a dialogue between a resident and a member of a creative film crew. This documentary ends with a report filming of the first Boikos ethnic fest “Boikos festival” which took place in Turka.

At present, it’s also important to create documentaries on the subject of the Ukrainian ethnic group but in a new format. I. Havran and M. Botvyn noted in the article “Documentary film in modern screen discourse” that:

“The development of documentary film making doesn’t stand still, young directors try to convey to viewers their vision of eternal problems and their possible solutions. With the help of modern media, viewers are more focussed on quality documentaries. Modern TV channels actively support young and also experienced documentary filmmakers, create their own documentary TV projects and cover the most relevant topics”. (Havran and Botvyn, 2020, p.13)

One of such modern films is called *Who are Boikos?* from the media project *Ukrainer*

Everyone needs to know their roots. Nowadays documentaries occupy a large part of information space on a level with books and Internet editions. The means of documentary filmmaking provide an opportunity, in a short time to visit different ethnographic museums, get acquainted with historical information, analyze the testimony of eyewitnesses and form one's own opinions. At present, the importance of historical and ethnographic documentaries is very high. A quality film product can be a great counter-argument to Soviet and Post-Soviet propaganda.

At the moment the most popular film adaptation of M. Gogol's novella is the film with the same name released in 1967.

According to O. Moskalenko-Vysotska's explanation "The first of them can be roughly considered to be a direct film adaptation. Its characteristic feature is an unusually careful attitude towards the original source. The degree of deviation from it is extremely insignificant. As a rule, the director tries to preserve the author's text, does not significantly change the characters of the original, follows the author's plot without significant changes, and so on" (Moskalenko-Vysotska, 2020, p.123).

When comparing the plot with the original source we can conclude that the film *Viy* (1967) is a direct film adaptation. On the basis of the things mentioned above, it should be assumed that this film adaptation of the original is the most detailed. According to the plot of the novella *Viy* by M. Gogol, it was necessary to find an old wooden Ukrainian church because most of the plot was connected with it.

As M. Gogol (1959, p.176) himself wrote in his work *Viy* that "the church is wood-

en, blackened, covered in green moss, with three cone-shaped domes, stood gloomily on the edge of the village". According to this description, the search for future nature started. However, at the time of filming most churches in Ukraine had been converted into warehouses or used for other community purposes according to the atheistic views of the Soviet government.

O. Tereliak (1990, p.4) in "The Chronicle of Boikivshchyna" states that "our Boikivshchyna is rich in wooden religious structures: churches, bell towers, chapels".

Y. Dyba also states that

"Boikos church is the original, historically established type of Ukrainian Christian sacred buildings of Eastern Rite, widespread in the Carpathian ethnographic region Boikivshchyna. These are mainly three-part wooden structures of general Ukrainian type that are distinguished by a complex profile of covering. Woodentops of churches were narrow and consisted of interchangeable bent and vertical log structures". (Dyba, 2015)

This description coincides with M. Gogol's description of a church.

O. Lytovchenko in the article "The film adaptation of M. Gogol's novella "Viy" in Chernihiv region" points out that "after filming in the Chernihiv region on August 25, 1966, the film crew went to Ivano-Frankivsk region and stayed in Western Ukraine until mid-November 1966. The creative team worked in several localities. As in Chernihiv region, lots of episodes were shot in the vastness of nature. Thus, the final version of the film includes the Church of the Assumption of the Blessed Virgin Mary, which is located in the village of Horokholyn Lis. According to the plot the dead young lady was carried there for the funeral service. At the same time in Moscow work was carried out on the con-

struction of a fake church in the pavilion of the film studio *Mosfilm* for filming episodes showing the events inside the temple". (Lytovchenko, 2017, p.150)

Thus, to film the exterior of the temple the film crew selected the wooden church of Horokholyn Lis, situated on edge of Boikivshchyna. At that time the church was used as a museum of religion which didn't interfere with outdoor shooting.

There are several hundred monuments that form architectural and sacred heritage on the territory of Boikivshchyna. This feature is due to the significant development of the area as a craft and trade centre, availability of rich natural resources and favourable geographical location.

V. Badiak (1994, p.143) in his work "The collision of Ukrainian sacred art" states that "the work of our people in the field of church art is significant and properly appreciated in the world. But unfortunately, losses are noticeable here. If they are ungrounded or specially organized, they always hurt a conscious citizen's soul, call for alarm, for deep scientific analysis".

It is worth agreeing with the author's opinion because nowadays there are unprecedented cases of irreversible destruction of wooden temples by fires. In this way, not only the building itself disappears but also priceless icons, unique carved interior elements and everything in the church. Unauthorized and incompetent repairs and restoration of sacred art objects are also common. They also damage church monuments. Often the cause of such misfortunes is banal frivolity and sometimes ignorance of the church community.

One of the possibilities of mass media is to educate viewers through a variety of educational content. S. Honcharuk and A. Shurypa (2019, pp.62-63) in the article "New media and traditional mass media in the communicative field" state, that "new

mass media give users an opportunity to get acquainted with different points of view, thoughts and facts on the topic of interest (for example in the form of hypertext). Following links or tags, it's possible to understand different events more deeply. When this becomes a habit, a more tolerant attitude to events is formed. The influence on human outlook is formed in this way".

Thus, mass media contributes to the formation of viewers' personal opinions about the events taking place around as well as the current state of sacred art in Boikivshchyna.

At the time of developed information communications, traditional media changes its appearance to some extent. S. Honcharuk and A. Shurypa (2019, p.61) state, that "old and new media are combined on the basis of their main task – to deliver messages; they only differ in the methods and form of this delivery".

Now there are a number of TV channels and YouTube channels of religious orientation which are engaged in an educational activity. These channels are:

- Glas – Ukrainian satellite information and educational TV channel;
- Live television – a socio-religious project of the Ukrainian Greek Catholic Church;
- CREDO – a Catholic socio-religious YouTube channel that covers issues of faith in modern art;
- Mission *Apostle* – a YouTube channel uniting laity and the clergy *Apostle*.

There are also traditional channels covering the current state of the sacred heritage of Ukraine and Boikivshchyna. Among the information concerning church art, the following reports may be singled out:

- How to save church art? (Live TV);
- Lviv debate. How to protect the sacred heritage from European-style remodelling (Public Lviv);

- The third Plein-Air of sacred art (TV Truskavets);
- Inexhaustible source. Sacred art (Galicia);
- Father Sebastian Dmytruk in the programme “Interesting about the difficult”;
- Destroyers of unique church paintings in Slavske may be fined more than one million hryvnias (Zaxid.net);
- Illegal repairs: regional authorities will sue the community over the destruction of the historic site (Channel 5);
- The wooden church, which was an architectural monument of local significance burned down in Prykarpattia (Channel 402);
- Church robbed in Svaliava region (TV company M-Studio);
- The story of the icon of the Mother of God in the village of Hoshiv;
- Blessing of the newly built chapel in the village Bylychi (Halleluja TV).

However, it should be noted that the media has one more peculiarity. As T. Kurchyna (2013, p.36) in the article “Technologies of formation of public opinion through the media” states “the formation of a certain public opinion through the media, manipulation of public consciousness and influence on it are increasingly becoming an integral part of democratic society’s life”.

Taking the above-mentioned into account it is necessary to increase public awareness of relevant material related to the church art of Boikivshchyna.

## Conclusions

In the article, we have analyzed the coverage of the church heritage of Boikos in live-action films and documentary films, in mass media and in photographs. With the help of the analysis of television plots and documentaries, the role of audiovisual art in the coverage of sacred objects has been defined. The factors influencing the preservation of works of church heritage have been studied and generalized in detail.

It is worth mentioning, therefore, that at present it is advisable to hold different events to warn and strengthen the importance of actions of church communities concerning their church and to spread them with the help of mass media. It’s advisable to develop a number of TV programmes with useful information of practical content, on how to protect and preserve sacred heritage for their children. However, it should be noted that the existing temples are primarily places of worship, not architectural monuments.

At present, Boikos churches have restored their original functionality. Temples are considered to be great venues both for live-action films and documentary films. Each temple is unique in its own way and the place for its construction wasn’t chosen randomly. The presence of numerous church items can serve as stage props. All this creates an unusual atmosphere that we often see in films.

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## ПРЕЗЕНТУВАННЯ САКРАЛЬНОЇ СПАДЩИНИ БОЙКІВ ЗАСОБАМИ АУДІОВІЗУАЛЬНОГО МИСТЕЦТВА

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### Анотація

**Мета дослідження** – проаналізувати висвітлення бойківської церковної спадщини в ігровому та документальному кіно, засобах масової інформації та фотографіях. Встановити роль аудіовізуального мистецтва у висвітленні сакральних об'єктів Бойківщини. Довести необхідність збереження творів

сакральної спадщини засобами фотомистецтва. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу телесюжетів та документальних фільмів на подачу інформації щодо церковного мистецтва Бойківщини, синхронно-порівняльного – для глибшого аналізу екранізацій творчості М. Гоголя, узагальнення впливу засобів масової інформації на формування громадської думки. **Наукова новизна:** уперше проаналізовано відображення сакрального мистецтва Бойківщини аудіовізуальними засобами; проведено детальний аналіз документальних фільмів, екранізацій, телевізійних репортажів та фотовиставок, у яких відображається бойківське церковне мистецтво; визначено чинники, які впливають на актуальність популяризації сакральної спадщини. **Висновки.** У статті проаналізовано висвітлення бойківської церковної спадщини в ігровому та документальному кіно, засобах масової інформації та фотографіях. За допомогою аналізу телесюжетів та документальних фільмів встановлено роль аудіовізуального мистецтва у висвітленні сакральних об'єктів. Детально опрацьовано та узагальнено чинники, які впливають на збереження творів церковної спадщини.

**Ключові слова:** аудіовізуальне мистецтво; документальне кіно; екранізація; ЗМІ; фотомистецтво; сакральне мистецтво; Бойківщина

