

SPECIFICITY OF THE USE OF MEMOIR HERITAGE IN THE SCIENTIFIC RESEARCH OF ART HISTORIANS AND CULTURAL SPECIALISTS

The purpose of the work is to study and analyze the specifics of the use of the memoir heritage of the artists through the example of three publications of different years of the Ukrainian Soviet theater and cinema actor, film director and cinema teacher E.S. Matveyev. **Methodology.** Research methodology consists of the use of the methods of scientific reconstruction, objectivity and historicism. These methodological approaches allowed us to study the methodology of using the memoir heritage of artists by modern Ukrainian scientists. The **scientific novelty** of the work is predefined by the necessity to study little known pages of history of Ukrainian cinema and its figures that for one reason or another remained out of eyeshot of home art critics. **Conclusions.** Summing up the above, it can be noted that the scientific tasks set at the beginning of the article have been fulfilled: the method of using the memoir inheritance of artists by modern Ukrainian scholars has been researched; the common features and differences in three publications by E.S. Matveyev – "Our cinema evening meetings: Evgen Matveyev", "Do not spare the flames of heart" and "Fate in Russian" have been analyzed; the importance of checking the facts based on the dates and circumstances of Evgen Matveyev's entrance to the School of Movie Actors at the Kyiv Feature Film Studio has been shown. With the help of the important information found in the memoirs of E.S. Matveyev we paid attention to the importance of using the memorial legacy in scientific research.

Keywords: art study, memoirs, methodology of scientific researches, cinema, archived sources, School of Movie Actors, Kyiv Feature Film Studio.

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Специфіка використання мемуарної спадщини в наукових дослідженнях мистецтвознавців і культурологів

Мета роботи – дослідити та проаналізувати специфіку використання мемуарної спадщини митців на прикладі трьох публікацій різних років українського радянського актора театру і кіно, кінорежисера, кінопедагога, Є. С. Матвеева. **Методологія** дослідження полягає в застосуванні методів наукової реконструкції, об'єктивності й історизму. Зазначені методологічні підходи дають змогу дослідити методики використання мемуарної спадщини митців сучасними українськими науковцями. **Наукова новизна** зумовлена потребою вивчення маловідомих сторінок історії українського кінематографа та його діячів, які з тих чи інших причин залишилися поза увагою вітчизняних мистецтвознавців. **Висновки.** Досліджено методику використання мемуарної спадщини митців сучасними українськими науковцями; проаналізовано спільне і відмінне у трьох публікаціях Є.С. Матвеева – "Наші кіновечорниці: Євген Матвеев", "Не шкодувати полум'я серця" та "Судьба по-руськи"; показано важливість перевірки мемуарного фактажу на основі дат та обставин вступу Євгена Матвеева до Школи кіноакторів при Київській кіностудії художніх фільмів; за допомогою віднайдені важливої інформації у спогадах Є.С. Матвеева звернено увагу на важливість використання мемуарної спадщини у наукових дослідженнях.

Ключові слова: мистецтвознавство, мемуари, методологія наукових досліджень, кінематограф, архівні джерела, Школа кіноакторів, Київська кіностудія художніх фільмів.

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Специфика использования мемуарного наследия в научных исследованиях искусствоведов и культурологов

Цель работы – исследовать и проанализировать специфику использования мемуарного наследия творческих работников на примере трех публикаций разных лет украинского советского актера театра и кино, кинорежисера, кинопедагога, Е.С. Матвеева. **Методология** исследования заключается в применении методов научной реконструкции, объективности и историзма. Отмеченные методологические подходы позволяют исследовать методики использования мемуарного наследия творческих работников современными украинскими учеными. **Научная новизна** работы предопределена необходимостью изучения малоизвестных страниц истории украинского кинематографа и его деятелей, которые по тем или другим причинам остались вне поля зрения отечественных искусствоведов. **Выводы.** Исследована методика использования мемуарного наследия творческих работников современными украинскими учеными; проанализировано общее и различное в трёх публикациях Е.С. Матвеева – "Наши кино вечера: Евгений Матвеев", "Не жалеть пламени сердца" и "Судьба по-руськи"; показана важность проверки мемуарного фактажа на основе дат и обстоятельств вступления Евгения Матвеева в Школу киноактеров при Киевской киностудии художественных фильмов; с помощью найденной важной информации в воспоминаниях Е.С. Матвеева обращено внимание на важность использования мемуарного наследия в научных исследованиях.

Ключевые слова: искусствоведение, мемуары, методология научных исследований, кинематограф, архивные источники, Школа киноактеров, Киевская киностудия художественных фильмов.

Problem formulation. The relevance of this study is due to the need of the expansion and deepening of new methods and approaches in the scientific and research activity by modern Ukrainian researchers in all spheres and areas of science and art. After all our modern science being on the Euro-integration way of the development of Ukraine, requires to step aside from Soviet dogmas and traditions and needs the transition to general civilization methods of scientific work.

Analysis of recent research and publications. Despite the scientific investigations of V. Gorpenko [4], I. Zubavina [6], T. Kohan [9], T. Derevyanko [5], Fedorova T. [14], M. Kazmirchuk [8], S. Marchenko [10], O. Bezruchko [2; 3] it can be stated that modern scientific cinema critics still do not pay enough attention to the methodology of scientific research.

The scientific tasks of this article are to study the methodology of using the memoir inheritance of artists by modern Ukrainian scientists; to analyze common features and differences in three publications by E.S. Matveyev – “Our cinema evening meetings: Evgen Matveyev”, “Do not spare the flames of heart” and “Fate in Russian”; to demonstrate the importance of verifying memoir facts based on the dates and circumstances of Evgen Matveyev's entry to the School of Movie Actors at the Kyiv Feature Film Studio; with the help of the important information found in the memoirs of E.S. Matveyev to draw attention to the importance of using the memorial heritage in the scientific research.

Methodology. Research methodology is to use the methods of scientific reconstruction, objectivity and historicism. These methodological approaches allowed us to study the methodology of using the memoir inheritance of artists by modern Ukrainian scientists.

The purpose of the article is to study and analyze the specifics of the use of the memoir inheritance of the artists through the example of three publications of different years of the Ukrainian Soviet theater and cinema actor, film director and cinema teacher E.S. Matveyev.

Summary. The use of a memoir inheritance during the research is very important, especially when working on the reconstruction of little-known or forgotten pages of the history of Ukrainian culture. Sometimes the memoirs of the direct participants of the events are the only source of information. However, even in the memoirs of the same artists there are conflicting facts. Therefore, we must carefully treat any information by revising important things (dates, facts, interpretation of events) from other sources, preferably archival documents and materials from newspapers and magazines of that time.

Let us analyze the memories of different years of the Ukrainian Soviet actor of theater and cinema, film director, cinema teacher, People's Artist of the Union of Soviet Socialist Republics (USSR) (1974), Professor (1985), winner of the State (Lenin) Prize of the USSR (1977), Evgen Semenovich Matveyev, State Prize Laureate of the Russian Federal Soviet Socialist Republic. In his memoirs he mentions his own study at the School of Movie Actors at the Kyiv Feature Film Studio in the academic year 1940–1941, published by the artist in the articles “Our cinema evening meetings: Evgen Matveyev” [13], 1966, “Do not spare the flames of heart” [12] in 1983 and in his book “Fate in Russian” [11], 2000.

We will show the importance of verifying memoir facts by means of archival sources and materials of the press of that time. The well-known facts that are recorded in all the memoirs and biographies of the artist are: “I was seventeen years old when I came to Kyiv and entered the cinema actor's school. The course leader was O.P. Dovzhenko” [12].

Yevgen Matveyev was 17 on March 8, 1939, and on March 8, 1940 he celebrated his 18 birthday. However, according to the materials of the Kyiv Feature Film Studio “For the Bolshevik film” and archival documents of the Central State Archives and Museum of Literature and Arts of Ukraine (TsDAML of Ukraine) the School of Movie Actors at the Kyiv Feature Film Studio opened the enrollment of the students in the summer of 1940 [1, 14 back]. That means that he came to the entrance exams, when he was not 17, but at the age of 18.

Let us consider different versions of how Evgen Matveyev from being the statsists of the Kherson Music and Drama Theater appeared to be the students of the School of Movie Actors at the Kyiv Feature Film Studio. In 1966 E. Matveyev said that he was fired from the theater with a record in a work book that had recently been introduced into the USSR as “unprofessional”: “I participated in the mass scenes of the Ukrainian classical repertoire (“Woman with absence of talent”, “Gipsy-woman Aza”, “Oh, Hryc, do not go”): singing, dancing, walking upside-down. Actors Stefan Ivanovich Barsuk and Petro Yakovlevich Sobetsky instructed and taught me. I bow low to them for everything they have done for me. They spent a lot of time teaching me all the skills of stage behavior. But it did not help me.

There is such a delicate wording: “Released on staff reduction”. It was such a record that appeared in my work book. It is easy to guess that it was about my professional incompetence. That is how I appeared in the Kyiv Film School, which was organized by Dovzhenko” [13].

Such a scenario fitted to the actor, who in 1966 had thirteen roles in movies (this is what Matveyev told at the beginning of this article), and the fact is that in 2000 “professional incompetence” of the People's Artist of the USSR was replaced by an extremely impressive history with the famous Soviet actor and theater people's artist of the USSR (1947), winner of six State (Stalin and Lenin. – O.B.) Prizes of the USSR (1941, 1946, 1950 and 1951 – twice, 1964) by Mykola Kostyantynovych Cherkasov (1903 – 1966). Being on the tour of Alexandria theater (Russian State Academic Theater Drama named of O.S. Pushkin) in Kherson, he went to see the play of the local theatre “Not talented”, where he noticed a talented statistician “You need to study. Study profoundly”. Oleksandr Dovzhenko has opened his school in the Kyiv cinema studio and searches for students”.

Mykola Kostyantynovych not only advised me to go to Kyiv, but as I later learned he called Dovzhenko himself and told him that he saw a talented boy in the Kherson theater” [11, 20].

According to the version existing in 2000, M.K. Cherkasov helped E.S. Matveyev to enter the school half a year after the lessons had started: “When I arrived in Kyiv, it turned out that the classes at school had been going on for more than half a year, so I was late. Oleksandr Petrovich Dovzhenko still decided to listen to me, to see what I can and who I am. And he accepted me” [11, 20].

In this statement of E. Matveyev there is a significant contradiction. The first entrance exams to the School of Movie Actors lasted quite a long time: from mid-May to June 30, 1940 [1, 14 back]. The second set

for School of Movie Actors at the Kyiv Feature Film Studio took place from August 6, 1940 to September 15, 1940 [1, 14 back]. That means that the study should have begun on October 1, 1940. According to E. Matveyev: "When I arrived in Kyiv it turned out that classes in School were going on for more than half a year" [11, 20]. In this case E. Matveyev should have arrived to Kyiv in March 1941 and studied in the School of Movie Actors at the first year for only three months.

However, in this case there is a discrepancy with the timing of the payment of tuition fees. In the memoirs of 1966 there is no exact chronological link, but in the book of 2000 year we find a clear indication of time: "At the end of 1940 there was a rumor (which later turned out to be true) that students of the institutes would have to pay for their tuition: "students of technical specialties" – 400 rubles per year and students – "humanitarians" – 500 rubles" [11, 21]. However there are some errors in this quotation, too.

It was declared in the Soviet Union that education was free. So they tried not to mention the period between October 26, 1940 and May 10, 1956 when at the initiative of Stalin pupils and students (except for cadets of military institutes) paid for their own education. If October 26, 1940 could be roughly considered declared by Matveyev "the end of the year" then there were some doubts about the payment amount, namely 500 rubles.

According to the decree of the Government of the Union of Soviet Socialist Republics No. 638 "On the establishment of the payment of tuition fees in the last years of study in the secondary school and in the higher educational institutions of the USSR and on the modification in the sphere of scholarships", pupils of the 8, 9 and 10th forms studying in Moscow, Leningrad and in the capitals of the Union republics (incl. Kyiv) had to pay 200 rubles per year for the academic year and schools in other cities and villages of the USSR had to pay 150 rubles per year. According to this decision students of the capital's Universities had to pay a tuition fee of 400 rubles, and in provincial institutes – 300 rubles. In this decree there is no sum of 500 rubles, which Matveyev mentioned in his memoirs. Perhaps in his memory the amount for institutes 400 – 300 rubles was replaced by similar 400 – 500 rubles. Although it is also possible that the Ukrainian Soviet decree duplicated the decree of the USSR government by expanding the list of payments, as noted by E. Matveyev, "for students of humanitarian institutes" [11, 21].

So, if on October 26, 1940, a decree of the Government of the Union of Soviet Socialist Republics No. 638 was promulgated then rumors about its introduction had to start functioning at least a month – in September 1940, when E. Matveyev according to his memoirs, had not yet studied.

So, no matter how it was, but in his memoirs in 2000 E. Matveyev notes that he began to study at the School of Movie Actors at the Kyiv Feature Film Studio later than other students: "I myself understood that in comparison to other guys I did not know much so I was trying to make up leeway and I studied greedily. Oleksandr Petrovich Dovzhenko appeared at school rarely, because he shot the film "Shchors", so classes were led by other teachers, his assistants. But he nevertheless managed to notice me and treated me not simply well, but I even felt his tenderness" [11, 21].

Another inaccuracy: the work on the "Shchors" was completed in 1939 so it was before the establishment of the School of Movie Actors at the Kyiv Feature Film Studio. Filming and editing of the documentary film "Liberation" by O. Dovzhenko also ended before the beginning of the first entrance exams at the School of Movie Actors. In the second half of 1940 and the first half of 1941 O.P. Dovzhenko did not shoot any of his own films, he was only preparing for the huge filming of the historical movie "Taras Bulba".

From the memories of E.S. Matveyev in 2000 it turns out that he studied at the School of Movie Actors for half of a year and in his letter to the teacher of this cinema educational institution G.G. Ignatovich, written in the second half of the 40's of the twentieth century, there is a phrase: "I studied only one year" [7, 299]. It is not good to write a teacher lies as he clearly remembers, who studied and for how long. Moreover, there were recent events, which happened just a few years ago.

In general, the story of Evgen Semenovich Matveyev coincides, but there are significant differences in details. This can be explained by the fact that with time the memory of the general history remains, but the details themselves may vary, depending on the imagination of the narrator. E.S. Matveyev was an extremely talented artist with a well-developed fantasy, also a great storyteller, who can come up with new details every time in any story. Moreover, the time passed between the described events and the publications is very significant. It is also possible that professional editors worked twice on his memoirs, who, for the sake of better history, could have somewhat adjusted the details.

Despite all the contradictions and inconsistencies the memoir inheritance of Evgen Semenovich Matveyev is very important for the reconstruction of the little-known page of the history of Ukrainian cinema and Screen Arts education – the School of Movie Actors at the Kyiv Feature Film Studio and the participation of the prominent figures in Ukrainian art Oleksandr Petrovich Dovzhenko and Gnat Gnatovich Ignatovich. For example, only thanks to the memoirs of E. Matveyev in 2000 you can identify the names of five students of the School of Movie Actors (Lidia Rudik (future Honored Artist of the Ukrainian Soviet Socialist Republics), Petr Lysytsia, Pavlo Indickul, Gregory Polishchuk (killed during the Second World war) and Evgen Matveyev [11, 24]), two main school teachers and its director, the specifics of the educational process and student accommodation options, etc.

Conclusions. At the beginning of the study the purpose of the article was defined: to investigate and analyze the specifics of the use of the memoir heritage of artists through the example of three publications of different years of the Ukrainian Soviet theater and cinema actor, film director and cinema teacher, Evgen Semenovich Matveyev. The goal was achieved.

Summing up the above, it can be noted that the scientific tasks set at the beginning of the article have been fulfilled: the method of using the memoir inheritance of artists by modern Ukrainian scholars has been researched; common features and differences of three publications by E.S. Matveyev – "Our cinema

evening meetings: Evgen Matveyev”, “Do not spare the flames of heart” and “Fate in Russian” have been analyzed; the importance of checking of the facts based on the dates and circumstances of Evgen Matveyev's entrance to the School of Movie Actors at the Kyiv Film Studio is shown; with the help of the important information found in the memoirs of E.S. Matveyev we paid attention to the importance of using the memorial legacy in scientific research.

Nevertheless, the perspectives for scientific research remain huge as this work requires a multi-level and interdisciplinary study by modern Ukrainian specialists from various fields of science.

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