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THE CINEMATOGRAPHIC INHERITANCE OF THE UKRAINIAN STAGE-DIRECTOR OF THE DOCUMENTARY FILMS OLEKSII M. SHOPIN

Summary: The unique life path and creative activity of the Ukrainian stage-director of documentary films Oleksiy Mykhailovych Shopin is investigated in this article: his studies at the film director's faculty Kyiv State Institute of Cinematography and at the film director's laboratory of Oleksandr Dovzhenko in Kyiv Film Factory were mentioned; his creative activity in Ukrainian cinema was restored as the director of documentary films at the Kyiv Film Studio of Documentary Films "Ukrkinokhronika"; a complete list of his film works was given; the influence of Oleksandr Dovzhenko on Oleksii Shopin life and creative work were analysed.

Keywords: Oleksij Shopin, cinema, Oleksandr Dovzhenko, film director's faculty, Kyiv State Institute of Cinematography, Kyiv Film Studio of Documentary Films "Ukrkinokhronika".

This actual investigation of this topic was caused by the demand to learn more about some not very well known pages of Ukrainian cinematography and its personalities, who were left out of the attention of national historians of Art. Among them there is a student of O. P. Dovzhenko, Ukrainian film director of documentary films Oleksii Mykhailovych Shopin (1911–2005).

Analysis of recent research and publications. Despite the mention of O. Shopin in the publications of L. Goseiko [3], S. Trymbach [6], O. Bezruchko [2], we can admit that Oleksii Mykhailovych Shopin actually remained beyond the attention of Ukrainian cinema researchers.

The scientific tasks of this article are to investigate the life and creative path of the Ukrainian stage-director of the documentary film Oleksii Shopin, to remember his studies at the film director's faculty Kyiv State Institute of Cinematography, to reconstruct his creative activity in Ukrainian cinematography as the director of documentary films at the Kyiv Film Studio of Documentary Films "Ukrkinokhronika", to give a full list of his works where he was a film director.

Research methodology. To solve these scientific problems, all available scientific literature has been reviewed and analyzed; Ukrainian (Central State Archive-Museum of Literature and Arts of Ukraine, Central State Archives of Public Associations of Ukraine, Central State Archives of the Higher Authorities of Ukraine and the Government of Ukraine, Museum-Archive of the National Film Studio of Fiction Films named after Oleksandr Dovzhenko, Branch State Archive of the Security Service of Ukraine etc.) and Russian archives (archive of All-Russian State University of Cinematography in the name of S. A. Gerasimov, State Fund of the RF "White Pillars" etc.) have been worked out as well as the contemporary Ukrainian and all-Union newspapers and magazines such as "For the Bolshevik film", "Cinema", "Soviet cinema", "Soviet Art", "Art of cinema", "Film notes" etc.

The summary. After finishing Mariupol Railway school, Oleksii Shopin in 1929–1930 studied at the Artistic-Industrial School in Kyiv. In 1930–1934 he studied at the film director's faculty Kyiv State Institute of Cinematography. Being a student of the cinema institute

O. Shopin worked on Continuous productive practice in the film-making group “Ivan” [1, p. 134].

Oleksii Shopin’s daughter Nina Goloveshko told the author of this article that Oleksandr Dovzhenko had a lot of contacts with her father at the shooting of “Ivan” and outside the shooting area, and when once the student fell ill the teacher gave him his scarf.

Moreover, since “Ivan” was not completed before the beginning of the new school year, for O. Shopin, as stated in the “Order of the Training Complex «Ukrainfilm»” of September 28, 1932, was extended the term of the Continuous productive practice “from September 10, 1932 to 31 December 1932” [5, p. 282]. So, Oleksii Shopin saw the creation of the movie “Ivan” from the beginning to the end.

On the eve of diploma practice O. Shopin, M. Sasim, O. Nikolayenko and some other students were deducted from Komsomol and later on from the film director’s faculty Kyiv State Institute of Cinematography by a commission from so-called “party cleaning” for participation in the autumn of 1933 in the “circle of creatively gifted people” organized by the teacher of film-directing course O. Y. Gavronskiy among the students of the directing and acting courses. That’s why O. Shopin did not receive a Kyiv State Institute of Cinematography diploma and was forced to go to work at one of the collective farms in the Kyiv region located in the village Kalita.

Awarded by the Order of Lenin, O. Dovzhenko helped O. Shopin, M. Sasim, O. Nikolayenko and some other former Kyiv State Institute of Cinematography students to change the formulation of the dismissal in the institute’s order.

In particular, Oleksii Shopin, instead of an impenetrable “released for participation in the Trotskyist’s group”, which at that time was a sentence that did not allow him to work in a cinema, received a fairly neutral wording “dismissed from the fourth year of study for not attending a pre-diploma practice”. The sense of this wording was the same: after the expulsion from Kyiv State Institute of Cinematography Oleksii Shopin really did not appear at the pre-diploma practice, but the result of the change of the wording is completely different — the young film director who listened to the course of lectures in the cinema institute but did not receive a diploma was enrolled in the staff of the Kyiv Film Factory.

Oleksii Shopin became a student of film director’s laboratory (workshop) of Oleksandr Dovzhenko in Kyiv Film Factory. This fact proves the evidence discovered by the author in the archival document in which in August 1936 during his speech at the Kyiv Film Factory Oleksandr Dovzhenko said: “I accepted such people as... Shopin (Oleksii Mykhailovych)” [4, p. 5–6].

In the creative work of Oleksii Shopin there are eight documentaries. All of them O. M. Shopin made at the Kyiv Film Studio of Documentary Films “Ukrkinokhronika”. His debut film “Kharkiv Zoo Veterinary Institute” (1961) was about the preparation of young specialists for agriculture in the country: the students were shown during lectures and laboratory exercises, in leisure time and while doing sports, during classes in the students scientific society and while awarding the diplomas to the graduates.

The next was the movie “The Hectare of Native Land” (1962), in which the exemplary farming of “Viktory” collective farm of Pokrovsky district of the Dnipropetrovsk region was shown. In this tape O. Shopin showed agricultural work on the fields of the collective farm, harvesting of forages; realization of scientific achievements and new experienced in practice in agricultural production, use of equipment, awarding of prizes to collective farmers etc.

In 1963 Oleksii Shopin released in Ukrainian cinemas the movie “Extra feed reserves” about the means of increasing feed production, developed by a Poltava agricultural research station and used at farms of the Poltava region.

The same year, O. Shopin shot two films: the above-mentioned movie “Extra feed reserves” and the movie “For the complex mechanization of peas processing” (1963) in which

as could be seen from the title of the movie, the benefits of a comprehensive mechanization of peas processing were shown.

In the fifth movie of O. Shopin “Bean is a profitable culture” (1964) the advanced technology of bean cultivation was described on the example of the Ilyich collective farm of the Kyiv region and Professor S. N. Chernobrenko was shown, the author of four varieties of beans.

In 1965, O. Shopin made the movie “Only half a percent” in which based on the example of the tribal plant “Trostanets” of the Ichnyansky district of the Chernihiv region and the country farm of the Crimean region, the economic efficiency of breeding, feeding and keeping animals was told.

Next year O. Shopin made “The way Tatarbunartsi live” (1966) which is about the advanced collective farm of the Tatarbunar Uprising of the Tatarbunary district of the Odessa region under the leadership of V. Z. Tur, about the raising the material and cultural level, changing the way of life of the workers of this collective farm. In particular, there are shown the agricultural works, kindergarten, hospital, library, the construction of a cinema, school, the sale of books, the demonstration of clothing models etc.

For the movie “The way Tatarbunartsi live” on December 1, 1969 Oleksii Shopin was awarded a bronze medal “For success in the national economy”.

The last movie in the creative achievement of O. Shopin was “Collective farm service point” (1971) in which in the help of the chief engineer of the collective farm, the Honored Mechanizer of the Ukrainian SSR A. C. Varu was told about the experience of organizing specialized maintenance of cars at the collective farm “Zhovten” Marininsky district of Donetsk region.

At the retirement Shopin raised a lovely garden, told the school children stories about O. Dovzhenko and wrote memoirs about studying at the film director’s faculty Kyiv State Institute of Cinematography and at the film director’s laboratory of Oleksandr Dovzhenko in Kyiv Film Factory which on the eve of his death he destroyed for no apparent reason

Conclusions. At the beginning the purpose of the article was defined: to study and analyze the life and creative path of Ukrainian stage-director of the documentary film O. M. Shopin. The goal was achieved.

Summerizing the above it can be noted that the scientific tasks have been fulfilled: the life and creative path of the Ukrainian stage-director of the documentary film O. M. Shopin was investigated; his studies the film director’s faculty Kyiv State Institute of Cinematography were mentioned; his creative activity in Ukrainian cinema was restored as the director of documentary films at the Kyiv Film Studio of Documentary Films “Ukrkinokhronika”; a complete list of his film works was given.

Nevertheless, the **perspectives** of scientific research remain large since Oleksii Mykhailovych Shopin’s creative activity in the film director’s laboratory of Oleksandr Dovzhenko in Kyiv Film Factory is investigated a little.

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Олександр Вікторович Безручко

**Кінематографічна спадщина українського режисера документальних фільмів
Олексія Михайловича Шопіна**

У статті досліджені унікальний життєвий шлях і творча діяльність українського режисера документальних фільмів Олексія Михайловича Шопіна: навчання на режисерському факультеті Київського державного інституту кінематографії та в режисерській лабораторії Олександра Довженка на Київській кінофабриці, його творча робота в українському кінематографі як режисера-постановника документальних фільмів на Київській кіностудії документальних фільмів «Укркінохроніка»; наведено повний список його фільмів. Проаналізовано вплив Олександра Довженка на життя і творчу діяльність Олексія Шопіна.

Ключові слова: Олексій Шопін, кінематограф, Олександр Довженко, режисерський факультет, Київський державний інститут кінематографії, Київська кіностудія документальних фільмів «Укркінохроніка».

Александр Викторович Безручко

**Кинематографическое наследие украинского режиссера документальных фильмов
Алексея Михайловича Шопина.**

В статье исследован уникальный жизненный путь и творческая деятельность украинского режиссера документальных фильмов Алексея Михайловича Шопина: учеба на режиссерском факультете Киевского государственного института кинематографии и в режиссерской лаборатории Александра Довженко на Киевской кинофабрике, его творческая работа в украинском кинематографе в качестве режиссера-постановщика документальных фильмов на Киевской киностудии документальных фильмов «Укркинохроника»; приведен полный список его фильмов. Проанализировано влияние Александра Довженко на жизнь и творческую деятельность Алексея Шопина.

Ключевые слова: Алексей Шопин, кинематограф, Александр Довженко, режиссерский факультет, Киевский государственный институт кинематографии, Киевская киностудия документальных фильмов «Укркинохроника».