

КУЛЬТУРОЛОГІЧНІ РОЗВІДКИ

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**BIOGRAPHICAL COMPONENT OF AUTHOR'S
CREATIVITY**

Abstract. The purpose of the article is to analyze the work of prominent directors-authors (O. Dovzhenko, Yu. Illenko, K. Muratova, F. Fellini, M. Forman), to determine the features of the biographical component and to substantiate the appropriateness of using the biographical method to study the ethical and aesthetic potentials of an artist's self-analysis in

the context of his self-realization as a subject of creative activity. The article examines the work of world-famous film directors through the prism of biographicalism, in particular, through the plot-event connection between the biography of artists and the heroes of their screen productions. The cross-artistic mutual influence of the author in literature and screen arts is revealed in: the construction of the narrative; its plot-plot construction; special manifestations of the artistic form; depicted authentic hypostases. The researcher identified and correlated the common and distinctive biographical features of the director-author as a real figure with the created image of a cinematic character. The idea is articulated that in the study of biographicalism in the work of the author-director, it is necessary to take into account the creation of artistic images in individual and personal creativity by members of the film crew (cameraman, artist, composer, which can also be considered as originally authorial. It is substantiated that the reflection of the biographical component of the author's figure in screen works depends on the specifics of his worldview, the ability to originally see and reproduce the picture and image of the world, the originality of his psycho-emotional sphere. The novelty of the study lies in the fact that for the first time the expediency of using the biographical dimension and the potential of the artist's self-analysis in the process of personal self-realization in the author's cinematography is substantiated. It is proven that biographicalism in a screen work is based on the peculiarities of the self-educated author-director, who demonstrates a unique ability to predict the course of events in his personal life. It is found that biographicalism in a screen work can manifest itself through the reproduction of the artist's own facts from his life; can be presented through a random identical coincidence with the heroes who are endowed with some portrait resemblance to the director-author; can be demonstrated through the improvisational potential of the author-director, which are based

on life observations or fantasies, dreams, and visions of the artist; can be depicted through direct or indirect associations with the author's life, which deepen on the screen plane, their reproduction becomes more believable; can be manifested through a special attitude towards the characters on whom the filmmaker projects his thoughts, emotions, and feelings.

Key words: culture, creative personality, biography, director-author, cinema, theater, national identification, artist, painting, color.

Introduction. In the context of studying the features of authorship in artistic creativity, and in particular in screen work, as well as in the system “author – work – recipient”, there is a need to analyze the phenomenon of biographicalism. This allows us to understand the events and actions of the author and characters from the perspective of time as one of the important components of the author’s creativity and auteur cinema, in particular. Today we need to talk about the fact that the director must learn to project a person’s memory on stage and screen. It is in this context that it is worth talking (as the Italian director Michelangelo Antonioni was convinced) about autobiography as “the opportunity to tell in color one’s own life – through color vision, first of all, and not with the help of words” [4, p. 16].

Modern humanities demonstrates a steady interest in the problem of biographicalism in the work of prominent personalities, in particular, playwrights, directors, artists, musicians, actors, etc. Researchers of the phenomenon of biographicalism in the artistic sphere are guided by the study of various well-known and little-known facts, chronicle-documentary sources and strive to immerse themselves in both the peculiarities of biographies and the inner world of certain famous personalities. Of particular interest, in our opinion, is the study of the phenomenon of biographicalism in the work of

directors-authors, whose talent was revealed at the intersection of screen, stage, musical and fine arts.

Analysis of recent research and publications. In dictionary literature and scientific articles, monographs, researchers present different definitions of biographism and autobiography (from the Greek *autos* – self, *bios* – life, *grapho* – I write). T. Kohan points out that “the concept of “autobiography” captures a certain literary genre, the task of which is to describe one’s own life and reveal the process of forming a person’s inner world on the basis of external events and circumstances.” The researcher adds that “autobiography allows us to systematize the main stages of a person’s life and highlight the most important and most significant of them” [10, p. 212]. O. Ilyina notes that autobiographical nature in literary texts can manifest itself in different ways: there may be a coincidence of the characters of the character and real people; they may have common features of appearance; presentation of a certain situation from the life of the author or his relatives [8, p.113]. In the literary dictionary-reference, the concept of “biographism” is defined as a complex of literary concepts that relate to the life path of the writer and his work, including biography (biography), autobiography (biography belonging to the author himself), biobibliography (combination of biography with bibliography of the artist's works) [2, p.26].

We find it useful that the Polish edition “*Słownik literatury polskiej XX wieku*” [6, p. 52] represents and reveals the essence of memoirs, autobiographies, recollections, and diaries as the main genre varieties of autobiographical forms. In the monograph “*Writers as Researchers: the Potential of Theoretical Ideas*,” O. Onishchenko explores the problem of biographicalism in the humanitarian space of Europe and points to its rather long history, which “originates from ancient philosophy and, in particular, from the famous treatise of Diogenes “*On the Life, Teachings, and Sayings of Eminent*

Philosophers” and “Parallel Lives” by Plutarch.” The researcher is convinced that the next stage in solving the problem is identified with the Renaissance and, above all, with the famous work of Zh. Vasari “Lives of the Most Eminent Painters, Sculptors, and Architects”. The author notes that in the 18th century, explorations in the field of biographical issues were carried out by J. Boswell (“Life of Samuel Johnson”), and at the beginning of the 19th century, Emerson and Carlyle developed the concept of “universal biographicalism”. In addition, O. Onishchenko focuses on the fact that in the middle of the 19th century, the definition of “biographical method” associated with the scientific heritage of Ch. Sainte-Beuve entered theoretical use [12, pp. 77-78].

It is worth adding that interest in the problem of biographism in creativity was also shown by R. Barthes, A. Maurois, I. Ten, M. Foucault. Researcher V. Menzhulin in the article “Structuralism, “the death of the author” and biographism” says that “the idea of the “death of the author” was closely linked to Barthes’ proposal to reject the hero of biography in favor of the “biographeme”, that is, a random set of biographical fragments” [11, p. 13]. The researcher articulates the idea that “Barthes’ invention of the neologism biographeme was not necessary, since in the 18th century. in England and France there already existed a biographical subgenre, which involved an unsystematic collection of the most diverse anecdotes from the life of a particular individual and had a special name – biographiana. Nevertheless, supported by such a clear slogan as “the death of the author” and such an influential ally as Foucault, such a guideline acquired a new (and in the case of biographies of philosophers – almost destructive) force” [11, p. 13].

We have analyzed the body of research devoted to biographicalism in literature and art and have found out the insufficiency of studying this problem in the field of screen arts.

We will try to present our own considerations regarding the signs of biographicalism in the author's director's work.

Results. Entering the cinematic plane and considering the director-author as a subject of knowledge of the world and a narrator, as a creator of the screen text, as a subject of creativity capable of self-analysis, as well as assessing the appropriate nature of the viewer's perception of the film text (film), we can identify signs of biographicalism in the work of one of the founders of the Ukrainian model of auteur cinema, Oleksandr Dovzhenko. In our opinion, in the author's work there are always leitmotifs, with the help of which the artist tries to establish the unity of the creative biography, to make the presence of the whole in each individual work tangible.

Our reflections are complemented by the artist's well-known autobiographical literature, full of deep philosophical reflections on the fate of the people and Ukraine ("Autobiography", "Diary Entries", "Enchanted Desna"). In this context, it is worth paying attention to the fact that, in essence, the diary implies a deep interest in the spiritual world of a person, a certain degree of its openness, an orientation to the author's personal life experience, and autobiographical nature. In our opinion, for the author of the diary, it is the personal "I", his state of mind that become the subject of self-observation and introspection. We emphasize that due to autobiography, diaries are distinguished by an increased degree of authorial reflection, although they can also receive an additional charge from the author, his creative energy, and seem to attract elements of fiction. At the same time, we consider it appropriate to cite the opinion of V. Skurativsky, who believes that the diary of O. Dovzhenko, "an oral epic of monologues, replicas < ... > amazes with its fierce, to the last polemical degree! – rejection of the world that fell to him" [13, p. 163]. S. Trymbach in his monograph "The Diary of Oleksandr Dovzhenko: Crises of Identification" pointed out that diary entries turned "for

Dovzhenko into a form of daily work with the word. It was the diary that became for Dovzhenko – in times of upheaval and disgrace on the part of state officials and many representatives of the Soviet intelligentsia – the main “filming platform”. It was here that his most intimate mental images and mental acts were “filmed”, “photographed” and affirmed” [14, pp. 245-246].

If we turn to the film “Arsenal”, we can confirm the well-known fact of the master’s reliable and thorough depiction of the tragic events that took place in his personal life. After all, “the film recreated the uprising against the Central Council, which O. Dovzhenko himself defended in 1917-1918. This concession, as can be seen from the entries in his “Autobiography”, caused him “great pain”. However, O. Dovzhenko showed with eloquent expressionistic means the beauty and strength of the Ukrainian person, who stands undyingly in the midst of death itself.

In the film “Arsenal”, the viewer will not yet feel the tragedy of fate and the painful dissatisfaction with the realities of life in which the artist was forced to find himself (as in the film “Michurin”), but the depth of personal experiences, visualized by the master in the artistic and figurative structure of the film work, gives grounds to state the presence of confessional elements in the author's screen work of O. Dovzhenko. Such a phenomenon in artistic work, without a doubt, has a direct connection with the personal life of the author-director, his spiritual state in “his extremely pessimistic perspective” [13, p. 163]. We can assume that every film is to some extent a confession, since the director invests himself, his thoughts, feelings, preferences in it. At the same time, a film that the director created dispassionately, abstractly, cannot be confessional. For example, Kira Muratova did not avoid the sincere selfish desire for a specific confession in her films. The director distanced herself as much as possible and observed all her characters. She looked at her characters from the same

distance and forced the viewer to make their own choice. K. Muratova deliberately distracted the audience from sympathy. In her early films, the heroines try to find themselves, to self-identify in a hostile world, and therefore ask themselves and their surroundings numerous rhetorical questions. In the films of the 1980s–1990s and later, the characters represent the features of the author and at the same time carefully hide them.

We will allow ourselves to combine thoughts about the work of O. Dovzhenko with the reflections of filmmakers of the second half of the 20th and early 21st centuries. We should note that the confessional beginning of creativity can also be found in the films of Yuriy Illenko, one of the most consistent representatives of the Ukrainian model of auteur cinema. The specificity of auteur cinema allows the author-director to explore reality and reflect it in an atypical (and sometimes shocking) way. He expresses his personality and can be in a different coordinate system, different from the public, that is, outside the frame. However, let us note that the presence of the author-director is always palpable in the film he creates, because the distinctive feature of artistic creativity is associated with the author's personality - subjectivity.

To a certain extent, the film “To Dream and Live” is autobiographical in the filmography of Y. Illenko. In the 1970s, the artist was gripped by a spiritual and creative crisis, and the film director tried to overcome this state by choosing it as the theme of his film. The film was conceived by the director as a confession to his viewer. Unfortunately, this film was not properly appreciated by either critics or the public. Developing considerations regarding biographicalism and introspection in the author's filmography, we will cite the opinion of O. Onishchenko, who sees the difference between the above concepts, which consists in “commenting on the facts of one's life by a person himself, which, obviously, is extremely complex from both a mental and moral standpoint, and therefore,

introspection is the privilege of exceptional individuals” [12, p. 170].

It should be noted that knowledge of some biographical details of the director really helps to understand the capricious intricacies of the plot, but does not allow its full-fledged existence into reality. In the film “To Dream and Live” Y. Illenko presented a subjective image of reality, which was based on certain complex psychological complexes, sometimes quite prosaic problems. At the same time, “the creative portrait of the author is completed by the individual biography, social, political, and cultural life of the country” [5, p. 243]. It should be noted that Y. Illenko, as a cinematic author, usually did not show direct interest in individual human psychology, since his creative searches were always focused on recreating a close tandem of history and a person who could act as either a victim or a maker of history.

Some film critics called Y. Illenko’s film “Prayer for Hetman Mazepa” a self-portrait of the filmmaker, because one of the leitmotifs is a kind of symbol of humiliation, because the naked hetman rides a horse, but does not become a victim.

The artist’s creative life was indeed full of humiliations. His films “The Well for the Thirsty” and “Evening on Ivan Kupala” were banned from screening and put on the infamous “shelf”.

The director was also humiliated by his exclusion from the profession and the filmmaking process in general in the 1990s.

We call the film “Prayer for Hetman Mazepa” (with a certain risk) a self-portrait of the director. We suggest listening to the following critical opinion: “Can this film be considered a self-portrait? To some extent yes, if you know nothing about Mazepa or know about him from a school textbook from Soviet times and the poem “Poltava”. Ukraine managed to turn to this figure in the cinema only in the tenth year of independence. The

very fact of turning to Mazepa, who was anathema on Peter's orders, is already an act," writes L. Bryukhovetska in the monograph "The Cinematic World of Yuri Ilyenko" [3, p. 50].

Biographicalism in the film work of an artist can manifest itself not only in the coverage of certain facts of his own life. It can be a conditional "presence" of the author-narrator or a special attitude towards the characters. Miloš Forman – a Czech and American director – mentioned in his book "Turnaround" that, by filming a scene in a film that resonates with his own life, the artist always has a chance to make it more believable, to make it sound deeper.

The master pointed out that he never made purely autobiographical films, but in all his pictures there are "many direct and indirect associations with various dark events" of his life. The director says that in the film "Valmont" "there is a scene in which the hero tries to impress the woman he is courting and jumps into the lake". He pretends to drown, but it does not work, and the woman leaves. The hero returns to his room, all wet, ridiculous, covered in duckweed, and encounters another woman, probably the most important in his life. This episode should be seen as a distant echo of the future artist's unsuccessful courtship of "Martha F" [7, p. 116].

Elements of biographicalism can also be found in the work of the master of the Italian model of auteur cinema, Federico Fellini, who always takes the risky step of identifying himself with the character and watches how the hero he created comes to life. The filmmaker does not lose interest in him, even when the fictional character makes him suffer and torment [9, p. 56]. The author-creator helps us to understand the author-person. It should be noted that most of the plots, themes, and motifs of Federico Fellini's films are invariably autobiographical. Let us point out that even any alleged improvisation during the development of the script or while working on the set is actually the fruit of the director's life

observations, which “wait for their turn in the depths of his memory” [9, p. 36]. For example, in the film “Variety Lights”, facts from the master’s life turned into memories and were carefully incorporated into the cinematic narrative. The film “The White Sheikh” was entirely based on a kind of life experience of F. Fellini. The director knew quite well the “ghostly world where comics were created” [9 p. 66]. The future director spent some time in this artistic world, drawing caricatures, working as an artist in newspapers and magazines, and which indirectly resembled cinematic or circus scenes.

The master builds the narrative of the next film, “Mother's Sons,” again on the material of his own memories. He relies on his own autobiography. Let us recall that the early period of F. Fellini's life took place among young, well-off idlers, who found themselves in the center of the author's narrative. In both of these films, the director records the first adventurous events of his life, carefully extracted from memory, which at the time of filming the films acquired the status of memories. Gradually, F. Fellini gains the strength of an author-director, gains self-confidence, realizes the possibility of moving from the facts of autobiography to the artistic embodiment of his memories, and then his feelings. He resorts to the means of artistic expression that are close to him, that he knows and loves well. It is obvious that the director actively populates his films with characters from his childhood, adolescence, and youth. This gives the director-author the opportunity to maximally reveal the hidden depths of his personality through the main characters, such as, for example, the petty thief Augusto in the film “The Fraud”, who, for the sake of profit, turned the daily deception of the poor into simple thoughtless everyday life.

The film “The Road” also became another step for the master in revealing his real or fictional biography, immersed in the atmosphere of the 1940s. Let us point out that the names of

the main characters (Gelsomina and Zampano) seem to be deliberately borrowed from popular humorous publications at that time. The director deliberately introduces the motif of black and white stripes on Gelsomina's clown costume. This is a memory or an unfulfilled dream of young Federico's escape with a traveling circus and the care of a large zebra. The author-director uses his favorite characters to carefully reveal "that personal inner connection with the outside world that he tried to establish, first by telling and then by confessing" [9, p. 55]. The film "The Road" clearly shows the director's sincere efforts to accumulate and expand his ideological baggage in this way, which allows him to achieve harmony between "inner autobiography and symbols" in the next film "Nights of Cabiria" [9, p. 56].

F. Fellini's film "La Dolce Vita" does not seem to have any direct allusions to the biography of the artist, whom Bernard Enrico called in his work "Fellini-Pasolini Le ragioni del cuore" an indisputable "author", not a "director", whose entire work is subordinated to the style of the master and no one else – neither the cameraman, nor the actors, nor the screenwriters [1, p. 74]. Thus, biographicalism can be present in the work latently, that is, expressed implicitly, sometimes even the author himself stubbornly does not recognize the autobiographical nature of his work. In one of his interviews, Marcello Mastroianni admitted that in the film "La Dolce Vita" he really depicted F. Fellini, however, the director himself made the actor believe that he was exactly like that and it seemed to the actor that he was acting according to his own convictions.

It should be noted that some other films by F. Fellini also contain interesting facts from his biography. For example, in the documentary film "The Director's Diary", the author, in his characteristic "multi-layered" narrative style, revealed the secrets of the creative laboratory – from the formation of the director's idea to its complex, step-by-step implementation. In

his narrative, F. Fellini touched on memories of the already created screen product (“Nights of Cabiria”), and also spoke about the future film, which is only emerging at the level of reflections on the idea (“Satyricon”). In the film “Fellini’s Rome”, the director presents his own memories, reader and viewer impressions, experiences and fantasies. The author-director himself appears in the image of a somewhat confused provincial youth and tries to visualize in a kaleidoscopic way (resorting to deliberate documentary) how Rome influenced the formation of the refined worldview of the future film master. In the film “The Interview”, the filmmaker supposedly answers tricky questions from Japanese journalists. In this film, Fellini gathered his favorite actors (and above all Marcello Mastroianni), assigned them to play the roles of themselves and in this way filmed his biography, including quotes from his own film works.

Polish researcher I. Czerminska believes that biographicalism can be expressed in a work through “the gaze of a witness who personally participated in the events, as well as an introspective gaze that reaches into the depths of a lonely soul” [6, p. 19]. Moreover, according to M. Antonioni, the decisive moment in filmmaking comes when the director-author “turns to what surrounds him for a hint, so that the film becomes more spontaneous, personal and even autobiographical in the broadest sense of the term” [4, p. 108].

In F. Fellini's film “La Dolce Vita” it is obvious that “the remarkable and ironic film became a symbol of wise denial, because it expressed the confusion of the creator-artist in his overloaded, oversaturated world, where there is everything except <...> ideas. After all, the distinct taste of the bitterness of the sweet life is spread throughout the artistic space of the picture not from the position of the author-judge, but from the point of view of the author-participant” [9, p. 66].

The proximity and focus of the thoughts, actions, and feelings of the hero of the film “Eight and a Half” Guido Anselmi (who acts as a kind of alter ego of F. Fellini) to the views of the author of the work himself is obvious. After all, the director actually makes himself the hero of the film. He builds a narrative-confession similar to a black-and-white entry in a personal diary, open to all fans.

It is interesting that, for example, Jean-Luc Godard never makes films about creative impotence in the spirit of “Eight and a Half.” The artist needs only a photograph seen in a magazine, a fragment of a phrase read somewhere, someone else’s film frame, a musical melody, or a sociological survey to construct a complex cinematic construction of his authorial works.

The novelty of the study lies in the fact that the identification of biographicalism in the author's films (which is openly shown in the artistic-figurative structure or hidden in the plot) was carried out based on the memoirs of the authors-directors. The researcher first traced the memoirs of filmmakers, which contain deep introspection, memories, confessional motives, deep experiences, reflections in understanding and awareness of one's own life, phenomena of reality, important problems of existence, and showed their relationship with films.

Conclusions. The article analyzes the elements of biographicalism in the author's screen work: O. Dovzhenko, Yu. Illenko, K. Muratova, F. Fellini, M. Forman. In outlining the elements of biographicalism in the films of the authors' directors, a plot-event connection between the biography of the artists and the characters is revealed; situations and motifs are shown, the repetition of which is evidence of a direct or indirect connection with the director or the circumstances of his life; the reflection of the aesthetic and moral-ethical features of the artist in the visual characteristics of the characters and his personal traits (physical, psychological, ethical, spiritual) in the characters of the screen characters is substantiated; a direct or symbolic

connection with the personality (life) of the author is revealed, which takes the form of an artistic and semantic regularity; the prognostic function of biographicalism in auteur cinematography has been clarified, which involves the author projecting his thoughts, feelings, and experiences onto events in films and their characters.

In further scientific research, the author aims to expand the circle of directors in whose work elements of biographicalism are clearly evident. In addition, in the future, it is planned to formulate the concept of the phenomenon of biographicalism in auteur cinema, as a systematization by the director-author of the most important stages of his life based on external circumstances and the disclosure of the process of forming his own inner world, transferred to the heroes of the cinematic work.

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БІОГРАФІЧНА СКЛАДОВА АВТОРСЬКОЇ ТВОРЧОСТІ

Анотація. Мета статті – проаналізувати творчість визначних режисерів-авторів (О. Довженка, Ю. Ілленка, К. Муратової, Ф. Фелліні, М. Формана), визначити особливості біографічної компоненти та обґрунтувати доречність застосування біографічного методу вивчення етико-естетичних потенцій самоаналізу художника в контексті його самореалізації як суб'єкта творчої діяльності. У статті розглянуто творчість всесвітньо відомих кінорежисерів крізь призму біографізму, зокрема,

через сюжетно-подієвий зв'язок між біографією художників і героями їх екранних постановок. Крос-мистецький взаємовплив автора в літературі та екранних мистецтвах виявлено у: побудові наративу; його сюжетно-фабульної конструкції; особливих виявах художньої форми; змальованих автентичних іпостасях. Дослідник виокремив та співставив спільні й відмінні біографічні риси режисера-автора як реальної постаті із створеним образом кінематографічного персонажа. Артикульовано думку про те, що в дослідженні біографізму в творчості автора-режисера необхідно брати до уваги створення художніх образів в індивідуально-особистісній творчості членами знімального колективу (оператор, художник, композитор, що також може розглядатись як оригінально авторська. Обґрунтовано, що відображення біографічної компоненти постаті автора в екранних творах залежить від специфіки його світогляду, здатності оригінально бачити і відтворювати картину і образ світу, самотності його психоемоційної сфери. Новизна дослідження полягає в тому, що вперше обґрунтовано доцільність використання біографічного виміру та потенціалу самоаналізу митця у процесі особистісної самореалізації в авторському кінематографі. Доведено, що біографізм в екранному творі ґрунтується на особливостях самовиховання автора-режисера, який виявляє унікальну здатність прогнозувати подієвий ряд свого особистого життя. З'ясовано, що біографізм в екранному творі може проявлятися через відтворення власних фактів з життя художника; може презентуватися через випадковий ідентичний збіг з героями, які наділені деякою портретною схожістю з режисером-автором; може демонструватись через імпровізаційні потенції автора-режисера, які базуються на життєвих спостереженнях або фантазіях, мріях, сновидіннях художника; може зображуватись через прямі

чи непрямі асоціації із життям автора, які в екранній площині поглиблюються, їх відтворення стає більш правдоподібним; може виявлятися через особливе ставлення до персонажів, на яких кіноавтор проєктує розмисли, емоції, почуття.

Ключові слова: культура, творча особистість, біографія, режисер-автор, кінематограф, театр, національна ідентифікація, художник, живопис, колір.

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