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**HISTORY THROUGH THE PRISM OF DOCUMENTARY
FILMMAKING**

14 articles of the international edition "Research in the field of documentary cinema" indexed in the scientometric base of Web of Science are devoted to the problems of comparing documentaries with artistic and scientific activities on which we also focused our attention in the research "Relevant interrelationships between science and mass communication" [1, p. 149-161]. The collection of articles contains materials of the conference "Documentaries and the Fiction/Nonfiction Divide" that took place at Queen Mary University of London on November 15-16, 2019. The guest editors and experts of this issue offer interesting reflections in the article "The Fiction/Nonfiction Distinction: Documentary Studies and Analytic Aesthetics in Conversation" [3, p. 114-126]. Namely, they uphold the idea that there is a significant tendency to see the fiction/nonfiction border as permeable. The truthfulness of the story does not depend on the fact if it is fabrication or not, "it is imaginative engagement rather than the use of tropes/degree of fabrication that pushes documentaries into fiction",

in the dimension "believe-imagine". And "it is not only analytic aesthetics but also the first researchers of documentaries became more sceptical about the possibility of a firm boundary". Apparently, the boundary was rather the presence or absence of historical distortions. And, of course, a feature film has always been based on a plot, and a documentary on a theme.

Our methodology is based on general and special historical methods, among which the defining ones are synchronic and diachronic comparisons, analogies and comparisons (both specific modern and separate old media products). Analysis, synthesis and modeling have also become important for the interpretation and assessment of veiled realities. Since the research is based on the principles of objectivity, factuality and historicism, it was important to coordinate semiotic, structural and content analyses in order to record the origins of historical events, signs of their distortions and methods of mass consciousness manipulation. The conclusions of the research on the media coverage of the Holodomor 1932-1933 in Ukraine [2, p. 387-364] can be used for further studies of the modern history of Ukraine and revision of already traditional forms of its reconstruction, for example - chronicles.

The proves theses that real historical events and their media interpretations differ (obviously, it is based on the different interpretation of the basic concept "document"). First of all, it is due to the possibilities of manipulation: if the historical fact tends to be accurate and irreversible, its "media reflection" uses stereotypes,

refrains, technologies of "sticking labels", imaginary axiomatic system, half-truths, spirals of silence, pseudo-authority, distraction of attention, bogus eyewitnesses, elements of information blockade, "common folk's game", sham, escalation, etc.

It was also found out that, in contrast to traditional embodiments of history (articles, textbooks, chronicles, etc.), which are subject to content, filming emphasizes the form (genre) of information presentation. And among other genre blocks, fiction journalism (in particular, a documentary film) has the least claim to be accurate in reproduction of historical facts. Documentary filmmaking is figurative, allows fiction, influence on recipient's emotions, author's vision of history.

List of references

1. Kosiuk Oksana. (2021). Relevant interrelationships between science and mass communication // *Social capital: vectors of development of behavioral economics: collective monograph* / Editor: Mariana Petrova. Veliko Tarnovo, Bulgaria: ACCESS Press Publishing house, 184 p.
2. Kosjuk Oksana. Racionalistycznyj dyskurs masovoji komunikaciji [Tekst]. – Lucjk : Vezha-Druk, 2023. 520 s.
3. Slugan M., Terrone E. (2021). Documentary Studies and Analytic Aesthetics in Conversation. [*Studies in Documentary Film*, Volume 15, Issue 2: 114-126]. <https://www.tandfonline.com/doi/pdf/10.1080/17503280.2021.1923142>