

ARCHIVE

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«Agent “Pravdin” owns considerable, interesting in operative sense, information among the literary set and workers of cinematography»

Ukraine's gaining of independence made it possible to introduce into the circulation of a vast array of archival documents, newspaper and magazine periodicals, which in Soviet times were inaccessible to researchers. Gradually, secret archives containing unique documents began to open their data (this process was significantly intensified after the law on access to the archives of the repressive bodies of the communist totalitarian regime of 1917-1991 was adopted by the Verkhovna Rada of Ukraine in 2015).

The introduction to the scientific circulation of an array of archival documents makes it possible to fill in the little-known, or even (given the special specifics of the formation of archival funds) unknown pages of the history of Ukrainian cinema, the "white spots" of the life and creative path of the artists who created this history.

More than two decades ago, some documents on the case of Oleksandr Dovzhenko were declassified by the Archive of the Security Service of Ukraine. Their publication has become a sensation, and not only among the film community. It was not that the views on Dovzhenko had changed – in general, these documents did not fundamentally affect the appreciation of the value of his creativity for Ukrainian and world culture. The point here is different - there was an awareness of the extent of control over the filmmaker by the Soviet security organs, which was undoubtedly total. Further declassification of the secret services documents only confirmed these first impressions.

... Flipping through the yellow pages of the four-volume case, you make sure that Dovzhenko's follow-up was complete and inclusive. Moreover, it was not limited to the business scope of his activity, but also covered the circle of closest friends, and possibly family ...

In the case of O.Dovzhenko there are several "posts" belonging to the pen of Agent "Pravdin". The peculiarity of these reports is that the information was received

not by the agent directly during the communication with the film director (although such meetings certainly took place) but by third parties.

Among them are writer M. Bazhan, actors A. Buchma and L. Podorozhny, directors L. Bodyk, O. Ishchenko, and artist A. Petrytsky.

From the declassified personal case of the secret agent "Pravdin" we learn: under this alias acted film and theater director, screenwriter Alexander Pereguda (1893-1969), who was recruited on August 17, 1936 ...