

SECTION 3.2.

PROPAGANDA FILMS AND THEATERS DURING THE WAR YEARS: THEIR TOPICS, GOALS, TASKS AND FUNCTIONS

Cinematography was an integral part and means of forming the information space in the occupied territories.

Cinematography as a means of propaganda can make an extremely high emotional impact. It actively generates an illusory picture of the world in an idealized form in the imagination of viewers. In accordance with the author's conception, the film may arbitrarily create in the viewer a sense of "justice" and moral rightness of a particular character, regardless of its true role in history. At the same time, a propaganda impact on a person is hidden on an emotional level, beyond his/her conscious control.

Any rational counterarguments do not work in this case. For example, at a rational level, we all well understand who Adolf Hitler was and what he did. However, using the game of talented actors and special dramatic techniques, the film director may well create and demonstrate everything so that the sympathy of the audience will clearly be on the side of the Führer. His terrible crimes may not seem like a crime, but rather a noble cause – because the victims themselves will look like villains who deserve to be destroyed.

Cinematic art is an important and powerful tool, which was not ignored by any of the belligerents – neither Germany nor the USSR. In the 20–30's of the twentieth century German cinematography has gained world recognition due to the identity and talent of German actors and directors. But since the first years of the National Socialist Party's coming to power in Germany, cinema has become a part of the "Gleichschaltung" program – the conquest of all German spheres of life by Nazi ideology. Even then, J. Goebbels, who was appointed as a Minister of Public Education and Propaganda, was entrusted with the control of cinematography at all stages – from production and "racially alien elements" to rental and creative process openly declared: "I want to use cinema as an instrument of propaganda" (Энциклопедия третьего рейха, 1996, 256).

Imperial Chamber of Cinematography was created for the development and control of cinema. It supervised the film industry of the Third Reich, and membership in it was a must for creative film production workers. It existed

organizationally as a sub-chamber of the Imperial Chamber of Culture. In 1937 J. Goebbels established control over the last independent film company in Germany – the UFA film studio. From that moment, all funding for film production was concentrated in the hands of the Nazi authorities.

J. Goebbels was especially proud for the opportunities of the German cinema. He wanted every newspaper and a book read by the people, each film and radio broadcast were permeated with the spirit of a great idea of victory, then, in his opinion, people would no longer be able to reflect on something else. Goebbels openly admitted that historical truth should not be objectively truthful. The only goal of the country's leadership should be success. He proclaimed that Machiavelli proclaimed 500 years ago, namely: the sole purpose of propaganda was the artistic management of affairs (Родс, 2008, 18).

The film for Goebbels has become a special tool of propaganda and a means to create the necessary information space. Both in Germany and on the territory occupied by the German-fascist army of countries, this new kind of art could reach a larger audience than literature and theater. In addition, cinema with its usual themes – intense interest, adventures, love, crimes, and murders – should be addressed to the poorest human intelligence. Thanks to the government's stimulus the visiting of cinemas in Germany during ten years from 1933 to 1942 grew fourfold. One of the most important tasks of cinematography was the imposition of a certain way of thinking among young people (Родс, 2008, 19–21).

Despite the fact that films were created by well-known filmmakers and producers, the creative level of new films was not always high. This is due to the fact that all films were subject to mandatory censorship for the Third Reich ideas. Thus, almost all of the films had propagandistic content. Between 1933 and 1939, such well-known films as “The Fierce SS Fighter”, which glorified the exploits of the attack aircraft, films by Leni Riefenstahl “Triumph of the Will” and “Olympia”, which featured Olympic Games in Germany in 1936, series of anti-Semitic films “Rothschild in Waterloo”, “Jewish Zuss” and others (Родс, 2008, 257).

The German authorities conducted massive reviews of such films. But, apart from the organized columns of assault rifles, which stepped to the cinemas, virtually nobody watched these films – the civilian population simply ignored them.

In the early years of the Second World War, Nazi films praised the triumphant feats of the Wehrmacht soldier, in a caricatured form showing the opponent as weak, sneaky and timid. The German newsreel daily reported on the victories of the war fronts to the population of Germany and the inhabitants of the occupied territories. Since 1943 the content of most films

has begun to change. Then, due to every battle took place in difficult conditions for the Nazis, they gave false information to raise the fighting spirit of the army and the nation.

Having convinced that film propaganda is an effective means of creating the necessary information space; the Nazi command began to actively work on the creation of films for the population of the occupied territories. These were predominantly films about the difficult life in the Soviet Union in the prewar period (about hunger, collectivization, repression, etc.), about a highly cultured life in Germany, how to work well for eastern workers at German enterprises, and more.

In the structure of the Ministry of the Eastern Occupied Territories, a department of the 18th group was created which was responsible for the activities of cinematography in the occupied territories of the USSR. It provided the occupation administration with film production, which included weekly reviews, propaganda films, educational films, short films and documentaries that demonstrated the life in Germany (Державний Російський воєнний архів, 39).

In many cities of occupied Ukraine, German fascist invaders opened cinema halls. German security and intelligence officials reported on their work to Berlin: "Film propaganda is much more convincing than leaflet and newspapers propaganda, it is affecting the Ukrainian population not only by word but also by moving pictures. Unfortunately, in most cases such films come only in the third grade and do not constitute a very high value in propagandistic terms. First of all, the chronicle, documentary films on the life of the Germans in Germany are of interest in, as well as some valuable German movie films, which, on the one hand, satisfy the desire of the population, and on the other, provide a broad opportunity to knock out the ground from under the feet of propaganda of the enemy" (Энциклопедия третьего рейха, 1996, 258).

The first motion pictures, which served as propaganda, appeared in the occupied territory of Ukraine in the first days of occupation. These movie theaters about the "friend of Russian nation – Adolf Hitler" (Hitler-liberator, 1941 and others) talked about the liberation mission of the German army.

In order to promote propaganda of the film production, a special division was established – the Central Cinematic Association "East" with two branches: the "Ostland Film" with the authority in Riga and "Ukraine-film" with the authorities in the Reichskommissariat of Ukraine in Kyiv. This cinematic society specialized mainly in two types of products – a weekly review of events abroad with the translation on the languages of the peoples of the USSR and full-length propaganda films.

All propaganda cinematographs shot at the Berlin Film Studios were shown in the occupied territories of Ukraine. These film studios also duplicated weekly reviews in the Oriental languages. Great popularity in Germany and in the East used films about the culture of Germany (Федеральний архів Німеччини, 59).

Significant interest in the population of the occupied territories was caused by feature films, both German and Soviet. But the Nazi authorities were not interested in watching Soviet films by the local people that influenced the patriotic feelings of Ukrainians. The demonstration of purely propaganda materials, which according to eyewitnesses, were later triggered by the population of the occupied territories only disgusted. Subsequently, the vast majority of locals tried to avoid watching German films (Окороков, 2007, 38; Салата, 2009, 125–126).

So, already in the first months of the Great Patriotic War the German filmmakers created the “Ninotchka”, set in the Russian scenario. But the film was only a few weeks left. The German Occupation Administration decided that the film “Ninotchka” was too political, and that local people needed something easier, and therefore took it out of revision (Федеральний архів Німеччини, 7).

The first German films were without translation, so most Ukrainian viewers did not understand what was happening on the screen. Subsequently, the German occupation administration began to recruit translators from among the locals, and the vast majority of documentaries were translated into Ukrainian and Russian. Despite the fact that very few people attended cinemas, German propaganda authorities wrote about watching such films in the newspapers that local people were happy to go to their viewing, got aesthetic pleasure from playing actors and music (Нове Запоріжжя, 1942, 4).

During April-September 1942 in order to increase the moral and psychological impact on the local population, the Nazi command almost in all clubs in Podilia, demonstrated the propaganda film “The Road to Germany” (Гальчак, 2004, 59). In order to attract the attention of the population, in a number of places were equipped photo-treadmills, opened the traveling exhibitions that praised the “Nazi paradise”, talked about the happy life of workers from the East.

In March-September 1943, the German Armed Forces Staff and the Commander-in-Chief of the Land Forces of the South issued an order for the work of cinemas in the regional centers: Korostyshev, Fastiv, Bila Tserkva, Vasilkiv, Zhytomyr, Ovruch, Nizhyn, Kyiv, Pereiaslav and other cities of the Reichskommissariat of Ukraine (Державний архів Київської області, 136). A separate order was issued on the work of the cinemas in the Kyiv region.

The Nazi occupation authorities paid special attention to the population of this region, since Kyiv and the region are a politically active region formed prior to the occupation (Державний архів Київської області, 154–169).

From October 1941 the expulsion of Ukrainian citizens to work in Germany was expanded. At first they were trying to recruit voluntarily. For this purpose, propaganda films about good working conditions in Germany and about what modern enterprises were waiting for employees to work began to show.

An example of propaganda material can be a propaganda film intended to demonstrate to the population of the occupied territories of the USSR, about Ukrainian youth, exported to work in Germany. The film tells how well the girls and boys live in Germany. Girls work on farms of German masters, where their children are cared for and work on the plots, and the boys work in modern well-equipped enterprises... (Центральний державний кінофотофоноархів України імені Г.С. Пшеничного).

Next, one of the German newspapers “German Weekly Review” in 1943 has shown how prisoners of war from the Soviet Union lived well, in particular, in Berlin, Soviet prisoners of war, who have just arrived, fit on clothes and shoes at the store before being sent to German enterprises (Центральний державний кінофотофоноархів України імені Г.С. Пшеничного).

About the workers exported from the Donetsk region and the Kharkiv region, tells the film magazine “German Weekly Review” № 615, 1943. The viewer can see a huge shop, with a large number of heavy machines, which are used by Ukrainian specialists: turners, welders. Though their faces are tired and exhausted, the announcer tells us that they are learning new professions that they can then apply in their native country, about how workers from Ukraine work and rest well (Центральний державний кінофотофоноархів України імені Г.С. Пшеничного).

Practically a film “We Go to Germany” shot by the German director G.A. Dalstv and operator V.F. Ludtke was demonstrated in all cities of Ukraine.

The film tells about the journey of Ukrainian girls and boys who voluntarily went to Germany. The journey begins from the village to Kyiv in carriages, then by rail to the large German industrial city. The announcer, commenting on the screen, remarks that those who go to Germany is provided with good food rations, a bottle of vodka, hot food at each station, medical care. In Germany, at the destination, a solemn meeting and a comfortable bus, which takes them to places of work, are waiting for those arriving (Окорок, 2007, 39).

This film shows the working conditions at German factories, life and leisure. The audience sees clean shops, living rooms of the hostel, and shelves of shops where you can buy any trifle. See also the dining room, hairdressers, shower room, swimming pool, stadium, where the workers from the Eastern countries are happy to play football (ОКОРОКОВ 2007, 40).

The film director tried to convince the population of the occupied territories that the workers from Ukraine in Germany felt really good, that there was peaceful work for the Great Germany and Ukraine. Throughout the film, the idea that working in Germany gives prospects is imposed, that you can become a master and return to the Motherland and, with modern engineering knowledge, become a great specialist.

As we see, cinema is a very effective means of propaganda, it is capable of influencing human emotions and consciousness. The films featured by the occupation authorities for the population were intended to show Germany as a highly cultured state that carries the culture of the occupied territories and freedom from the Bolshevik regime. According to the plan of the German authors and directors, the cinema had to produce great moral and psychological influence on people, to provide support to the local population and to facilitate the Nazi military moving further east, into the country.

The propaganda effect of such films on a person was hidden, on an emotional level, beyond its conscious control, creating the picture of the contemporary present, necessary for the occupation authorities. For example, as already mentioned above, it would seem that the population of the occupied territories is well aware of who Adolf Hitler is, what army he led and why came to the Ukrainian lands, but after watching propaganda films, people sometimes rethought about it. Here is one of many examples of such cinema propaganda: "Hitler's Children", "The Union of German Girls" and others, which show Hitler's infinite love for children. Most of population, watching such films, thought: if Hitler so loves children, he could not carry out those terrible crimes that accused him.

There were people who, in the first months of the war, believed in such propaganda, believed that Ukrainian workers lived well in Germany, and they worked at the enterprises side by side with German workers, but later, when it was possible to communicate with the fugitives, the population of the occupied territories understood, what was actually "Hitler's Paradise". Here are some eyewitness comments that were taken to Germany, but they tried to escape. They testified to the Ostarbeiters' journey: "They are dying in trains. Women give birth on the road and newborns are thrown into the windows ... Those who die fall in the train even without straw, and sometimes the dead fall out of the trains and remain on the railroad canvas" (ДВИНОВ, 1950, 41).

In the “Sumy Visnyk” newspaper of October 22, 1941, we can read information on how the population of the occupied territories visited cinemas, where German films were shown. So, on Sunday, October 20, a film screening was conducted for the population – with chronicle and artistic content. The first review of German films, based on the testimony of the occupation authority, took place in the full hall, and featured films were in great demand (Сумський вісник 1941, 2). It is clear that the population went to watch films due to curiosity or fear, but the point that the films had a great influence on the consciousness of the population of the occupied territories is an indisputable fact.

In another edition of the same newspaper, we can see a message that there a cinema was created for the population in Sumy, where the best German films are shown twice a week: “Personal secretary”, “Ride for Germany”. According to the author of the article we can see that documentary and chronicle films about the greatest in the world history of war, the war for justice, the war against communism (Сумський вісник, 1941, 2) were very popular.

Most newspapers by the Reichskommissariat “Ukraine” and in the zone of military occupation tell how you feel friendly and cozy in the city cinemas and that German films gained great popularity among the local population. It is also noted that the cinema chronicles from the place of hostilities are particularly popular (Сумський вісник, 1941, 4). Such articles were written by those who supported the occupation power, and it is unlikely that this testimony can be fully trusted, but among them there were also people who frankly believed that the German authorities would promote the development of Ukrainian culture.

In an information message from the occupied eastern regions № 32 from December 4, 1942 to January 15, 1943, we see that the first German films shocked Ukrainian viewers in Kyiv. These were mostly comedies about love or movies from the secular life of the Germans. Such films should not be shown to the population of the occupied territories. For the show it is necessary to select films that are propagandistic, and not show the secular life of the wealthy circles of Germany (Центральний державний архів громадських об’єднань України, 7).

In each occupied city, a city administration was established, which in fact was responsible for the mood of the local population and advocacy work, conducted in conjunction with the occupation administration. Thus, in Kharkiv, with the advent of the Nazi troops, a Kharkiv city administration was set up, in which the propaganda department acted. The authority of this department was to provide leadership and control over political propaganda in

the city and surrounding villages. The workers of the propaganda department were supposed to detect hostile elements on the territories occupied by the German-fascist army, and at the same time resolutely apply appropriate measures; to provide political control over theaters, cinema, radio, concerts, meetings, exhibitions, etc. (Центральний державний архів громадських об'єднань України, 55–56).

The structure of the propaganda department also included a cinema inspection. Its task was to organize and assist in the management and demonstration of motion pictures, control over their subjects, provision of technical support and equipment installation, etc. (Центральний державний архів громадських об'єднань України, 59).

The Kyiv City Council, headed by Doctor of Historical Sciences Oleksandr Ogloblin, also worked under the close supervision of the occupation administration, but could solve certain economic issues on its own. Water pipes, tramways and electricity were restored. Along with this, significant work was carried out in the field of culture and education, the functioning of research institutions, sports, artistic and religious institutions, museums, libraries, and preservation of architectural monuments. The employees of the board decided on the development of the Ukrainian theater, the opening of the “Music Hall”, the conservatory, the formation of the Writers’ Union (Українське слово, 1941, 4).

With the assistance of the City Council in Kyiv, the Ukrainian Red Cross was created to help orphans and prisoners of war. The supervision of the work of the institutions of the health care system was left by the Nazi commandant’s office also in the area of authority of the city administration (Українське слово, 1941, 4).

The occupying power actively used all possible means of influencing the population of the occupied territories. Film propaganda has become one of the most widespread means of influence on the Ukrainian population, since it was perceived much easier than other means of propaganda. But the use of active propaganda, in particular cinematography in the struggle against the population of the Soviet Union, was unsuccessful only at the beginning of the war. This is due to the positive mood of a certain part of the population of the occupied territories and their favorable attitude to Hitler’s authorities during the initial period of the war.

Film propaganda has made a great contribution to the formation of the German information space in the occupied territories. The main goals pursued by the Nazi authorities, using film propaganda, were:

– creation of the necessary public opinion regarding the occupation power and the USSR;

- discrediting the Soviet regime;
- undermining the morale of the Red Army and the population of the occupied territories;
- psychological adjustment of the population of the occupied territories to the fact that the Nazi army is invincible.

Summing up the above, it should be noted that the conviction of the population of the occupied territories that the German army was invincible was denied already at the end of 1941. Film propaganda, although it was widespread, but could not properly affect the population, since it was shown mainly entertaining and adventure films, which did not have a significant propaganda burden. The documentary films showed extremely rarely and with obvious propaganda exaggerations that gave rise to the population not to trust their content. Nazi propaganda in the occupied territories, despite its large-scale character, was generally ineffective. The population of occupied Ukraine in general did not trust the Nazi authorities and the “new order”, since after the Stalingrad campaign, the real state of affairs did not meet the propaganda promises and declarations of the Nazis.

Theaters were played equally important tasks in the intensification of information space in the occupied territories of Ukraine which used by the German authorities as radio and cinema to promote and propagate their own power and new order.

Part of Ukrainian artists: writers, painters, actors and other theatrical figures – remained in the occupied territory by the German army. The German administration understood the influence of these people on the consciousness of the local population, but in order to demonstrate their loyalty in the first period of occupation, they encouraged the work of theaters, the publication of works of Ukrainian writers in the newspapers, and printing of Ukrainian artists' works.

The new order set strict requirements for the activities of Ukrainian artists and cultural figures. The German administration encouraged them to create cultural and educational organizations through which they sought to influence the population of the occupied territories. The activities of such organizations, which stood in the position of struggle for rights to Ukrainian independence, were not limited to educational, cultural and social measures. A widespread phenomenon was the revival and the founding of new educational organizations. Thus, already on October 17, 1941, an article on the revival of the “Prosvita” organization and its task was published in the newspaper “Vinnytski Visti” (Вінницькі вісті, 1941, 2).

The departments of the military administration of the field- and ortsmenedatur and local self-government bodies helped to establish new ones

and to revive existing theaters. The development and the activities of the theaters were also engaged in the propaganda of the Wehrmacht. They were engaged not only in the cultural service of the Wehrmacht military, but also in the propaganda processing of the occupied territory. All issues related to the organization of the theaters were to be agreed with the Nazi occupation administration (Титаренко, 2005, 101).

Thus, the order of the General Staff of the German Armed Forces and the commander-in-chief of the land forces of the South oblige to involve the Ukrainian population in cultural work to increase their cultural level, we see that the occupation administration paid much attention to cinema, theaters and concert activities. Among them is the activity of the theatrical society “Power through Joy”, which offered works of Western European, in particular German authors (Державний архів Житомирської області, 27–29).

From the report for the month of the Main Department of Enlightenment and Propaganda of the Ministry of Education and Publicity for June 1941, we can see that the theatrical society “Power through Joy” was fully assured of the ministry and also engaged in the collection of corpses and theatrical groups that were tested for reliability (Державний архів Київської області, 5).

In the first months of occupation, the German occupation authority encouraged the activities of educational institutions, theaters, museums, and individual scientific institutions. On the other hand, the German occupation administration carried out regular campaigns to check on political confidence all those who agreed to cooperate, and first of all, lecturers and teachers. The actors from the local theaters, who were supposed to bring the inhabitants of the occupied territories the idea that the occupation authorities want to preserve the Ukrainian culture and give it a new life, were also checked for reliability. As a result of such events, theaters and educational institutions became led by people completely loyal to the “new” power (Шайкан, 2005, 313).

Under such conditions, during the first months of occupation, for example, in the territory of the Vinnytsia region, a cultural revival began; social life was partially intensified, new and opened previously founded various professional and amateur creative circles, performances of theatrical performances, movie theaters were shown on the works of Ukrainian and German authors. Much of the editors and journalists involved earlier in the press publishing house also continued to work with the only difference that they printed products under the close supervision of the German administration (Безсмертя. Книга Пам’яті України. 1941–1945, 2000, 518).

The theater was played an important place in the information space and the impact on the population of the occupied territories. So, in Zhytomyr – the city theater under the direction of I. Klepachenko staged performances

“Zaporozhets after the Danube” (ukr. Zaporozhets za Dunaem), “Natalka Poltavka”. The first performance of the Ukrainian theater on the works of S. Vasylchenko “On the first party” (ukr. Na pershi guli) and V. Dmytrenko “Godfather Miroschnyk” (ukr. Kum Miroschnyk) took place in Berdychev, on August 26, 1941. In Lutsk, under the direction of the theatrical figure P. Orla, a theatrical ensemble was organized, which began its theatrical season on August 31, 1941 (Волинь. Часопис для Волині, 1941, 4).

As V.A. Nesterenko notes, archival materials collected in Sumy region, show the development of theatrical art in the military zone. Dramatic theaters in Konotop, Sumy, Okhtyrka, Hlukhiv, Romny, Shostka were acting in Sumy Region, the performances took place in Krolevets, the drama group acted in the village of Chausy, Shostka district, and the puppet theater in Sumy. In Chernigiv region there are theaters in Chernigov, Nizhyn, Ostriv, Pryluky, Novgorod-Siversky. In the Kharkiv region, theaters were in Kharkiv (5 theaters), Krasnograd, Meref, Bogoduhov. In Voroshilovgrad Region, theaters were in Voroshilovgrad (2 theaters), Lozovo Pavlivtsi, Krasnyi Luch, Popasna; theatrical circles in the villages Uspenka, Chuguev, Almazne. In the Donetsk region they were in Yuzivka (3 theaters), Bakhmuti, Kostyantynivka, Druzhkivtsi, Mariupol, Slavyansk and other cities and regional centers (Нестеренко, 2005, 55).

With the beginning of the German occupation in the cities of the Ukrainian SSR – Lviv, Kyiv, Dnipropetrovsk and others – artists who did not have time to evacuate or remained at their own discretion, sought from the German authorities the permission to open theaters. For example, there was an opera theater in Lviv, the “Standart Theater” was opened in Dnipropetrovsk, T. Shevchenko Theater in was opened in Mariupol and others.

Theater and concert activity in some areas of occupied Ukraine was quite active. The theaters acted not only in the cities, but also in the regional centers. For example, T.G. Shevchenko Theater showed 138 performances and 172 concerts, of which for the military – 109 concerts during only one year activities in Mariupol (Титаренко, 2004, 167).

In Dnipropetrovsk, the “Variete Theater”, the Ukrainian Drama Theater, the Doll Theater, and the M. Lysenko Chorus Chapel acted. Most of these theaters worked not only for the Wehrmacht armies, but also for the local population and for the “Ostarbeiter” in the Reich. Repertoire of the Choir Chapel consisted of 100 performances in which Ukrainian songs in artistic processing were. Only the march of the Wagner’s Tangaiser Operetta was performed in German language (Шайкан, 2005, 326–327).

The activities of local theatrical groups had an important place in the spiritual life of the Reichskommissariat “Ukraine” and the zone of military

administration. Their repertoire consisted mainly of folk household performances. So in Vinnitsa Ukrainian Theater on September 7, 1941 a big concert took place, where a large number of residents of not only the city but also the environs were gathered. Prominent Ukrainian artists of the ballet Meribel and Peresolov and singers Gutnikova and Kovalska performed there (Вінницькі вісті, 1941, 3).

The performance of Hulak-Artemovsky's opera "Zaporozhets after the Danube" (ukr. Zaporozhets za Dunaem) was demonstrated on two acts in the City Theater on September 14, 1941 (Вінницькі вісті, 1941, 4). On Saturday, October 4, the Ukrainian audience was offered a performance entitled "Wedding in the Goncharivka" (ukr. Svatannia na Goncharivtsi), where the soloists and the whole composition of the ballet were involved (Веденєв, 2003, 4). Both performances gathered a significant number of residents, most of whom perceived the restored activities of theater groups as a revival of cultural life in Ukraine.

Comedy performances were quite popular among the local population during this period, and the German occupation authorities immediately drew attention and encouraged their first showing. Confirmation of this was the show of "May Night" for the 4 actions in February 1942 in Starytsky City Theater of Comedy. The inhabitants of the city came to such performances, often not only in order to watch the performance, but also to communicate, hear news, and more. (Вінницькі вісті, 1942, 8).

The repertoire of the theaters in Donetsk and the region was diverse. It included works by Western European, Ukrainian, Russian playwrights, composers. As already noted, the local occupation authorities allowed theaters to predominantly entertain performances, avoiding appearances with politico-ideological content. The performance and demonstration of the performance depended on the material base of one or another theater. Taking into account the material support and staffing of the theaters, the Yuzovsky Musical Drama Theater and T. Shevchenko Mariupol Music and Drama Theater were the most popular. The repertoire of Mariupol Music and Drama Theater consisted of 18 plays, and Yuzovsky Music and Drama Theater consisted of 17 performances and concert programs. (Гайдабура, 1998, 34–35, 61). This indicates that the Nazi occupation authorities paid attention to this type of propaganda activity.

The plan of conducting performances of the Kyiv Opera House in April 1942 shows that the performances were shown not only to the viewers of Kyiv, but also for inhabitants of the cities and towns of the Kyiv region (Державний архів Київської області, 189).

From the correspondence of the standard commissant with the commandant department of the 393 Main Field Commandant's Office on the

theater group “Power through Joy” we can see the confirmation of performances during 1942. Among them, the repertoire of the Small Drama Theater: “From Kyiv to Shanghai”, “Everything goes by ...”. The performance “Hotchpotch” (ukr. Vsiaka Vsiachyna) was demonstrated in Kyiv and the oblast – in the cities of Fastov, Bila Tserkva, Lubny, Khorol, Yagotin, Brovary and others (Державний архів Київської області, 8, 61).

In the German propaganda among the population, the theater was given an extremely important role. It was one of the most influential means of agitation and propaganda that was used by the Nazi authorities in the occupied territories. Activities of theaters were an important part of public life which actively influenced the consciousness of the local population.

On the other hand, it was during the period when the national theater directed its spiritual energy to contacts with its own nation. The theater became such an artistic center that helped Ukrainians to preserve national artistic traditions.

Summing up, it should be noted that the authorities of the Third Reich before the Second World War, and especially the Great Patriotic War, had modern technical means, technologies and methods of forming the information space. The most relevant in this context was the use of broadcasting, cinema and theater activities.

In order to place on our side the creative Ukrainian intelligentsia, the Nazi authorities created the conditions for their activities, which during the initial period of the war gave the possibility to honour national traditions, open educational institutions, dream of an independent Ukraine, and so on. In this regard, the methods of psychological action were used when the occupation administration compared the repressive policy of the Soviet power with its own; a method of distorted truth when the work in Germany was propagated as for the future of Ukraine; misinformation about the real state on the fronts, which led to the loss of hope among intelligentsia for the liberation from the Nazi invaders.

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