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THEMATIC AND STYLISTIC TENDENCIES IN GEORGIAN CINEMATOGRAPHY IN THE 1960s

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60-ті роки ХХ ст. стали одним з найбільш цікавих та важливих етапів в історії грузинського кінематографу з позицій його самобутності. Якісні зміни відбулися і в жанрах грузинського кіно. Спостерігаємо процес розширення традиційних жанрових меж, синтез та взаємодію різних жанрових елементів. У 1960–1970-х роках, використовуючи комедійні елементи, режисери маскували свій критичний пафос, що зумовлювало алегоричність кінофільмів цього періоду.

Ключові слова: грузинське кіно, шістдесятники, жанр, кінопритча, авторське кіно.

60-е годы ХХ века являются одним из наиболее интересных и важных этапов в истории грузинского кинематографа с точки зрения его самобытности. Качественные изменения происходят и в жанрах грузинского кино. Прослеживается процесс расширения традиционных жанровых границ, синтез и взаимодействие разных жанровых элементов. В 1960–1970-е годы, используя комические элементы, режиссеры маскировали свой критический пафос, что обусловило аллегоричность кинофильмов этого периода.

Ключевые слова: грузинское кино, шестидесятники, жанр, кинопритча, авторское кино.

The 1960s have become one of the most interesting and important stages in the history of Georgian filmmaking from the perspective of its originality. Major changes occurred in genres of Georgian cinema as well. One can observe the processes of expansion of conventional range of genres, the synthesis and interaction of different genre components. In the 1960s–1970s, while applying comic elements, directors concealed their critical purport, which determined parabolic character of this period's films.

Keywords: Georgian cinematography, The Sixties' personalities, genre, allegorical film, original film.

The 1960s have become one of the most interesting and important stages in the history of Georgian cinematography from the point of view of its originality. It was the period of processes of creative search, new thematic, genre and stylistic tendencies. Despite the fact that during this period Georgian filmmaking was the part of the cinematographic art of the Soviet Union, it still managed to create the concept of *Georgian film phenomenon*, which meant that Georgian cinematography had its own image, with the signs of distinct national originality – forms, methods of artistic personification, aspiration, etc.

As it is known, due to circumscriptive causes in the Soviet Union, the Soviet system and ideology restricted the freedom of artists. There existed prohibition of certain themes and, accordingly, art people had to work in the conditions of a strict censorship. They were forced to submit to a dominant ideology or to find the ways to escape from the ideological influence; they tried to tell what they wanted by means of new thinking and new artistic forms, and to save national traditions and identity in this way.

The history of Georgian filmmaking is, at the same time, the history of struggle for saving its

nationality, singularity, naturalness, which did not end without *casualties*. The films were remade according to instructions of the officials, thus they were disfigured, unrealized or even completely destroyed, which, in the situation of totalitarian falseness, was followed by their authors' any attempt to tell the truth, in order to keep their individuality and their dignity.

Thus, representatives of a new generation, who came in Georgian cinematography in the 1960s, had to overcome hard and extremely difficult obstacles; and their creative work determined the art of direction in above-mentioned decade. In the early 1960s, the following film directors began to work in Georgian filmmaking: Eldar and Giorgi Shengelias, Otar Ioseliani, Merab Kokochashvili, Lana Ghoghoberidze, and Mikheil Kobakhidze. They have greatly enriched Georgian cinematographic thinking and created a unique, artistically valuable and individual world of cinema. Each of them was distinguished with an individual manner. Young cinematographers brought new themes in the Georgian cinema, showed quite a different world, and established new artistic forms. In their films, it is clearly discernible the auctorial position and civil affiliation.

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Their films were absolutely distinct from the ones of the older generation, and the former were often a topic of discussion in cinematographic circles. A new outlook, correspondingly – new themes, new forms, genres and styles – all this became a uniting and distinctive sign for the 1960s generation.

The totalitarian system considered the art of cinematography as a powerful weapon for ideological propaganda and, accordingly, this branch of art was under heavy ideological pressure. In the Soviet film production, there were mostly films dedicated to the revolutionary and patriotic themes. There were also popular films created on the themes of industrial production, where the film characters showed their moral image, mainly in the process of fulfilment or non-fulfilment of socialist obligations. These kinds of films were saturated with artificiality of characters and their conflicts, and in many cases they had didactic and journalistic dispositions.

The new generation of filmmakers began their work by the reassessment of the past achievements. Representatives of the 1960s generation distanced themselves from the earlier false, superficial art and formed a basis of a new era in the Georgian cinema with their individual manner, strong civic position and new artistic forms. From now on, falsification was being changed by searching for truth, superficiality – by accessing to deeper layers, monotony – by diversity, etc. The aim of this generation was outlined – to create true values in that false, invaluable world. With their creative work, the representatives of the young generation of the 1960s tried to maintain resistance against existed reality, against the background of reality, which was later estimated by the history as the era of the collapse of *idols*.

As it was already mentioned, the period of the 1960s is famous for the multilateral search in the Georgian cinema. During the period, there appeared a number of thematic genre and stylistic tendencies. It was the beginning of exploring new artistic forms, understanding new problems. Therefore, a person – film personage was represented in a completely different conceptual aspect. Thereby appeared *new* characters in Georgian cinema production of this period. Creating varied and interes-

ting images and, in general, success and popularity of Georgian films of that period, was a major contribution of young screenwriters. They are: Revaz Cheishvili, Merab Eliozishvili, Revaz Gabriadze, Erlom Akhvlediani, Revaz Inanishvili, and Amiran Chichinadze.

If in the period of the 1940s–50s, the art works were primarily the means of propaganda and in them, there were seen only useful and harmful aspects; now, in this new period, moral problems became more important. The demand of officials, that a hero/heroine of an art work should be positive and honest, or else negative and evil, has been neglected by the new generation. The main goal of nearly all important works of this period was showing a person's inner world in different aspects. Producers paid special attention to opening and showing the national peculiarities.

The creation of Georgian cinematographers of the new generation was distinguished with simplicity, naturalness and maximal approach to botruth. Their art equally bears the signs of original resolutions of national expressive forms and compositions. *Creation of the Georgian generation of the 1960s is a kind of «Soviet Postmodernism», that disposed national art with a progressive sign, evoked falsified consciousness, which was entrusted with fate* [1, p. 85].

Despite the difference of style and expressive means in films, the generation of the 1960s had common goals and objectives, which united them in one great like-minded team: interest in moral matters, national traditions and their roots, searching connection between traditions and modern topical problems, – all this brought new themes in the Georgian cinema of the 1960s, which naturally created new genre and stylistic tendencies.

History and modernity, the past and today's reality – this was the area of thematic search, on which was based the creative work of the 1960s generation. The relation of a person's drama to the epoch and existing reality, their close interrelation or uncompromising confrontation – these were the topics, which were researched by the Georgian cinematographers. The auctorial words to be said were heard in the film themes, which determine the genre and stylistic peculiarities of the work.

SOPIO TAVADZE. THEMATIC AND STYLISTIC TENDENCIES IN GEORGIAN CINEMATOGRAPHY IN THE 1960S

From the 1960s, poetic form of films took an important place in the Georgian cinema, which made it possible to reflect philosophical and generalized problems. There appeared the concept – *poetic cinema*. In this type of films, there were richly used conventional signs – symbols, metaphors and allegories.

The 1960s generation tried to reflect previously banned personal or social conflicts. In their films, a hero/heroine's inner world is felt through the eyes of the author, metaphorical state of his/her monologue, lyrical and romantic mood. There appeared the style, which reflected the facts as a documentary. The principle of montage was changed, concerning certain scenes and episodes.

All the authors, who appeared in the 1960s, brought with them a new world and new characters, sphere of interests and different styles. In their works, there were shown, with artistic symbols, stealthily, those changes, which expressed their opinions and thinking. The reality, reflected in the films by the 1960s generation, often had another meaning too. The idea, put into each word, phrase or form, in which there was implied reality, was realized by using a symbol, metaphor and allegory. Such innovative vision created so-called *allegorical film*. This, on the one hand, was used to defend themselves from the censorship (Soviet censorship was till then remained and any branch of the art was under its pressure), but, on the other, such films were intended to express producers' own opinions and ideas more interestingly and originally. *The fable form, on the basis of which the Georgian cinema was recognized as a «phenomenon», was not only the way to mask the filmmakers' opinion and their thinking, but it was a logical arrangement of objects, expression of understanding, facts, which, concerning the time context, got this kind of an artistic form. It was a mindset, developing of which was contributed by certain historical and time conditions* [2, p. 154].

It was just the fable, which turned out to be the most favourable form of the Georgian cinema of this period, with the help of which, in conditions of a strict censorship, Georgian cinematographers managed, with dramatic or light intonations, to express their own vision and their attitude towards the existing regime and the way of life.

In the 1960s, the genres of Georgian films undergo qualitative changes too. *The system of genres, indirectly, but rather completely and adequately, reflects the concrete historical reality. As far as the system of genres expresses the development of the processes, which are going in the reality, it is historically an open system which actively reacts and feels modifications together with the changeable world around* [3, p. 119]. Accordingly, it was impossible that the significant changes in the 1960s had no influence on the genre system. In the above-mentioned period, there went the process of *expansion* of the genre boundaries, because one particular genre obtained the elements of the other genres. Genre synthesis caused the complication of the cinematographic language, and this or that film, with its expressive form, could no longer be placed in a specific genre frame. Mixing of the genres was promoted by the diversity of the means of expressiveness, reflecting the problem of time and space in various aspects, etc.

One of the leading genres of the Georgian cinema in the 1960s became a comedy, which in the mentioned period underwent certain modifications. It was enriched with elements of other genres or, on the contrary, it tried itself to join the other genre structures, which was reflected in almost every producer's works of this period. Due to comic elements, filmmakers masked their critical pathos, which conditioned to create allegoric type of films in above-mentioned period. Film directors managed the problem in films to be rather real and, at the same time, it contained a wide generalization. For the best comedies of this period typical was organic merging of fun and sadness, wide use of grotesque and tragicomic elements.

Since the 1960s, the searching for a cinematic language became a global phenomenon. To achieve the maximal naturalness, film directors often invited to participate in their films so called *types*, that is – non-professional actors, who corresponded in appearance to film characters. A copyright, intellectual, epic or pictorial cinema set new tasks not only for film directors, but also for other people, who participated in creating the film – an actor, a camera-man, an artist, etc.

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Thus, originality of the Georgian cinema started in the early 1960s. Since then, in the films of the 1960s generation were reflected the lives of ordinary people, their goals, interests and their inner world. There were formed new ways of expressing their opinions and thinking.

On the road of formation of national phenomenon, the Georgian cinema was characterized with thematic simplicity, dramatic modifications, striving for the synthesis of elements of fiction and documentary. The processes of creative search, formed in the Georgian cinema in the 1960s, new thematic

and stylistic tendencies and representational methods had their logical continuation in the cinematography of the following decades.

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SUMMARY

Thematic and Stylistic Tendencies in Georgian Cinematography in the 1960s. The 1960s were one of the most interesting and important stages in the history of the Georgian cinema from the perspective of its originality. It was the period of processes of creative search, new thematic, genre and stylistic tendencies. Despite the fact that during this period, the Georgian cinema was the part of the cinematographic art of the Soviet Union, it still managed to create the concept of *Georgian film phenomenon*, which meant that the Georgian cinema had its own image, with the signs of distinct national originality – forms, methods of artistic personification, aspiration, etc.

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During this period appeared the number of thematic genre and stylistic tendencies. It was the beginning of exploring new artistic forms, understanding new problems. Therefore, a person – film personage was represented in a completely different conceptual aspect.

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The genres of Georgian films underwent qualitative changes as well. In the above-mentioned period, there went the process of *expansion* of the genre boundaries, because one particular genre obtained the elements of the other genres.

One of the leading genres of the Georgian cinema in the 1960s became a comedy, which in the mentioned period underwent certain modifications. It was enriched with elements of other genres or, on the contrary, it tried itself to join the other genre structures, which was reflected in almost every producer's works of this period. Due to comic elements, filmmakers masked their critical pathos, which conditioned to create allegoric type of films in above-mentioned period.

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Keywords: Georgian cinematography, *The Sixties'* personalities, genre, *allegorical film*, original film.