



ივანე ჯავახიშვილის სახელობის თბილისის
სახელმწიფო უნივერსიტეტი
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შოთა რუსთაველის სახელობის ქართული
ლიტერატურის ინსტიტუტი
Shota Rustaveli Institute of Georgian Literature



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Socialist Realist Markers of Biopics "Taras Shevchenko" (1926) and "Taras Shevchenko" (1951)

The modern revision of both the literary heritage and the film heritage is quite a complicated task. Especially it comes to the period of Soviet totalitarianism, when many artists had to balance on the edge of party-dogmatic postulates and loyalty to the art, to make (or not make) forced compromises with the regime in order to preserve national paradigms. Biographical films are intended to provide reliable information about the life and activity of an outstanding personality, and not to perform ideological tasks or the function of propaganda. However, it is the genre of film biography that in full reveals the methods of socialist realist "totalitarianism". In this context, the dynamics of the interpretation of Kobzar figure in the film biographies "Taras Shevchenko" (1926) and "Taras Shevchenko" (1951) is quite demonstrative in the realm of the general formation specificity of the "pantheon of heroes" of the Soviet regime.

Still in the 1926 biopic by P. Chardynin, the first attempts to adapt Shevchenko's biography and creative heritage to the needs of Soviet ideology were made. Architectonically, the film consists of a series of novellas chronicling the writer's life – from childhood to his death. However, the biographical canvas is filled with socialist realist codes, creating a "convenient" image for the Soviet authorities. Traditional Soviet ideologemes appear in the 1926 biopic: "a prophet-kobzar", "an autodidact artist-serf", "a rebel", "a fighter for the liberation of the oppressed and dejected". This film is believed to start the

creation of a new image of Kobzar as "a forerunner of modern communist ideas." The 1951 film by I. Savchenko, shot on the eve of 90th anniversary of Kobzar's death, was a confirmation of the paradigm shift. Here, the attention is focused on the period of Shevchenko's exile, on his sufferings in the captivity. The film creates a heroic image of Shevchenko as "a symbol of the proletarian struggle" and "a fighter for socialist ideals". Soviet mythologemes actively appear in the 1951 biopic – "a poet-fighter", "a 'petrel' of the revolution", "a peasant poet", "a younger brother of the Russian social democrats". The film became a demonstrative example of the embodiment of the ideological socialist realist narrative and cinematographic Shevchenkiana had to be guided by it in the following decades.

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Precolonial Period Political and Sociocultural State in „Davitiani” and the History of its Study in Socialist Realism Era

The history of the study of „Davitiani" counts almost more than a century and a half. Davit Guramishvili created not only own self-portrait but also a self-portrait of the whole nation. During his time living in Georgia, Russia and Ukraine he has never been distant from political and historical events.

The goal of our research is to answer the following questions: Under Soviet rule when nationalism was received as a thing of the past, how were the national and personal troubles represented in „Davitiani” perceived in scientific literature? How is the political and sociocultural