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RESEARCH OF HISTORICAL AND CULTURAL FACTORS OF S. PARADZHANOV'S CREATIVE WORK

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Abstract

The purpose of this article is to study the historical and cultural factors of the emergence, formation, and development of the brilliant personality of Sergei Paradzhanov through the lens of his life and creative path, to analyze the role of Ukraine in becoming an outstanding film director, his contribution to Ukrainian and world cinema. **The research methodology** is to apply historical, cultural, empirical, general-logical methods for the analysis of creativity and social activity of S. Paradzhanov. **The scientific novelty** of the work lies in a comprehensive study of the various stages of biography and creative achievements, the public activity of S. Paradzhanov, his contribution to the revival of Ukrainian poetic cinema. **Conclusions.** The work clearly sets out the biographical accents of Sergei Paradzhanov's life, explores the formation of pro-Ukrainian aesthetics and worldview of the Master, his public position, details his creative achievements, the influence of his work on the modern generation of cinematographers. The creativity of S. Paradzhanov opened the floodgates of national consciousness, made the contribution to the revival of lost traditions, raised the importance of each person to a new level.

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Problem Statement

For decades, the phenomenon of Serhii Paradzhanov has been striking the imagination of the cultural community of different continents. Hundreds of articles printed in dozens of languages in scientific

and popular publications, monographs, documentaries and feature films were devoted to his cinematography. According to the results of numerous researches, the creativity formation of the great cinema master and his connection with Ukraine is considered.

Recent research and publications analysis

Ukrainian film expert Yurii Morozov (2013), in the carefully laid out collection “The Screen World of Serhii Parajanov”, made the first attempt to bring together at least part of this worldwide “parajanian”.

In 2014, the “Kyiv-Mohyla Academy” Publishing House and the Editorial office of “Cinema-Theater” Magazine released a selection of articles and archival documents dedicated to his ninetieth anniversary, which covered the complicated, sometimes dramatic, partly refined scientific, sometimes purely everyday-life discourse of Serhii Parajanov. This study shows that Parajanov was able to turn his own life into a complete artefact that could compete with his own works. The director’s contemporaries well remember how powerful was his influence on everyone he communicated to. The “Parajanov Phenomenon” can be traced on almost every page of this work (Briukhovetska ed., 2014).

Incredible character traits, lessons of kindness, generosity, his will and desire to help not only relatives but also strangers to him, have left indelible memories in the hearts and souls of many Ukrainians for life (Harmash, 2017).

Purpose of the article

The purpose of the work is to study the historical and cultural factors of the emergence, formation, and development of the brilliant personality of Serhii Parajanov through the lens of his life and creative path, to analyze the role of Ukraine in becoming an outstanding film director, his contribution to Ukrainian and world cinema.

Main research material

An outstanding film director Serhii Parajanov, an Armenian by nationality, was born and lived in Georgia, studied in Moscow, created his masterpieces in Ukraine, Georgia and Armenia. By right, he can be called an international filmmaker. Ukrainian literature, Georgian and Armenian epos, history, culture and art of the people of these countries, which had a tremendous influence on his work were close and dear to him. But it was Ukraine that played a key role in the artistic biography of the Master. And Parajanov himself for many years had an impact on Ukrainian cinema. At the opening of the exhibition of his works of art on January 15, 1988, in Yerevan, Parajanov said: “Everyone knows that I have three homelands. I was born in Georgia, worked in Ukraine and am going to die in Armenia” (Zahrebelnyi, 2011).

In 1945, Serhii Parajanov left his native Tbilisi for Moscow and became, at first, a student of the conservatory, and since 1946, a student of the directing faculty of VGIK (Russian State University of Cinematography). His first teacher of mastery of directing was the prominent Ukrainian film director Igor Savchenko, the creator of the monumental heroic drama film “Bogdan Khmelnytsky”, which was released on cinema screens in 1941. It was Ihor Savchenko who obtained the retrial of the first criminal case fabricated in 1948 against Serhii Parajanov, according to which he was sentenced for 5 years at a closed meeting of the Military Tribunal of the Ministry of Internal Affairs of the Georgian SSR. The intercession of I. Savchenko led to the fact that after consideration of the cassation appeal by the Military Collegium of the Supreme Court of the USSR, young Parajanov was acquitted and released.

In the same year, S. Parajanov, as I. Savchenko's assistant, worked in the documentary-historical epic film "The Third Impact" (awarded the State Prize) at the Kyiv feature film studio.

S. Parajanov and other students of I. Savchenko after the death of their teacher in 1950 took part in finalizing the last work of Ukrainian director – film "Taras Shevchenko", where Serhii Bondarchuk played the main role. In 1952, this film of Savchenko received the highest State award, and S. Bondarchuk became its laureate. The film was shot in Russian and Ukrainian languages in different takes. That is, two full-length films were made, in two languages, but not dubbing of any version. Parajanov himself in the same year directs his graduation work already under the guidance of the internationally recognized Ukrainian director Olexandr Dovzhenko. The creativity of the director-poet, poetic cinema of Ukraine will leave a mark in the soul of Parajanov for life and play a decisive role in his creative manner, in the form and style of his films.

After successfully defending his graduation work in Moscow, Parajanov receives a referral to Ukraine, to the Kyiv feature film studio. Immediately after arriving at the film studio, he was attached and seconded to the "Maksimka" film crew as an assistant to film director Vladimir Brown.

Two years later, he had already shot his first full-length work "Andriesh" which repeated the plot of his graduation work. From 1957 to 1962, in Kyiv Parajanov shot documentaries "Dumka", "Natalia Uzhviy", "Golden Hands", devoted to Ukrainian themes, as well as feature films "The First Guy", "Ukrainian Rhapsody" and "A Flower on a Stone" (Kapelhorodska, Hlushchenko, and Synko, 2004).

In Kyiv, Parajanov meets his future wife – Svetlana Shcherbatyuk, Ukrainian. In 1955, they officially registered their marriage, they have a son, Suren, who now lives in Kyiv. Despite the fact that they filed for divorce in 1961, Svetlana and Serhii continued to maintain close relations for the rest of their lives.

At this time, Parajanov arranges a kind of intellectual salon at home, where there are debates about art, there are discussions about domestic and foreign films that are not available at a wide release. From this moment, the young director, again, falls under the scope of "competent authorities". It's the turbulent '60s, a kind of political thaw. Just at that time, Serhii Parajanov, impressed by the work of the classic of Ukrainian literature Mikhailo Kotsiubynskyi, everyday life, ethnography, song and culture of the Ukrainian people, started to shoot the film "Shadows of Forgotten Ancestors". And already in 1965, the film was released in cinemas around the world.

The film "Shadows of Forgotten Ancestors" marked the beginning of an era of Ukrainian cinema. A famous Russian actor was immediately approved for the main role in the film by the studio's artistic council, but contrary to this decision, Parajanov was not afraid to give the main role to the little-known, for that moment, Ukrainian actor Ivan Mikolaichuk, who, for many years, would become the embodiment of the Ukrainian hero. As an operator, he invites the young Yurii Ilienکو. For the main role Parajanov will approve Larysa Kadochnikova, Yu. Ilienکو's wife. Heorhii Yakutovych was the production designer of the film. Mikolaychuk and Ilienکو will later become outstanding film directors, ones of the founders of modern Ukrainian cinema. The feature of the film was in being released in the Ukrainian

language, without Russian dubbing – a unique case for the USSR. A few decades later, on February 27, 1991, the creators of the movie “Shadows of Forgotten Ancestors” were awarded the State Taras Shevchenko Prize of the Ukrainian SSR.

The film became a model of the “new Soviet wave”. It caused a furore at international festivals, winning, in particular, the prizes of the Venice, Rome, Thessaloniki, All-Union film festivals, the main prize of the International Film Festival in Argentina in MardelPlata, dozens of other international awards, prizes and diplomas (24 grand Prix).

But while the “Shadows of Forgotten Ancestors” continued to collect awards abroad, things were going to get harder for Serhii Parajanov in Ukraine.

It all started with the fact that on September 4, 1965, Ivan Dziuba together with other Sixtiers, such as journalist Vyacheslav Chernovil and poet Vasily Stus, at the premiere of the film “Shadows of Forgotten Ancestors” in “Ukraine” cinema in Kyiv, openly protested against the authorities’ policies, against the charges and arrests of representatives of the Ukrainian intelligentsia.

Serhii Parajanov supported the demands of Ukrainian dissidents. Moreover, he signed a letter from Ivan Dziuba against “Russification” in the Ukrainian SSR, which was sent to the Central Committee of the Communist Party of Ukraine. The production of Parajanov’s film “Kyiv Frescoes”, where he just wanted to shoot Ivan Dziuba, was closed with the accusation of the director himself of a mystical-subjective attitude to reality. Parajanov invites a young cinematographer, a Ukrainian Alexander Antipenko to shoot the film “Kyiv Frescoes”, for whom screen test for the film have become a graduation work

at VGIK. Subsequently, he recommends him as an operator to the Georgian film director Tengiz Abuladze. The film “Prayer”, shot by them, became a masterpiece of not only Georgian but also world cinema.

Later, in April 1966, Parajanov left Ukraine and began to work on the film “Sayat Nova” (“Color of the Pomegranate”) in Armenia. The creative team of the film also included workers of the Ukrainian Olexandr Dovzhenko film studio, including editor Marfa Prokopenko, director of photography Suren Shahbazyan, who lived, worked, invented, taught students cinematography in Ukraine.

In 1969, Parajanov returned to Kyiv. He again turns to the work of Ukrainian writer Mikhailo Kotsiubynskyi and tries to shoot the film “Intermezzo” by his autobiographical novel and own script.

By that time, his every step was already traced by the Soviet intelligence services. Parajanov’s criticism of the leadership of the USSR, Soviet cultural policy, censorship and judicial reprisals against Ukrainian intelligentsia did not go unnoticed. During one of the presentations in front of creative youth in Minsk in 1971, KGB agents recorded his speech and sent the recorded tape to Moscow. Among other things, Ukrainian intelligence services at the same time reported on the director’s friendship with dissidents and on attempts to organize mass protests.

In December 1973, Parajanov was arrested. On April 25, 1974, the court sentenced him to five years in a maximum-security camp. Among other trumped-up charges, the phrase “for Ukrainian nationalism” appears in a court order. The director was transferred to Vinnytsia region, to the Ladyzhin correctional colony.

In the meantime, not only Soviet but also foreign artists acted in Parajanov

defence, among whom were outstanding film directors and actors. The Soviet government ignored their requests. As a result, the situation was saved by Parajanov's friend – Lilya Brik, to whom Vladimir Mayakovsky himself dedicated his poetry. Her sister's husband, French writer Louis Aragon, at the request of Lilya Brik, agreed to visit Moscow in 1977 and accept the Order of Friendship of Peoples from the Soviet leadership. At a meeting with the head of the USSR L. Brezhnev, Louis Aragon asked to release Parajanov. As a result, a year before the expiration of the sentence, the director was released, but it was forbidden for him to live in Moscow, Leningrad, Yerevan and Kyiv, the city which has made him famous as a national artist of Ukraine, but at the same time played a fatal role in the director's life.

After his release, Serhii Parajanov lived in Georgia, in Tbilisi, repeatedly visited Kyiv, where he began his creative life, where his friends and colleagues in the art of cinema lived. Serhii Parajanov made his first visit to Kyiv a few weeks after returning from the colony. He was writing the screenplay "Swan Lake. Zone", for which he was awarded the Olexandr Dovzhenko Prize "For the best contemporary literary script". Realizing that it will be impossible to make this film himself, he gives it to his friend and like-minded person, co-author of the script Yuri Iliencko, who brings it to life. The film was presented at the Cannes Film Festival in 1990 and received two awards: the FIPRESCI Prize and the Young Critics Award. For one more time, the world learned about Ukraine. Ukrainian film critics called the film a parable about the person's doom without personal freedom in a country of a totalitarian regime, in a country of communist ideology and morality. Without

exaggeration, it can be said that Sergei Parajanov, being outside Ukraine, in Georgia, made an invaluable contribution to the treasury of achievements of the Ukrainian cinema, to the liberation of Ukraine from centuries of enslavement.

The last film of Serhii Parajanov "Ashik-Kerib", which was created together with film director David Abashidze already at the film studio "Georgia-Film", was highlighted at many world film festivals. Parajanov, after the premiere of the film "Ashik-Kerib" in 1988 in Kyiv, gave an interview in the Ukrainian language, which he was fluent in. At the end of the conversation, he said that the time when there will be no Ukrainian word, there will be no Ukrainian song, there will be no Ukrainian sun and there will be no Ukrainian sunflower must not be permitted (Briukhovetska, ed., 2014). His next film "Confession" was never finished.

Serhii Parajanov revived Ukrainian poetic cinema, the beginning of which was laid in the 30s of the last century by Ukrainian filmmakers, headed by prominent Olexandr Dovzhenko. The work of S. Parajanov had a huge impact on the creative path of Ukrainian filmmakers, including primarily Yuri Ilyenko, Leonid Osyka, Vasyl Iliashenko, Boris Ivchenko, Ivan Mikolaichuk. In 1988, film director Leonid Osyka shoots the film "Sketches on Vrubel" at Olexandr Dovzhenko film studio using the script written by Sergei Parajanov.

Ukraine sacredly honours the memory of the brilliant filmmaker: in 1990 he received the honorary title of People's Artist of Ukraine, in 1991 he became the winner of the highest creative award – the Taras Shevchenko National Prize of Ukraine. In 1992, a bronze memorial plaque with a high-relief portrait of S. Parajanov was erected in Kyiv above the entrance to

the left wing of the house at 1 Peremohy Avenue. (sculptor N. P. Rapay, architect L. M. Balzac). Here in apartment 58 lived a filmmaker in 1962-1974. On the territory of the National Film Studio of Feature Films named after O. Dovzhenko (44 Peremohy Avenue), near the first pavilion, in 1998 a monument to the great director was erected. The majestic bronze architectural and sculptural composition 3.5 m high is located on a rectangular bronze pedestal with a sacred inscription on a bronze polished board. Three faceted columns support the sculptural relief, in the centre of which is a high-relief portrait of S. Parajanov, which reproduces the features of his appearance (thoughtful look, high open forehead, short thick beard). Under the high relief in the arch niches, you can see busts of the main characters of the film "Shadows of Forgotten Ancestors" by Ivan and Annichka. At the back of the sculptural part of the monument is a woman in a medieval Armenian dress and a boy in a long shirt – the characters of the films "Pomegranate Color" and "Ashik Carib". The compositional construction of the monument, created by the People's Artist of Ukraine, sculptor B. M. Mazur, is designed for a round trip.

And today, the work of Serhii Parajanov, his style, forms, cinematic imagery are reflected in the films of young filmmakers of Ukraine, including Serhii Masloboyshchikov, Oles Sanin and others. Under the sign of the film

"Colour of the Pomegranate", on April 24-26, 2019, the II KINOKO Student Festival of Cinematographers took place in Kyiv. Unique photo exhibition "Parajanov. The touch" (the author of the project, Y. Harmash) was represented in various art galleries, universities, libraries and other cultural centres of many cities in Ukraine and abroad.

Scientific Novelty

The research shows how, thanks to the work of Serhii Parajanov, his love to Ukraine, the world learned more about Ukraine, about Ukrainian cinema, how his multifaceted creative legacy became an integral part of Ukrainian cinema and culture.

Conclusions

The work clearly sets out the biographical accents of Serhii Paradzhanov's life, explores the formation of pro-Ukrainian aesthetics and worldview of the Master, his civic position, details his creative achievements, the influence of his creativity on the modern generation of cinematographers. The creativity of S. Paradzhanov opened the floodgates of national consciousness, made the contribution to the revival of lost traditions, raised the importance of each person to a new level.

The creativity of the Master played far from the last role in Ukraine gaining Independence.

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ДОСЛІДЖЕННЯ ІСТОРИЧНИХ І КУЛЬТУРНИХ ЧИННИКІВ ТВОРЧОСТІ С. ПАРАДЖАНОВА

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Анотація

Мета дослідження – дослідження історичних і культурних чинників зародження, формування та становлення геніальної особистості Сергія Параджанова через призму його життєвого і творчого шляху; аналіз ролі України в становленні видатного кінорежисера; визначення його внеску в український та світовий кінематограф. **Методологія дослідження** базується на застосуванні історико-культурного, емпіричного, загальнологічного методів для аналізу творчості та громадської діяльності С. Параджанова. **Наукова новизна** роботи полягає в тому, що проведено комплексне дослідження різних етапів біографії та творчих здобутків, громадської діяльності С. Параджанова, його вкладу у відродження українського поетичного кіно. **Висновки.** В роботі чітко розставлені біографічні акценти життя Сергія Параджанова, розглянуто формування проукраїнської естетики і світогляду Майстра, його громадянської позиції, деталізовано його творчі здобутки, вплив його творчості на сучасне покоління кінематографістів. Творчість С. Параджанова відкрила шлюзи національної самосвідомості, сприяла відродженню втрачених традицій, підняла на новий рівень значущість кожної людини.

Ключові слова: Україна; Сергій Параджанов; кінематограф; кінорежисер; фільм

ИССЛЕДОВАНИЕ ИСТОРИЧЕСКИХ И КУЛЬТУРНЫХ ФАКТОРОВ ТВОРЧЕСТВА С. ПАРАДЖАНОВА

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Аннотация

Цель исследования – исследование исторических и культурных факторов зарождения, формирования и становления гениальной личности Сергея Параджанова через призму его жизненного и творческого пути; анализ роли Украины в становлении выдающегося кинорежиссера; изучение его вклада в украинский и мировой кинематограф. **Методология исследования** основывается на применении историко-культурного, эмпирического, общелогического методов для анализа творчества и общественной деятельности С. Параджанова. **Научная новизна** работы заключается в том, что проведено комплексное исследование различных этапов биографии и творческих достижений, общественной деятельности С. Параджанова, его вклада в возрождение украинского поэтического кино. **Выводы.** В работе четко расставлены биографические акценты жизни Сергея Параджанова, рассмотрено формирование проукраинской эстетики и мировоззрения Мастера, его гражданской позиции, детализировано его творческие достижения, влияние его творчества на современное поколение кинематографистов. Творчество С. Параджанова открыло шлюзы национального самосознания, способствовало возрождению утраченных традиций, подняло на новый уровень значимость каждого человека.

Ключевые слова: Украина; Сергей Параджанов; кинематограф; кинорежиссер; фильм