



In the world cinema of the 1930s, unusual and interesting processes begin. In this particular decade, color and sound came to life in films. The technical capabilities of the camera are making drastic progress. New genres, sub-genres or artistic movements have appeared differently in the cinematography of different countries. At this time the golden age of American cinema and Hollywood began to flourish. At the same time, Alfred Hitchcock appears in British cinema and creates important works. Following the avant-garde films in France, the authors are looking for new ways of reflecting the reality. "Poetic Realism" settles in cinema with the films of Jean Vigo, Marcel Carné, Jean Renoir. Italian cinema of this period is strongly influenced by Hollywood, especially popular among the audience are the comedy genre melodramas, the so-called "white telephone movies". In the 1930s the film city "Chinechita" was built in Italy and the film production was headed by Benito Mussolini himself. And German cinema started to conduct the ideology of the National Socialists.

We are dealing with a similar situation in the Soviet cinema, where the Stalinist regime uses cinema as the main tool for propaganda and censorship. This is where the age of socialist realism begins, which Stalin called "national with its form and socialist by content." All the films and montage-poetic findings of the authors that existed in cinema in the 1920s were slowly disappearing. In the 1930s, directors accused of formalism either went beyond cinematography, or began to carry out ideological orders. The Soviet government strongly urged them to refrain from creative experiments and to carry out works only with the communist spirit, which would serve ideological purposes and the formation of a new Soviet Citizen.

In the 1930s, Joseph Stalin became the central figure in Soviet cinema, with a new twist on history, more precisely the "myth of Stalinist cinema" with epochal accents, collective farm heroes, exemplary Communists, anti-heroes, and icons of enemy. Joseph Stalin, interested in cinema himself became the unofficial chief censor of films. He personally watched all the film projects, read the scripts and made a decision whether to release a film on the screen or not, which director should shoot which film, which actor should play what role...

In the second half of the 1930s, cinema became one of the most powerful tools of agitation and propaganda. Most of the Soviet film repertoire showed the construction of a collective farm, the fight against traitors and saboteurs. The myth of the enemy was created, which threatened the construction of the Soviet state in the 1930s, and the so-called "enemy" had to be transformed into a positive, noble Soviet citizen in the finale of the film. With the exaggerated display of the myth of socialism and the obscurity of reality, the new story became more and more attractive.

The "New Soviet Citizen" in cinema should have been the main conductor of a communist propaganda, of a Soviet ideology; otherwise, the film simply could not have existed. A poor collective farmer, a once-wealthy "Kulak", an oil or coal worker, a tractor driver - all together and separately became the main characters of Soviet cinema in the 1930s. Through them, the Soviet system offered citizens an imaginary, illusory screen reality, while at the same time, the totalitarian regime, repression - the "Great Terror" killed millions of people on absurd charges.

From the second half of the 1930s, social realism in cinema was replaced by "mythological realism" and set a new agenda: the country was fighting against wealth at all levels and behind the stories with fabulous structure and simple schemes, there stood the main politic: to eliminate poverty and inequality. And personal relationships become public and are presented only in a communist party context. If a portrait of Stalin is seen in the film, we will never meet a negative hero or money in the same shot. In general, the role of money as a dramatic element and part of the story is minimized, it only remains a reminder of the capitalist system, and hence the negative characters in Soviet cinema are mostly related to money.

Georgian cinema of the 1930s, as part of Soviet cinema, became one of the main representatives of social realism. Nikoloz Shengelaia has already come to the cinema, whose discovery is connected with the name of Kote Marjanishvili. In the second half of the 1920s, Nikoloz Shengelaia's "Eliso" became one of the most important events in Georgian Soviet cinema: the film combines new interpretations of literary works, poetic-editing findings and innovative forms of expression. However, in the 1930s, Eliso and "The twenty-six Commissars" were banned for formalism, and within a few years, the director began filming "Narindjis Veli" (The Orange Valley), a film was describing Soviet socialist realism. Which came out on screens in 1937 at the peak of political repressions.

Georgian writer Leo Kiacheli is the co-author of the screenplay of "The Orange Valley". If in the 1920s Georgian literature was an ideological predecessor for the creation of films, in the case of Nikoloz Shengelaia's social realist work the opposite happened - for Leo Kiacheli the script of the film and the anti-hero - Kirile became the inspiration for creating the novel: "Gvadi Bigva."

"Nirindjis Veli" ("The Orange Valley") is a film about the construction of a collective farm, created in accordance with all the rules of social realism. This applies, first, to the heroes: Tedo, the conscientious chairman of the collective farm, his mother - a woman guarding Communist party morality (Veriko Anjaparidze), Tedo's noble and naive bride (Nato Vachnadze) and the accountant, Kirile - the enemy of the party. Director Nikoloz Shengelaia and his wife, actor Nato Vachnadze, received the Stalin Prize for the film, but the film was later banned anyway, due to Stalin screen actor -Mikheil Gelovani, who portrayed Kirile as a negative character in "Nirindjis Veli" ("The Orange Valley").

Nikoloz Shengelaia continued to make films after "The Orange Valley", he died at a very young age of 42 (heart attack), on the way home from the shootings of his last film. His recent works "Motherland", "In the Black Mountains", "He Would Come Back" are a visual expression of Soviet ideology, for an artist accused of formalism, there is no room left for the development of visual experiments and poetic findings.