



In the 1940s dramatically different processes are taking place in the cinemas of different countries. In American cinema at this time the so-called War genre films are becoming especially popular, with black-and-white images being replaced by colorful, clear, expressive images. British or French cinema is dominated by World War II themes, but unlike Nazi or even Soviet films, we rarely find propaganda and / or heroic-pathetic styles. The situation was different in Italian cinema, where a new artistic current, neorealism, was born, it was a new vision of a reality. The films of Vittorio Desica, Roberto Rossellini, Lucino Visconti depict the existence of post-world war country, destroyed Italy in ruins and the Italian people, their struggle against injustice and for their survival.

The main theme of the films of the Nazi and Soviet periods of the 1940s becomes war propaganda. Where each character, story line or individual story, becomes only the expression of the glory of war and its necessity. In Soviet cinema, especially in 1941, it started to appear actively: war-, heroic- adventure genre films. Most of them were presented with male main character: he was the savior in the fight against the enemy. Also, women have appeared very successful in the Soviet film processes of this period. Moreover, a woman has an extra mission of motherhood, the obligation to take care of the family, the home. She raises her children and at the same time, with a weapon at the ready, defends the homeland!

In Georgian cinema it was a period of the «shortage in filmmaking». The film "Qajana" (1941 director Konstantine Pipinashvili) was created, which continued the line of fighting against superstition. In the late 1940s, the first Georgian musical film "Keto and Kote" was released (directed by Vakhtang Tabliashvili and Shalva Gedevanishvili). It was based on Akvsenti Tsagareli's comedy "Khanuma" and Viktor Dolidze's opera "Keto and Kote". But the work of Mikheil Chiaureli occupies a particularly important place. He started working in cinematography in the 1920s. His work was characterised with a variety of visual experiments, and in the 1930s-40s he created a Stalinist film epic. Mikheil Chiaureli started his creative activity as an actor in the theatre and continued in the cinema. In addition to acting, his main professions were painting and

sculpture. He tested his skills as a film art director in Perestiani's work "Surami Castle" (1922) and in Kote Marjanishvili's film "Samanishvili's Stepmother" (1927). Mikheil Chiaureli's anti-alcohol propaganda film "Saba" is one of the outstanding examples of the film avant-garde of the 1920s. An author called "a mixture of Mayakovsky and Dostoevsky." In the early 1930s, he created the pamphlet, a satirical revelation of the past, the film Khabarda.

From 1938, Chiaureli's work became part of Soviet myth and propaganda. In 1942-43 he created "Giorgi Saakadze" historical-heroic film, which was a personal directive of Joseph Stalin and served to strengthen the cult of personality more than history. Because the idealization of historical heroes proved to be the most successful method of war propaganda.

In the 1940s, Chiaureli's "Staliniad" series began "Didi Gantiadi" ("They Wanted Peace") (1938); "The Vow" (1946) "The Fall of Berlin" (1949) "The Unforgettable 1919 year" (1951). Monumentalism, pomposity, exaggeration of scale - become an integral part of Chiaureli's Stalinist film aesthetics.

"The Vow" is a film of historical-revolutionary genre. Chiaureli arranges the personal stories of certain characters against the background of Soviet history and makes viewers to completely forget the cause-and-effect connections between facts and events. The main character Stefane Petrov has a great mission: to deliver a letter to Lenin in Moscow on behalf of his compatriots. On his way, the kulaks kill him. His wife Varvara will continue the work he started, but soon she will find out the story of Lenin's death. On the Red Square, Stalin vows to continue the work of great Belad (Leader) - Lenin, with dignity. Instead of Lenin, Varvara handed over the letter to Stalin. The role of Stalin is played by the actor Mikheil Gelovani, as in all the films of Chiaureli's "Staliniada".

The film won the Silver Lion at the 1946 Venice Film Festival. The jury evaluated its decision with words: the award for "the perfection the language of cinema and for being innovative". There was different attitude towards the film in the Soviet Union: at the twentieth congress of the Soviet Communist Party held in 1956, Nikita Khrushchev criticized "The Vow" and accused the director of "deviating from the socialist truth."

The special relationship between the Georgian director and the Soviet leader - Stalin was no secret to anyone. "Stalin's personal director" was exiled to the Sverdlovsk, Urals -in the documentary and

science fiction film studios after Stalin's death. His documentary "Diadi Datireba" ("Velikoye Proshchaniye"), which means the great mourn, and also films of "Staliniada" were forbidden.

Upon his return, he was a professor at the All-Union State Institute of Cinematography and a teacher at the Acting School at the Tbilisi Film Studio. During this period, he was making a completely different films (such as "Otarant Qvrivi" ("Otar's Widow"), "Rac Ginakhavs Vegar Nakhav" ...), It should be marked, that he did not betray the epic style of his even in the radically different films in terms of genre and form.

In the 1960s, in the last years of his life, Chiaureli demonstratively shifted from cinematography to animation and created a picture of the metaphorical title and content: "Rogor Damarkhes Tagvebma Kata" ("How Mice buried a Cat") (1969). It was not difficult to understand, that Stalin became the prototype of the heroes of this animation. Georgian director began his creative career with the avant-garde films and ended it with a sincere nostalgia for the cult of Stalin.