



From the 1910s, various and interesting processes began in cinematography worldwide. Directors try to go beyond the simple framework of storytelling and come up with new expressive ways, such as continuous cutting, alternating editing, parallel editing, and many other novelties. 1915 is an important year in the history of Georgian cinema. In this year, the shooting of the first fiction film "Christine" begins in Georgia!

The premiere of "Christine" took place after the establishment of the first Republic of Georgia. The work of the director, Alexander Tsutsunava, is interesting in terms of understanding the female character in particular. In the 10s, significant changes take place in the cinema world, not only in terms of the evolution, but also in terms of the selection and development of characters, themes, story. It was in 1915 when the American director David Work Griffith created one of his most important works, "The Birth of a Nation", which has caused a great deal of controversy in the society and the director was accused of racism. A leading actress of the film is an American Lillian Gish. This desperate, weak, vulnerable character created by her in this movie is the so-called screen face of an oppressed woman in the whole film history. This tendency of a screen perception of female characters has been successfully introduced in the cinematography of many countries around the world, including Georgian cinema.

In 1915, Alexander Tsutsunava, the theatre and opera director, together with the first Georgian filmmaker - Germane Gogitidze, began to shoot the film "Christine," which was based on the story by Egnate Ninoshvili.

On July 5, the theatrical journal announces that on one of the famous film companies applied to Alexander Tsutsunava and Alexander Akhmeteli, so they took over the shootings. The above-mentioned persons intend to shoot the film locally in Guria and Tbilisi, in Ortachala. "

The film "Christine" depicts the oppressed life of a pre-revolutionary peasant woman living in the second half of the 19th century: Peasant Christine was seduced by nobleman Iason. Desperate woman, insulted by her family members, frustrated and humiliated decides to commit suicide. But she failed in this intention too: people from her village saved her. Christine leaves a new-born baby in the village and arrives in the capital, hoping to start a new life. She finds herself in a house of prostitution and eventually, a young woman dies of illness and misery.

It should be noted that most of the films of the early period of Georgian cinema are screenings of literary works created in the second half of the 19th century. This had its logical explanation: films created with revolutionary pathos had to depict the oppressive policies of royal Russia, the extreme inequality and poverty of the people. In the films created from 1917 to 1925, a peasant, humiliated and oppressed by the nobility, became the main character.

Alexander Tsutsunava's "Christine" premiered at the Apollo Cinema in 1919, but the film's creation and completion was accompanied by difficult vicissitudes. If not Germane Gogitidze's work, the film would not exist today. While working on the film, Gogitidze and Tsutsunava did

not have a harmonious professional relationship at all. On the contrary, due to the stubborn and eccentric nature of the director - Alexander Tsutsunava, Gogitidze always had to compromise and turn the almost doomed filming processes back to the success.

One of the cases concerned the actress playing the role of "Christine". Germane Gogitidze was considering the candidacy of 20-year-old Aneta Kikodze for the leading role, who also played the role of Christine in the theater and was quite popular. The director approved 40-year-old actress Antonina Abelishvili for the main role. According to Ninoshvili's original story, Kristine is a 17-18 years old girl, Gogitidze thought that the sharp difference in the age of an actress and a character would be noticeable for the audience and would affect the result. That is exactly what happened.

Besides the actress, there was also an issue with a cameraman during the filming of "Christine". There were only a few cameras in Georgia at the time, so Gogitidze requested a camera for the film from the historical department of the Caucasus Military Headquarters and with the help of Colonel Simon Esadze, the first cameraman of the film became Alexander Shugerman, a military officer. During the filming in Guria, angry Tsutsunava kicked out Shugerman from the set.

The director himself recalls this fact as follows: "Of course, I went to nature, because I did not know the mastery of editing, my shots went into long episodes, and they were far in the background. My cameraman was completely unaware, and my request to film some things with close-up shots was ignored. We had a big quarrel over this and in the village of Achi (Guria) I knocked down a cameraman with his camera from a height. Through the efforts of Germane Gogitidze, Sugerman was replaced by Alexander Digmelov, who at the time was working with Belgian filmmaker Pavel Pirone. Pirone owned the first film studio and several cinemas in the Caucasus.

It is noteworthy that Alexander Tsutsunava shot only a few parts of the film, "I shot three parts - Christines arrival in the city, before visiting Natalia. I could not do more. City scenes were filmed without me. I stayed in Rostov and Baku until the end of 1918. " The film was finally finished by Germane Gogitidze, and the art director of the film was Dimitri Shevardnadze.

The premiere of "Christine" became a national holiday. The film was screened all over Georgia, shown in almost all cities and villages, where there was no electricity, it was released with a special projection device installed on a truck.

The first Georgian feature film "Christine" has become an integral part of the Cultural Chronicle of the First Democratic Republic of Georgia. From the 1920s, a new era begins in Georgian cinema! The main film institute of the country "Sakhkinmretsvi" is being established and Georgian film policy is being framed by the Soviet revolutionary-ideological framework.