

Annotation

The work discusses the influence of revolutionary processes on the transformation of religion and culture, taking into account the paradigms of the Great October Socialist Revolution in Russia and the Great French Revolution. The ideology of Marxism and Leninism fought against religion, especially Orthodox religion, which prevented the realization of communist ideals and the strengthening of the Soviet system. Communist regime affected all spheres of public life, culture, especially cinematography, that was subjected to the dictatorship, the influence of the Soviet censorship and was put at the service of the political ideology. Cinematography, the most powerful tool of atheistic propaganda and the most powerful means of influencing the masses, had a great influence on the formation of the "new Soviet man" or *Homo Sovieticus*.

The work presents various ways for interpreting the religious themes and characters of priests in the Georgian cinematography of the Soviet and post-Soviet period and the modes of depicting them on the paradigms of feature films.

When creating a feature film based on any literary work or original script in the Soviet period cinematography, there were various interpretations of the image of clergymen:

1. Transformation of a kind priest depicted in any literary source into his antipode ("Tree of Wishes", "Lost paradise");
2. Portraying a clergyman presented in a negative context in any literary work or original screenplay also in a negative context ("Khabarda", "Arsena", "Londre", "Bishop on the Hunt", "Lazarus");
3. replacing the servant of God with another character ("The story of the beggar");
4. when adapting a literary work or any original script into a movie, a limited film timing was used to portray a cleric in a positive context ("Mamluk", "The Right Hand of the Grand Master", "Smiling boys", "Dimitri II");
5. Changing the historical period of a clergyman's service due to censorship ("The Last Prayer of Nazar");
6. Removing the character of the priest from the filmed material ("Keto and Kote").

In accordance with the extraordinary decrees, it was not allowed to portray the clergy in a positive context, to show their faith, merits and good service. It was necessary to degrade the servants of God on the screen ("Paradise Lost", "Arsena", "Tree of Wishes"), to make fun of the priests ("Londre"), to insult, mock ("Khabarda") - as an inevitable condition for presenting them as an evil, dark force, as an irreconcilable opponent and class enemy of the Soviet system. The films were supposed to arouse in the audience a feeling of disrespect, mistrust, cynical attitude, hatred and aggression towards the servants of the church. A certain stereotype of the on-screen clerical type was created, a conventional, predetermined image - a symbol of falsehood and dishonesty. Priests in Soviet cinema were supposed to be the expression of general human vices: greedy, brock, sly, money-loving ("Paradise Lost", "Arsena"), miserly, gobbler ("The Adventures of Lazarus"), wine aficionados ("What You've Seen, You Can't See Again"), fornicator ("Tree of Wishes"), greedy, liar ("Bishop on the Hunt") etc. In some exceptional films, either due to the literary sources ("The Right Hand of the Grand Master", "Dmitry

II"), or for some other reason ("Smiling boys"), clergymen were presented in a positive context, but the duration of such episodes was very short.

In the 80s of the 20th century, when the Soviet regime weakened, the first Georgian film on a taboo topic was shot. It is about a cleric repressed by the Soviet system - "Nazar's Last Prayer". However, due to censorship, the historical time of the events in the film has been changed.

In the post-Soviet period, when official censorship no longer existed, the directors had the opportunity to reinterpret the religious community and clergy in a new way. Different aspects of the depiction of priests on the screen appeared in the paradigms of Georgian cinema of the post-Soviet period: the film "Antimoz Iverieli" depicting the life and work of a good clergyman, and "The Lord of the Rings", where a clergyman with a criminal record is presented, who repented and grew in faith; "Confession" - where a priest lacking in religious strength is portrayed, who had no unwavering faith, could not overcome temptation and became a victim of a woman's insidious provocation.

Addressing religious themes in any field of art requires great theological scholarship and responsibility. In addition, the artist should be freed from external influences to approach this most difficult topic impartially, with special care and modesty only.