



Garine (1969)
by Armen Manaryan

21 January 2020
6.30pm Cine Lumière

In partnership with
The Armenian Institute

We do not put ourselves above anyone. Simply our fortune has just been so different. Simply we have just shed too much blood. - Payuyr Sevak

On April 24, 1965 an unprecedented event occurred. Students, genocide survivors and everyday Armenians held a demonstration outside Yerevan Opera House. Fifty years after the genocide, they walked through the streets of Soviet Armenia, past statues of Lenin shouting, 'Our land!' carrying placards that said 'A just solution to the Armenian problem.' The much loved Armenian poet, Payuyr Sevak read, 'We are few but we are called Armenians', to a rapt crowd. On that fateful day, Armenians showed a unity that history had been trying to undermine for centuries. Together, they demanded that the Soviet government recognise a heinous crime.

Armenia has had a long and complex history, one that is rife with misfortune. Torn for centuries between the interests of various competing empires, control of Armenian land changed hands frequently. The history of Armenian people is one that heavily features displacement and migration. This was the situation even prior to the genocide, and intensified following. Paul Salopek, noted: 'Today just three million Armenians live in Armenia; eight to ten million are scattered in diaspora.'

Arman Manaryan himself was born and raised in Iran. He repatriated to Armenia in 1946. 'Garine', is based on an operetta by Dikran Chukhaijan that was originally called Lebelbidji- Hor-Hor Agha (1875), a Turkish language operetta. Chukhaijan, an Ottoman Armenian composer, was born in Constantinople 1837. His work whilst incorporating musical elements from both European traditions and Armenian melodies was often written in Turkish.

The music in *Garine* is as beautiful as any Italian operetta and it is possible to hear the merging of Western formalism and Armenian melodies. The titular character is acted by Lida Harytyunyan, and later Gohar Gaspayan, nicknamed 'The Armenian Nightingale', added her iconic voice. The privilege of film editing allow Manaryan to retain the image of *Garine* as someone whose appearance does not belie their power and talent. In one of the film's instrumental moments, *Garine* comes through her broken fence to join Armen. This moment makes her seem as though she is a caged bird, constricted and awaiting freedom. When her and

Armen sing together, watched by members of the town, the capacity of her voice astonishes.

Manaryan's camera lens, close ups are often favoured for big musical numbers, allowed a perspective unobtainable in a theatre. One is able to observe the character's emotions and the power of the vocals is emphasised. *Garine* is staged almost exactly as an operetta would be. Painted sets were erected and filming conducted mostly between those. This lack of verisimilitude creates a unique aesthetic. It allows Manaryan to play with the norms of theatre production and to immortalise the beauty of opera and playfulness of live productions on film.

Both the film's content and its context, it was released a mere four years after the 1965 Yerevan demonstrations, suggest it is an act of cultural reclamation. This reclamation had become possible in the years since Stalin's death. However, its potential had been slowly bubbling for a while. After WWII Stalin allowed an open immigration policy. It is estimated that 150,000 Armenians immigrated to Soviet Armenia between 1946- 1949. Manaryan was just one of the masses of people returning home. The repatriates often spoke Western Armenian, the language *Garine* is performed in, which is now an endangered language. The Soviet Republic of Armenia tended to speak Eastern Armenian. In the landscape of the 1960s repatriation, the Thaw and fury at one of history's most terrible incidents, colluded to produce a rise in Armenian nationalism.

This rise is represented by *Garine*. Featuring Gaspayan's beautiful voice, the film deals with Armenian excellence, both present and past. *Garine* after all is based on an operetta by Chukhaijan, a member of the Ottoman Armenian diaspora who lived in Constantinople and worked in Turkish, and is directed by a repatriated Armenian who had returned from Iran. Born nearly a century apart, their mutual displacement is part of Armenian cultural history. In changing the language of the operetta to Western Armenian and making *Garine* (1969) Manaryan makes the disparate past a whole.

With thanks to Ani King Underwood, Aris Nadirian, Ahdam Smart, Talitha Piggott and Justine Waddell for subtitles.

MELODIA! DISCOVERING MUSICALS FROM RUSSIA & THE CAUCASUS

Melodia! celebrates the diversity and complexity of Soviet, Russian and Caucasian musicals. It gives UK and Russian speaking audiences a unique opportunity to explore an undiscovered musical tradition.

WE ARE FROM JAZZ (1983)

KAREN SHAKNAZAROV

Introduced by Peter Bradshaw

This film casts an eye back to the jazz's beginnings in 1920s USSR.

Released into the harsh economic reality of the 1980s, it is an example of the loosening of censorship in the late Soviet film.

7 Jan 6.30pm

CHERYOMUSHKI (1963)

HERBERT RAPPAPORT

Introduced by Owen Hatherley

An adaptation of Dmitri Shostakovich's operetta, which subtly criticises Soviet life, raising intriguing questions about whether Shostakovich was a dissident or an ideologue.

Screening on rare 35mm.

8 Jan, 6.30pm

CARNIVAL NIGHT (1956)

ELDAR RYAZANOV

Introduced by Dr Maria Korolkova

A brilliant parody of Soviet top-down bureaucracy, Carnival Night satirise the appointment of a new director at a House of Culture, who threatens the New Year's party plans of his co-workers.

14 May, 6.30pm

MELODIES OF THE VERA QUARTER (1987)

GIORGI SHENGELAIA

Introduced by Mako Abashidze

Melodies is a charming tale that clearly has its origins in folklore. The film's context is infused with marvellous Georgian music and dance and featuring performances from great Georgian actors Vakhtang Kikabidze and Sofiko Chiaureli, Melodies is a celebration of Georgian culture's vibrancy.

Screening on rare 35mm.

15 Jan, 6.30pm

KARINE (1969)

ARMAN MANARYAN

Preceded by expert panel discussion

Based on an operetta by Tigran Chukhajian, *Karine* includes everything an operetta is supposed to have. Performed in Armenian and released shortly after the 1965 demonstrations in Yerevan, it is important to see this film as a reclamation also of Armenian identity.

21 Jan, 6.30pm

A MAN FROM BLVD DES CAPUCINES

ALLA SURIKOVA

Introduced by Hope Dickson Leech

This rare red Western acts as an exploration into the nature of cinema. Lovingly playing with devices of American film and the birth of cinema, it is the only film in the season to be directed by a woman.

Wed 22 January 6.30pm

HIPSTERS (2008)

VALERY TODOROVSKY

Todorovsky's musical provides a contemporary view on the 'Stilgyagi' counter-culture (parallel to the Beat Generation). A melange of 1950s music with contemporary score, this eclectic film contextualises Russian musical tradition within its Soviet past.

Screening on 35mm.

Sunday 26 Jan, 6.00pm

LETO (2018)

KIRIL SEREBRENNIKOV

Introduced by Roman Bilyk

Kiril Serebrennikov's film is a foray into Leningrad's 1980's music scene. Depicting real cult figures from the time like Viktor Tsoy, the

film is a nostalgic exploration of Western music's impact on the underground scene.

Friday 31 Jan, 7.30pm

Arman Manaryan

Arman Manaryan (1929 - 2016) was a Soviet Armenian filmmaker. Born in Iran and repatriated to Armenia in 1946. He underwent a musical education in Yerevan, graduating from the Yerevan State Conservatory. He later attended VGIK, in Moscow. Manaryan's career saw him both successful direct and write across a diverse spectrum of material. From musicals, like *Karine*, adaptations like *Comrade Panjuni* and comedies such as *Morgan's Relative*. Manaryan was also known as a script writer. He also created many popular cartoons, including *A Tale about the Mirror* (1984), *The Ignorant* (1995) and *The Daredevils of Sassun* (2001-2010).

Panel Discussion

In addition to the screening there will be a short panel discussion, exploring the film's fascinating historical and musical context. Panel speakers will include Aris Nadirian, Musical Director of *London Armenian Opera*, and Professor Hratch Tchilingirian from the *University of Oxford's Oriental Institute*. Moderated by Tatevik Ayyazyan from the Armenian Institute.

About Kino Klassika Foundation

Kino Klassika creates programmes of film restorations, publications, art commissions and events to educate audiences about classic Russian language and Eastern cinema. This includes a 2-year programme to spotlight the pioneering work of filmmaker Sergei Eisenstein, and our first restoration projects of Parajanov's *Hakob Havnatanyan*, and *Arabesques on the Pirosmeni Theme*. Kino Klassika's trustees are Professor Ian Christie, Daniel Jowell QC, Roger Munnings CBE and Justine Waddell. The patron of Kino Klassika is Ralph Fiennes.

Kino Klassika Team

This evening's screening could not happen without the support of Joseph Andreyev, Nathan Dampier, Maria Egjeva, Tatiana Isaaeva, Zoryana Mischiy, Seraphina Paisey, Talitha Piggott & Tom Rebour.

Support Us

Kino Klassika is a UK registered charity (1150791). We rely on the generosity of our supporters. If you want to encourage education and engagement with classic Russian language, Eastern and East European film, please support us by making a donation. Our trustees are Ian Christie, Daniel Jowell QC, Roger Munnings, CBE and Justine Waddell. Our patriot is Ralph Fiennes.

We are fundraising to complete a restoration of *Parajanov's Arabesques on a Pirosmeni Theme (1985)*. This short film, about Georgian painter Niko Pirosmeni, is a meditation by one great Georgian artist (Parajanov), on another (Pirosmeni). Parajanov, of both Georgian and Armenian descent, is considered one of the most lyrical and imaginative figures of 20th century cinema, developing the art form with unique, poetic vision, and leaving a legacy that his influenced countless subsequent directors. He is arguably best known for his film *The Colour of Pomegranates*.

Our bank details are as follows:

Account no. 69358087

Sort code 60-15-33

Or please donate at our website: www.kinoklassikafoundation.org

@kinoklassika #KinoKlassika #MelodiaMusicals

Melodia! Discovering Musicals from Russia and the Caucasus is made possible by generous support from the National Lottery

