

DOI: 10.18523/2617-8907.2025.8.104-114

UDC 791.43(477)=111Parajanov:316.7:343.544:7.038.53:323.28

**Olga Briukhovetska**

PhD (Philosophy), Senior Lecturer, Department of Cultural Studies, Faculty of Humanities  
National University of Kyiv-Mohyla Academy (NaUKMA), Kyiv, Ukraine

<https://orcid.org/0000-0002-9213-2662>

[olha.bryukhovetska@ukma.edu.ua](mailto:olha.bryukhovetska@ukma.edu.ua)

## Queering Socialist Realism: Serhii Parajanov's Early Ukrainian Films and his Transition to Poetic Cinema

### Abstract

*The article argues that Serhii Parajanov's lesser-known early Ukrainian films, created within the constraints of socialist realism, subtly challenged Soviet normativity, including heteronormativity. These works are characterized as a "double failure" — both artistic and ideological — as they reveal the operations of Parajanov's creative desires, foreshadowing the queer aesthetics that would later define his mature poetic cinema. Focusing on *The Flower on the Stone* (1962), Parajanov's final film before his creative breakthrough, the article identifies two key disruptions of the heteronormative framework of socialist realism: gender fluidity and an inversion of the Soviet Bildungsroman. Through moments of disorientation and subversions of ideological clarity, the film exposes the artificiality of Soviet norms while suggesting alternative modes of being. Employing the concept of a sexual-aesthetic nexus, the article contends that Parajanov's sexuality — criminalized and used as a pretext for his politically motivated persecution — should be understood as an integral yet distinct part of his creative desires.*

**Keywords:** Serhii Parajanov, Ukrainian cinema, dissidence, criminalization of homosexuality, political persecution, socialist realism, queering, sexual-aesthetic nexus, *The Flower of the Stone*, heteronormativity, disorientation, gender fluidity, Soviet Bildungsroman, cultural practices, poetic cinema.

**Problem Statement.** Parajanov, the "magician" of cinema — as Federico Fellini once called him — was among the most visionary yet persecuted figures in postwar cinema. His distinctive artistic style combined a deep engagement with premodern material cultures and a relentless drive for formal experimentations. With his breakthrough film *Shadows of Forgotten Ancestors* (Tini Zabutykh Predkiv, Dovzhenko Film Studios, 1964), which launched the Ukrainian school of poetic cinema, Parajanov emerged as internationally renowned director. His subsequent film, *The Colour of Pomegranate* (Nran Guyne, Armenfilm Studios, 1969), pushed further into the realms of visual

aesthetics and cultural heritage, producing what Martin Scorsese described as "a timeless cinematic experience" (Gray 2019). Parajanov's creative path was brutally interrupted by his politically motivated arrest in 1973 and a five-year sentence in a Soviet labor camp. After his release, he completed only two more full-length feature films: *The Legend of Suram Fortress* (Ambavi Suramis Tsikhisa, Gruziyafilm Studios, 1985) and *Ashik Kerib* (Ashiki Keribi, Gruziyafilm Studios, 1988). These films expanded the boundaries of cinematic language, constructing highly choreographed, visually saturated spaces of dynamic and transformative presence.

However, Parajanov's artistic voice did not emerge fully formed. His career began at Kyiv Film Studios (renamed Dovzhenko Film Studios in 1957) with a series of socialist realist genre films, including Moldavian fairy tale *Andriesh* (1954), the collective farm musical *The Top Guy* (*Pershyi Parubok*, 1958), war drama *Ukrainian Rhapsody* (*Ukrainska Rapsodia*, 1961), and the anti-religious satire *The Flower on the Stone* (*Kvitka na Kameni*, 1962). While working in Ukraine, he directed five full-length feature films, with only the final one, *Shadows of Forgotten Ancestors*, gaining critical acclaim. Prior to this turning point, Parajanov's films were generally considered artistic failures — a view he shared. This curious discontinuity in Parajanov's oeuvre — characterized by the period of "Parajanov before Parajanov" — raises the question of how to reconcile the two distinct phases of his career. His transformation from a director of unsuccessful socialist realist films into a visionary auteur who revolutionized cinematic language presents a compelling subject for analysis, particularly given that he completed only eight full-length feature films in a life marked by systematic persecution.

This article suggests that the contradictory nature of Parajanov's artistic path is best understood through the concept of "double failure" in his early works: they failed both aesthetically and ideologically. Parajanov's early socialist realist films fell short in terms of artistic merit and also failed to convincingly convey the prescribed norms and models of Soviet ideology. These two failures — artistic and ideological — should be seen as parallel trajectories rather than a cause-and-effect relationship.

On the one hand, as Parajanov himself acknowledged in his 1968 essay *Perpetual Motion*, written shortly after his creative breakthrough, these early films "vividly expressed a lack of experience, craftsmanship, and good taste". He envisioned cinema as a space that "ought to have been entered free from the notorious canons, the old habits and impressions" (Parajanov 1968), — an ideal he could not achieve prior to *Shadows of Forgotten Ancestors*. At the same time, he suggestively noted that his early films were not only artistic failures but also works in which his "desires" clashed sharply with the demands of socialist realism, resulting in "extremely ridiculous" outcomes (Parajanov 1968). Following this self-assessment, it can be argued that it was precisely the disruptive force of his desires that diverted these films from straightforward goals of socialist realism, undermining their ability to deliver the expected ideological message. This divergence suggests that even in these early works — if not his unique artistic vision, then at

least his disruptive desires — were already present, albeit in a troubling and unsettling ways.

Moreover, Parajanov's early films are valuable for the glimpses they offer into the nature of his multifaceted desires, including — though not limited to — the early traces of his queer sensibility. While his mature films more explicitly articulate queer aesthetics, his earlier works contain subtler imprints of the same sensibility. Examining the double failure of these films opens new possibilities for understanding how his desires were already intervening, moving against the grain, and transgressing normative boundaries — even within the constraints of socialist realism.

Recognizing Parajanov's multifaceted desires as an integral part of his artistic work allows us to view his sexuality not as separate from his creativity but as a fundamental aspect of his artistic vision. Tragically, it was this very aspect of Parajanov's identity — his sexual, rather than political or artistic, dissidence — that the Soviet state used as a pretext for persecution, abruptly halting his creative trajectory. On December 17, 1973, Parajanov was arrested in Kyiv and subsequently sentenced to five years in a strict labor camp under Articles 122 and 211 of the Criminal Code of the Ukrainian SSR, which criminalized sodomy and the dissemination of pornography. During his trial, Parajanov reportedly affirmed his homosexuality (Tsereteli 2008, cited in Simyan 2022, 207).

Parajanov's arrest and imprisonment were part of the broader crackdown on the dissident movement in Ukraine, which intensified after Petro Shelest's removal from office as First Secretary of the Communist Party of the Ukrainian SSR in May 1972. However, Parajanov's case resists simple categorization within the typical dissident profile. Unlike most Ukrainian dissidents who faced charges of "anti-Soviet agitation" (Article 62) or "dissemination of false fabrications discrediting the Soviet state" (Article 187-1), Parajanov's charges centered on sexual "crimes." This framing, considered apolitical and "obscene" within the homophobic Soviet context, led to various tactics of denial, marginalization, and minimization of Parajanov's sexuality in subsequent discussions of his persecution. While poet Bella Akhmadulina's widely circulated characterization of Parajanov as "guilty of being free" is poignant, it risks obscuring the specific nature of his sexuality within a broader concept of liberty, potentially avoiding a topic that remains contentious.

The National Rehabilitation Commission of Ukraine officially acquitted Parajanov of his charges in December 2023, recognizing the political motives behind his arrest and sentencing (Ukrainian Institute

of National Memory 2024). This rehabilitation, coinciding with the centennial of Parajanov's birth celebrated in 2024, marked a significant step toward acknowledging the intersectional dimensions of his persecution. Parajanov's arrest was undoubtedly politically motivated. As noted by prominent Ukrainian dissident and Parajanov's close friend Ivan Dziuba, Parajanov was an integral part of the Ukrainian dissident movement despite presenting himself as an "apolitical" figure (Briukhovetska 2003, 42). However, this rehabilitation remains incomplete without fully addressing the political dimension of Parajanov's sexuality and its implications for his artistic work.

Acknowledging the political dimension of Parajanov's sexuality and his art requires moving beyond a narrow understanding of the political. While both Parajanov's artistic expression and sexual identity were subject to regulation by the Soviet state, and thus inherently political in a narrow sense, this is insufficient for grasping their full significance. To address this, we must introduce the concept of a sexual-aesthetic nexus as a form of sense-making and sensual being-in-the-world. Fully understanding the political implications of sexual-aesthetic sensuality necessitates adopting a broader definition of politics. Drawing on Roland Barthes' conception of politics as "describing the whole of human relations in their real, social structure, in their power of making the world" (Barthes 1972, 142), we can see how Parajanov's artistic and sexual acts intersected as forms of creative resistance. This expanded framework shifts the focus from state regulation alone to the broader worldmaking potential of sexual-aesthetic sensuality, emphasizing its capacity to subvert existing social structures. Parajanov's ability to express exuberant sensuality and craft visionary imagery imbued with queer sensibility directly challenged the rigid frameworks of the Soviet system and its prescriptive norms propagated by socialist realism. This tension between Parajanov's sensual-creative freedom and the oppressive rigidity of Soviet ideology underscores how his work exposed the artificiality of socialist realist irreality.

Thus, we reformulate our central question: How do Parajanov's desires fit into this expanded understanding of political resistance? Addressing this question is essential for fully integrating Parajanov's sexual identity into a comprehensive analysis of his artistic legacy. Examining Parajanov's early films through the lens of his desires presents a unique opportunity to explore the intersection of sexuality, aesthetics, and politics. This approach not only reconciles the apparent contradiction between "two Parajanovs" but also deepens our understanding

of how sexuality and politics intertwine in shaping his visionary aesthetic.

**State of Research.** The degree of acknowledgment of Parajanov's sexuality has evolved significantly over time. Initially, film criticism, memoirs, and academic works tended to compartmentalize, minimize, or deny this aspect of his identity. James Steffen's groundbreaking creative biography of the filmmaker, in which he characterizes Parajanov as "bisexual with a preference for men, especially later in life" (Steffen 2013, 5), was the first to openly discuss Parajanov's sexuality and describe Parajanov's criminal persecution, which extended beyond Ukraine, though the Ukrainian case was the most consequential. Parajanov's case was subsequently mentioned in Haley's study of Soviet homophobia (Haley 2017, 172–73), largely drawing on Steffen's account. More recently, Stefano Pisu has explored in depth the international campaign to free Parajanov, focusing on the contribution of the Italian gay liberation movement (Pisu 2021). The scale of the international solidarity campaign to free Parajanov, which led to his release on December 30, 1977, one year early, has not yet been fully understood. This topic warrants further exploration, as demonstrated by the previously unknown German context of the international campaign to free Parajanov (Briukhovetska 2024). Recent studies of Parajanov's prison life and works have shown progress in acknowledging the importance of his sexuality. While Razlogov subsumes Parajanov's bisexuality under the concept of "transculturality," noting it as part of his ability to "bridge the gap between sexualities and gender" (Razlogov 2018, 39), Simyan recognizes sexuality as a distinct dimension, highlighting how Parajanov creatively engaged with homosexual and prison discourse to express "irony and disdain" towards the Soviet system (Simyan 2022, 214). This shift reflects a growing willingness to address Parajanov's sexuality as an integral yet distinct aspect of his artistic identity and political resistance.

Steffen offered sharp observations regarding homoerotic motifs in Parajanov's oeuvre, which exist beneath and despite the heteronormative frameworks within which Parajanov had to operate. Steffen primarily focused on Parajanov's mature works (Steffen 2013, 152, 208, 218–20, 235–39, 251), with *The Top Guy* (1958) being the only early film he mentioned in this context. In this collective farm comedy musical, Steffen identified some suggestive homoerotic jokes and scenes (Steffen 2013, 41). Steffen's work opened a new avenue for interpreting the sexual-aesthetic nexus in Parajanov's mature films. Justin Weir's analysis of *The Color of Pomegranates* (1969) highlights the film's celebration

of both masculine and feminine beauty, as well as the alluring ambiguity between the two (Weir 2017). Leah Feldman offered a queer and anticolonial interpretation of Parajanov's last completed film, *Ashik Kerib* (1988), describing it as "a performance of Russian Orientalism in drag" and an "inversion of Soviet Orientalist gaze" (Feldman 2019, 74, 84), while emphasizing "Parajanov's queer anti-colonial imaginary" (Feldman 2019, 94). While these studies have laid important groundwork, further exploration is needed, particularly into the more challenging material of Parajanov's early films, which existed within a rigid system of socialist realism under heightened heteronormative pressures. The period of "Parajanov before Parajanov" not only reveals the evolution of his artistic vision and its intersection with his queer identity, but also opens possibilities for reading queer desire encrypted within filmic matter, despite the oppressive constraints of the established system of representation.

There is an extensive body of queer readings of films that have existed under heteronormative regimes. Parker Tyler's *Screening the Sexes* (1972) laid early groundwork by examining how films encoded queer subtexts, while Richard Dyer's *Gays and Film* (1977) further advanced this discourse by analyzing the representation of gay characters and themes in cinema. Vito Russo's *The Celluloid Closet* (1981) exposed Hollywood's history of encoding queer subtexts through metaphor and narrative evasion during the studio era. Judith Mayne expanded this framework by analyzing how directors like Dorothy Arzner embedded queer desire through formal techniques such as framing and doubling, despite systemic censorship (Mayne 1990, 1991). Alexander Doty's *Making Things Perfectly Queer* (1993) shifted paradigms by arguing that mainstream texts inherently invite non-normative readings through their narrative and aesthetic ambiguities. Doty introduced the concepts of "queer elements" and "queer moments," explaining that "basically heterocentrist texts can contain queer elements, and basically heterosexual, straight-identifying people can experience queer moments" (Doty 1993, 3). Paulina Palmer's *Lesbian Gothic* (1999) traced queer creators' use of Gothic tropes to subvert heteronormativity, while Patricia White's *Uninvited* (1999) mapped "lesbian representability" in classical Hollywood. This growing body of literature on queer readings of cinema, both Hollywood and beyond, provides a valuable framework that can be successfully applied to the Soviet context, offering new perspectives on how queer subtexts and representations may have manifested under different cultural and political constraints.

Queer readings of socialist realist texts have emerged through interdisciplinary analyses of Soviet-era cultural and institutional repression. Central to this scholarship is Dan Healey's *Homosexual Desire in Revolutionary Russia* (2001), which traces how Stalinist policies, such as Article 121 criminalizing homosexuality, and Socialist Realism's heteronormative frameworks systematically erased queer identities from public discourse. Healey's work illuminates the complex homosexual subcultures in St. Petersburg and Moscow, revealing the ambiguous attitudes of both late Tsarist and early Soviet regimes towards same-sex relationships (Healey 2001). Lilya Kaganovsky's *How the Soviet Man Was Unmade* (2008), while not directly addressing queer identity, offers a compelling analysis of masculinity in Stalinist cinema, particularly through the tension between the "fantasy of extravagant virility" and depictions of damaged male bodies. Kaganovsky introduces the concept of "heterosexual panic," a spin on Eve Kosofsky Sedgwick's concept of "homosexual panic" (Kosofsky Sedgwick 1985; 1990), to explore the sexual tensions within Socialist Realist narratives. According to Kaganovsky, Socialist Realist narratives promoted extreme models of masculinity – embodied by Stakhanovite workers, aviators, and Arctic explorers – as symbols of Bolshevik commitment, yet simultaneously revealed their impotence through representations of bandaged, blinded, or paralyzed male heroes. This "radical dismemberment" of the male body serves as a psychoanalytic mediator between reality and desire, exposing the contradictions inherent in Stalinist ideals of masculinity and power (Kaganovsky 2008). These scholarly works have paved the way for more recent investigations into queer subtexts and representations in Soviet cinema and literature. For instance, Aliaksandra Ihnatovich's research on Soviet children's films from 1931–1954 explores the possibilities for producing queer subjectivity within this genre, offering an alternative perspective on discourses of normativity and exclusion (Ihnatovich 2022). Such studies demonstrate the growing interest in applying queer theory to Soviet cultural products, revealing hidden narratives and subversive potentials within seemingly heteronormative texts.

The phrase "queering socialist realism" was first used by Maria Engström in her analysis of late Soviet visual art, particularly through the works of Georgy Guryanov. Engström examines how Guryanov's homoerotic militarist imagery subverts socialist realist aesthetics by reworking its visual canon through queer optics. She describes this process as "queerification," contrasting it with conceptualist irony or direct parody often associated with Sots Art. Guryanov's work



exemplifies a “remix” of socialist realism that transforms its rigid ideological framework into a space for latent queer possibilities (Engström 2023; 2024). Engström used the phrase “queering socialist realism” to describe a specific case of intentional artistic practice in the late Soviet period. However, given the broader potential of queer readings of Soviet cultural texts, this phrase can be applied in different contexts and periods. Its relevance to early films by Parajanov will be explored in this article.

Parajanov’s early films have received limited academic attention, largely following Parajanov’s own dismissal of them. As Steffen succinctly put it, summarizing his overview of this period of Parajanov’s work, he “would have remained just one among many Soviet directors consigned to oblivion if he had produced only the early films and more works like them” (Steffen 2013, 55). It is only retrospectively that the films created by “Parajanov before Parajanov” have gained interest as precursors to his later masterpieces. However, there is a temptation to read more into these early works than they contain, merging them too readily with Parajanov’s mature films. This approach is exemplified by Vadym Skurativskii, who was among the first critics to positively reassess Parajanov’s early phase. In his aptly titled article “Shadows of Forgotten Films,” originally published in 2001, Skurativskii offered a reinterpretation that sought to highlight the value of these works (Skurativskii 2013).

In this article, however, I argue that what makes these early films compelling is not only their occasional foreshadowing of the Parajanov-to-come but also their double failure – both artistic and ideological. These films reveal how alien any form of normativity was to Parajanov and how he struggled to conform to the demands of narrative cinema, particularly in its socialist realist rendering. This is especially evident in *Flower on the Stone* (1962), Parajanov’s last film before his creative breakthrough, which has been a focus of my previous extensive research (Briukhovetska 2014; 2015; 2016). Drawing on archival material about its troubled production history and close readings of its intertextuality, I explored how Parajanov subverted socialist realist stereotypes and formulas, turning them – whether intentionally or not – into an exaggeratedly phony and even monstrous semblance of themselves. However, I have not yet applied a queer optic to this interpretation – an oversight I intend to remedy in this article by building on and expanding my earlier research.

**Purpose Statement.** This article aims to examine how Parajanov’s early films, particularly *Flower on the Stone* (1962), perform a “double failure” that is both artistic and ideological. It explores how these

failures, dismissed by Parajanov himself and critics alike, might reveal a deeper tension between the rigid ideological frameworks of Socialist Realism, including its heteronormative grid, and Parajanov’s desires, such as his emerging queer sensibility. Following James Steffen’s suggestion that “the question of sexuality is intimately connected with Parajanov’s aesthetics as a whole” (Steffen 2013, 236), this article seeks to investigate the sexual-aesthetic nexus in “Parajanov before Parajanov,” focusing on his greatest (double) failure – his last early film, *Flower on the Stone*. By applying the concept of “queering socialist realism” to analyze how Parajanov’s desires and artistic vision may have subverted established conventions, the article examines latent spaces for queer possibilities in this film. Recognizing the challenge of developing a non-reductive queer optic, the approach proposed here seeks to acknowledge Parajanov’s sexuality without, on the one hand, reducing his unique style solely to expressions of queerness or, on the other hand, dissolving it into a generalized notion of “freedom.” Instead, it positions Parajanov’s artistic vision within a complex interplay of creative desires, thus situating his early films within the broader framework of the sexual-aesthetic potential for worldmaking.

**Main body.** Parajanov’s last film before his creative breakthrough, *The Flower on the Stone* (1962), is widely regarded by critics as his greatest failure. Contemporary reviews were scathing, with the film drawing particularly harsh criticism in *Izvestia*. Under the telling title “Keep Up the Standards, Dovzhenkovites!” Natella Lordkipanidze opened her review with biting sarcasm: “We haven’t seen a movie like *Flower on the Stone* for a long time, and let’s hope we won’t see it again” (Lordkipanidze 1962). Even Myron Chernenko, a critic otherwise sympathetic to Parajanov and author of a creative portrait of the filmmaker at the height of his fame, referred to the film as “the lowest fall,” suggesting it was enough to consider abandoning the profession altogether (Chernenko 1989, 9). Yet, I argue that *The Flower on the Stone* represents a fascinating case of double failure – a subversion within the constraints of socialist realist norms, including its unwritten conventions regarding gender roles and sexuality. In this respect, the ideological failure that so annoyed film critics paradoxically becomes a foreshadow of Parajanov’s future artistic success. Beneath its apparent conformity lies what can be considered one of Parajanov’s most subversive works prior to his emergence as a visionary director of poetic cinema – indeed, it may be described as the queerest film of Parajanov’s early career.

In analyzing *Flower on the Stone* through the queer lens, we can discern two latent queer possibilities in its sexual-aesthetic nexus that subtly challenge the conventions of Soviet socialist realist cinema. While not explicitly depicting queer themes, these latent queer possibilities serve to disorient viewers and disrupt narrative and representational norms of the Soviet era. The first queer possibility involves subtle hints of gender fluidity. This includes the doubling of protagonists into male and female versions, the embodiment and spatial dynamics of the main male character, and the interplay of ambiguous desires, which become more pronounced in Parajanov's later works through their explicit depictions of bisexuality and gender fluidity. The second queer possibility emerges through the inversion of the typical socialist realist narrative of ideological transformation, generally understood as a character gaining greater consciousness. While Parajanov maintains this educational masterplot of socialist realism – albeit in an overtly ridiculous form – he also introduces moments of literal lapses of consciousness within sexually ambiguous settings. By examining these subtle subversions, we can reveal Parajanov's queering of socialist realism within the constraints of the heteronormative matrix of Soviet cinema.

Set in the Donbas coal-mining region of eastern Ukraine, the film awkwardly merges two narratives: that of Hryhorii Hryva (Hryhorii Karpov), a boisterous miner who calls himself “the beauty and pride of Donbas,” and that of Khrystyna Ravliuk (Inna Burduchenko), a devout Pentecostal girl from western Ukraine. Both storylines involve couple formation, but not between the female and male protagonists, who rarely intersect in the film. This doubling of protagonists in the ostensibly similar process of Soviet reeducation can be seen as a version of juxtaposed coupledness: sublime and earthly. Religiously zealous Khrystyna forms a sublime couple with a violin-playing Komsomol activist, Anton Zahorni, while elemental Hryva forms an earthly couple with a tough but short-sighted Komsomol activist, Liuda. The two couples formed during the film facilitate the “re-education” of both protagonists, reflecting Soviet ideals of reforming “backward elements.” However, the doubling of essentially the same educational narrative for both protagonists in an abridged and unconvincing form demonstrates a narrative and ideological wastefulness that barely contributes to its intended goal. What makes these parallel trajectories interesting, however, is the inversion of the subject of reeducation along gender lines, which subtly suggests gender fluidity. This duplication of protagonists can be interpreted as a separation of one character into female and male versions. Such a possibility, although

only faintly outlined, points to a flickering between masculine and feminine identities that subtly challenges conventional gender norms.

The doubling of protagonists in *The Flower on the Stone* originates from its fragmented production history. The film's trajectory was dramatically altered by the tragic death of lead actress Inna Burduchenko, a rising star of Ukrainian cinema, during the shooting of a fire scene. This devastating event led Sergei Parajanov to take over the unfinished project from the original director, Anatolii Slisarenko. Parajanov's approach to the film was transformative. He retained only twenty percent of Slisarenko's original footage, primarily featuring Burduchenko, and reshot the majority of the film in record time. Rather than pursuing narrative coherence around Burduchenko's character Khrystyna, Parajanov foregrounded a previously secondary character, a young, unruly miner named Hryva, who dominated the majority of screen time in the final version of the film. For this pivotal role, Parajanov cast Hryhorii Karpov, with whom he had collaborated on *The Top Guy* (1958), replacing Eduard Bredun from Slisarenko's version (for more details on the troubled production of this film, see Briukhovetska 2016).

Although Hryhorii Karpov's character was foregrounded, the film's focus remained ambiguous due to the disparity in the actors' fame: Burduchenko was far more well-known than Karpov at the time. This contrast potentially left viewers disoriented as to whether the female or male character was intended to be the actual protagonist of the film, contributing to its subtle gender fluidity within a seemingly heteronormative framework. Looking at this film retrospectively, we can discern the seeds of a more pronounced fluidity between genders, as well as between other dimensions of identity, in Parajanov's later works, particularly *The Color of Pomegranates*. In the latter film, actress Sofiko Chiaureli plays five different characters – both male and female – including poet Sayat-Nova as a young man, his beloved Princess Ana, the Mime, the Nun in White Lace, and the Angel of Resurrection, also called the Poet's Muse (Steffen 2013, 125). In *The Flower on the Stone*, this porous fluidity between characters is understandably less discernible, primarily stemming from the film's oscillating focus between two characters – one male and one female – who appear to vie for protagonist status.

Gender fluidity in *The Flower on the Stone* is accentuated by the inclusion of male and female shower scenes, foreshadowing the “bisexual pendulum” in *The Color of Pomegranates*, where a young poet oscillates between erotic attractions while observing both female and male baths from a rooftop.

The shower scenes in *The Flower on the Stone* are loosely motivated by the coalminers' need to shower after their shifts. While no other Soviet director making films about coalminers considered it relevant to include such mundane and seemingly insignificant elements of everyday life, Parajanov shot an entire shower scene, revealing through diaphanous streams of water several nude male bodies in close proximity to one another. Parajanov also arranged for a female Komsomol activist, Liuda, to visit the mine, enabling a female shower scene.

Although these scenes contribute little to plot development, they serve as pretexts for introducing queer possibilities into the film, challenging the rigid norms of socialist realism. Similar imagery had appeared even earlier in Parajanov's work. James Steffen points out a shot of young men bathing outdoors as part of a collective farm leisure-time scene in *The Top Guy*, which also features a few homoerotic jokes (Steffen 2013, 41). Although less erotically charged than in *The Color of Pomegranates*, these seemingly unmotivated scenes of nearly naked, wet male bodies in joyful unity hint at the sexual-aesthetic sensuality already present in Parajanov's early films.

Gender fluidity in *The Flower on the Stone* relates primarily to the male protagonist as the energetic center of the film, overshadowing his female counterpart. This is particularly discernible in Hryhorii Karpov's bodily orientations and spatial dynamics, as manifested through his acting style and the camera's behavior around him. Beyond the doubling of protagonists, the film presents two radically different worlds – that of Hryva and that of the other characters. While they seemingly inhabit the same cinematic space, Karpov's performance style, which tends toward the poetic, notably diverges from the psychologically motivated, realistic acting of the other cast members. This difference is further emphasized by the camera's unconventional behavior around Karpov. While generally restrained throughout the film, the camerawork changes drastically around the male protagonist, moving freely and unpredictably, often becoming disoriented and uninhibited. These disorienting moments demarcate a distinct field around Karpov's character, further emphasized by his breaking of the fourth wall, thus presenting a different way of relating to the world and, consequently, a new world-making capacity.

While it does not explicitly involve queer content, this mode of embodiment, which subverts socialist realist conventions, has queer potential when viewed through the lens of queer phenomenology. Sara Ahmed's exploration of queer embodiment provides a valuable framework for understanding how sexuality shapes our entire being in the world, not

just our choice of partners. Ahmed argues that sexuality is crucial to bodily orientation and how we inhabit spaces, affecting how we “extend through our bodies into the world” (Ahmed 2006, 67–68). This perspective is particularly relevant when analyzing Soviet cinema, in which explicit representations of sexuality were heavily censored and regulated. By focusing on how characters occupy and move through spaces differently, we can reveal queer potential within the cinematic medium, beyond surface-level heteronormative demands. This approach allows us to see how Parajanov's characters – particularly Hryva in *The Flower on the Stone* – inhabit different worlds through their unique bodily orientations and spatial relations.

Taken together, these elements – the doubling of protagonists into male and female versions, unconventional acting styles and camerawork around Hryva, and the juxtaposition of male and female nudity – coalesce into a multifaceted exploration of gender fluidity in *The Flower on the Stone*. Through these subtle yet profound disruptions, Parajanov challenges normative frameworks of socialist realism while hinting at queer possibilities that would become more pronounced in his later works.

The second queer possibility in *The Flower on the Stone* pertains to the inversion of the socialist realist narrative, which typically depicts the protagonist's journey toward greater consciousness. The educational role of socialist realism was central to Soviet cultural production. Zhdanov's 1934 speech at the First Congress of All-Union Soviet Writers crystallized the doctrine as a representation of “reality in its revolutionary development” (Bowlt 1976, 293). This positioned socialist realism as a powerful ideological tool for molding Soviet consciousness, with character development serving as its most effective persuasive model. Katerina Clark's seminal analysis of the socialist realist novel builds upon this insight by identifying a central contradiction structuring its exemplary works. She posits that these novels are organized around a dialectic between spontaneity and consciousness, generating a transformational trajectory for the protagonist. Clark draws parallels between this trajectory and the Bildungsroman while highlighting a crucial distinction:

The Socialist Realist novel might in effect be seen as a politicized variant of the Bildungsroman, in which the hero achieves greater harmony both within himself and in relation to his society. Such a comparison cannot be taken very far, however, because the Socialist Realist novel is so highly ritualized that the hero's progress is neither individual nor self-valuable (Clark 1981, 16–17).

The “highly ritualized” nature of the socialist realist novel suggests a predetermined path of growth aligning with Party ideology, contrasting sharply with the more individualistic journey of the traditional Bildungsroman. The socialist realist character’s gained consciousness was not an organic development but rather a ready-made ideological construct imposed to replace initial spontaneity.

While *The Flower on the Stone* appears to engage socialist realist tropes in their most formulaic version, a closer examination reveals Parajanov’s subversive play with these elements, bordering on the ridiculous. Rather than serving as the structural framework, these tropes are embedded as collage-like pieces that disrupt the conventional educational narrative. Parajanov’s film playfully engages with recognizable elements of the Soviet Bildungsroman trajectory, particularly the progression from spontaneity to consciousness. It often references Leonid Lukov’s *The Big Life* (Kyiv Studio, 1940), a seminal Stalinist miners’ film that established the ideological transformation arc for its unruly protagonist, Kharyton Balun (Briukhovetska 2015). However, Hryhorii Hryva’s character arc in *The Flower on the Stone* turns this typical re-education pattern into its own caricature. Parajanov transforms Hryva from an uncontrollable force into a disciplined, soon-to-be-married man with a bandaged head, forced to drink milk in the film’s final scene. This “unmaking of masculinity,” to use Lilya Kaganovsky’s term (2010), is rendered so ridiculous that it exposes the complete unreality of such transformations across Soviet cinema.

While pushing the “unmaking of masculinity” to the limits of the ridiculous, Parajanov introduces curious interruptions into the hero’s journey. Hryva, as a typical protagonist of socialist realism, gains consciousness and ideological clarity; however, he also experiences several literal losses of consciousness throughout the film. Significantly, these physical collapses occur in all-male settings as a result of intense affective states or excessively violent confrontations, notable for their lack of clear psychological motivations. Sometimes these fights even lack any distinction between good and bad characters. Rather than inviting viewers to identify with one side of the conflict, as is common in narrative cinema, Parajanov presents these fights as opaque moments of intensity that barely conceal their erotic overtones. The homoerotic energy in these scenes contributes to the film’s overall sense of disorientation, thereby subverting the conventional socialist realist narrative structure. By emphasizing physical collapses and homoerotic undertones, Parajanov challenges the ideological clarity expected in socialist

realist films, instead creating a disorienting narrative that repeatedly reverses the protagonist’s path to gaining consciousness and “unmakes” the already “unmade masculinity” by introducing domains of unconscious obscurity and uncontrollable passions.

Following Christopher Reed’s characterization of the ridiculous as a sensibility strongly associated with queerness, in which “irony engages tragedy” (Reed 2017, 132), we can further explore this subversive dynamic in *Flower on the Stone*. This type of ridiculousness, which Parajanov himself defined as a result of the clash between his desires and normativity, is evident in the iconography of the crucifixion presented by Hryva’s unconscious body throughout the film. Unlike the use of Christian iconography in Parajanov’s mature works, here such poses produce an effect of the ridiculous despite their seemingly tragic veneer. Hryva’s unconscious body assumes a crucifixion pose at least three times – at the beginning, in the middle, and at end of the film. These poses appear artificial and shallow, suspended in a limbo between narrative and poetic cinema, and fail to acquire the emotional density of either. Yet, they perfectly exemplify the double failure: not only as an artistic shortcoming but also as an ideological subversion.

In addition to Hryhorii Hryva’s narrative trajectory, which was supposed to be marked by a transition from spontaneity to consciousness but is repeatedly interrupted by his “crucified” body falling out of the socialist realist master plot, Parajanov also alters the traditional role of the female love interest in this process. Rather than serving as a mere prize for the protagonist’s good behavior, as in Leonid Lukov’s *The Big Life* and numerous other socialist realist narratives, the woman assumes an active role and becomes a key agent in the protagonist’s disciplining. However, this empowered woman is actually presented as an arm of the State, merely an instrument for imposing prescribed norms, including gender normativity. This merging of State and woman in the figure of the Komsomol activist Liuda, Hryhorii Hryva’s erotic interest, is a (possibly autobiographic) motif that Parajanov seemingly favored, as he transplanted it from his earlier film *The Top Guy* (1958), despite its absence in the original script. These subtle subversions, which create vortexes of disorienting and untamed energy, present another layered critique of Socialist Realism. Parajanov’s inversion of the Soviet Bildungsroman doctrine of ideological transformation in *Flower on the Stone* opens a space of latent queer possibilities.

By analyzing how Parajanov’s desires and artistic vision manifested in his early works, even as he struggled with the constraints of socialist realist



conventions, we gain insight into the subtle ways in which his queer sensibility influenced his filmmaking. However, it is important to acknowledge that these films were still products of compromise, dictated by the repressive circumstances. In a later interview with German-American film critic Ron Holloway, Parajanov described his early films as a “cardiogram of fear.” Parajanov often used the term “cardiogram” metaphorically, referring to a measurement of life’s pulse, akin to seismic recordings, with a diagnostic precision and sensitivity he valued both in film and in life. More widely known is his phrase “cardiogram of time,” also found in the same interview with Holloway, and which has been extended to describe his own work (Steffen 2005, 3). With the phrase “cardiogram of fear,” Parajanov may have referred to the distortion of this sensitive membrane under oppressive conditions.

Interestingly, Parajanov’s diagnosis transcends the specific terror faced by artists working under Soviet constraints and curiously resonates with contemporary experiences: “The Soviet films of that era – and not just mine – are like a cardiogram of terror. They are cardiograms of fear. The fear of losing your film, the fear of starving. You feared for your work” (Holloway 1996). This pervasive fear, familiar to many today, clouds one’s perception and limits the capacity for worldmaking. Extending Parajanov’s admission regarding his early films, one could argue that his “coming out” from the confines of socialist realism as a visionary director of poetic cinema necessitated overcoming this all-encompassing fear. While external circumstances remained unchanged, the “fear of starving” eventually loosened its grip on him. Much like the transition from secrecy to openness experienced by LGBTQ+ individuals who disclose their sexual orientation or gender identity, Parajanov’s act of self-disclosure demanded immense courage and constituted a pivotal moment of self-acceptance and visibility. Parajanov’s emergence from the “closet” of socialist realism may not directly relate to his sexuality, but it nonetheless involves a similarly risky act of courage – one for which he paid a high price.

This step of “coming out” rendered it impossible for Parajanov to return to earlier modes of filmmaking. Reflecting on this transformation in 1969, he remarked: “There was an event that was tantamount to a tragedy, which shifted my thinking. It shifted... I started to think plastically. I can’t go back to feature films. Not in any genre. I can’t write an ordinary letter. I feel completely different...” (Parajanov 1997, 2). Yet, while Parajanov’s “coming

out” seemed like a miraculous metamorphosis, it can also be understood as a process of recognizing what had always been present – a butterfly emerging from its chrysalis, nurtured by internal change and a concealed period of development.

**Conclusion.** Parajanov’s transformation from a director of mediocre socialist realist films to a visionary auteur of poetic cinema represents one of the most compelling trajectories in cinematic history. His early works, often dismissed as failures both aesthetically and ideologically, upon closer examination, reveal themselves to be sites of tension between compromise and subversion. These films, particularly *The Flower on the Stone* (1962), offer glimpses into Parajanov’s evolving artistic vision and desires, including the early traces of his queer sensibility. By analyzing these works through the lens of “double failure,” we uncover how Parajanov’s struggles with socialist realist conventions served as fertile ground for his later artistic breakthroughs.

A close analysis of such possibilities in *The Flower on the Stone* demonstrates how Parajanov’s desires clashed with ideological demands, thereby creating spaces for alternative modes of existence. Through subtle disruptions – whether in the form of gender fluidity or the inversion of socialist realist tropes – Parajanov challenged the rigid frameworks of Soviet cinema. These elements not only destabilized normative expectations but also hinted at latent queer possibilities that would become more explicit in his mature works. This reveals that Parajanov’s early failures were not mere missteps but rather stepping stones that laid the groundwork for his later masterpieces. In this sense, *The Flower on the Stone* serves as both a culmination of his struggles with socialist realism and a precursor to his emergence as a pioneer of poetic cinema.

By situating Parajanov’s early works within the broader framework of his sexual-aesthetic nexus, we gain a more nuanced understanding of how his desires shaped his artistry. Recognizing Parajanov’s queer sensibility as integral to his creative vision allows us to view his films as acts of resistance against oppressive norms. His ability to encode queer subtexts within a highly regulated heteronormative framework highlights the political dimension of his work, revealing the transformative power of art to challenge dominant ideologies and envision new ways of being-in-the-world. Through this lens, Parajanov’s films emerge not only as aesthetic achievements but also as profound acts of worldmaking that reconfigure possibilities for identity, expression, and resistance.

## References

- Ahmed, Sara. 2006. *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press.
- Barthes, Roland. 1972. *Mythologies*. Translated from the French by Annette Lavers. New York: Farrar, Straus & Giroux.
- Bowlit, John E., ed. and trans. 1976. *Russian Art of the Avant-Garde: Theory and Criticism, 1902–1934*. New York: Viking Press.
- Briukhovetska, Larysa. 2003. "Ivan Dzyuba: Paradzhanov bilshyy za lehendu pro Paradzhanova" ["Ivan Dzyuba: Parajanov is Greater than the Legend of Parajanov"]. *Kino-Teatr* 4. Accessed March 31, 2025. [http://archive-ktm.ukma.edu.ua/show\\_content.php?id=129](http://archive-ktm.ukma.edu.ua/show_content.php?id=129) [in Ukrainian].
- Briukhovetska, Olga. 2014. "Nesvidome Donbasu: 'Kvitka na kameni' Serhiya Paradzhanova" ["The Unconscious of Donbas: Serhii Paradzhanov's *Flower on the Stone*"]. *Kino-Teatr* 6: 25–32 [in Ukrainian].
- . 2015. "Kinematohrafichnyy Donbas periodu vidlyhy: 'Chornyy' film Paradzhanova, abo Moloko dlya heroya" ["The Cinematic Donbas of the Thaw Period: Paradzhanov's 'Black' Film or Milk for a Hero"]. In *Cinematic Revision of Donbas*, 99–120. Kyiv: Art Knyha [in Ukrainian].
- . 2016. "Vid shakhtarya do poeta: 'Kvitka na kameni' Serhiya Paradzhanova v konteksti kulturnoho kodu vidlyhy" ["From Miner to Poet: Serhii Paradzhanov's *Flower on the Stone* in the Context of the Cultural Code of the Thaw"]. *Studii Mystetstvovnavchi* 3: 7–20 [in Ukrainian].
- . 2024. "'Svobodu Parajanovu!': nimetskyi kontekst mizhnarodnoyi kampaniyi solidarnosti za zvilnennya myttsya" ["Freedom for Parajanov!: The German Context of the International Solidarity Campaign for the Artist's Release"]. *Kino-Teatr* 171 (1): 15–17 [in Ukrainian].
- Chernenko, Myron. 1989. *Sergey Paradzhanov: tvorcheskyy portret* [Sergei Parajanov: a creative portrait]. Moscow: Soyuzynformkyno [in Russian].
- Clark, Katerina. 1981. *The Soviet Novel: History as Ritual*. Chicago: The University of Chicago Press.
- Doty, Alexander. 1993. *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: University of Minnesota Press.
- Engström, Maria. 2023. "Queering Socialist Realism: The Case of Georgy Guryanov." In *Queer(ing) Russian Art*, edited by Maria Engström and Vlad Strukov, 192–210. Boston: Academic Studies Press.
- . 2024. "Queering Socialist Realism: Timur Novikov and Georgy Guryanov." In *Queer Focus: Arts & Culture*. Davis Center for Russian and Eurasian Studies, Harvard University.
- Feldman, Leah. 2019. "Strange Love: Parajanov and the Affects of Late Soviet (Inter)nationalisms." *The Global South* 13 (2): 73–103. <https://doi.org/10.2979/globalouth.13.2.04/>
- Gray, Carmen. 2019. "Where to Begin with Sergei Parajanov." British Film Institute. December 2. <https://www.bfi.org.uk/features/where-begin-with-sergei-parajanov>.
- Healey, Dan. 2001. *Homosexual Desire in Revolutionary Russia: The Regulation of Sexual and Gender Dissent*. Chicago: University of Chicago Press.
- . 2017. *Russian Homophobia from Stalin to Sochi*. New York: Bloomsbury Academic.
- Holloway, Ron. 1996. "Sergei Parajanov: Interview with Ron Holloway." KINEMA, Spring.
- Ihnatovich, Aliaksandra. 2022. "Queer readings of Soviet children's films, 1931–1954." In *Queering Russian Media and Culture*, edited by Galina Miazhevich, 40–56. London: Routledge.
- Kaganovsky, Lilya. 2010. *How the Soviet man was unmade: cultural fantasy and male subjectivity under Stalin*. Vol. 233. University of Pittsburgh Press.
- Kosofsky Sedgwick, Eve. 1985. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press.
- . 1990. *Epistemology of the Closet*. Berkeley: University of California Press.
- Lordkipanidze, Natela. 1962. "Derzhite marku, Dovzhenkovtsy!" ["Keep Up the Standards, Dovzhenkovites!"]. *Izvestiia*, November 28, 5 [in Russian].
- Mayne, Judith. 1990. *The Woman at the Keyhole: Feminism and Women's Cinema*. Bloomington: Indiana University Press.
- . 1991. "A Parallax View of Lesbian Authorship." In *Inside/Out: Lesbian Theories, Gay Theories*, edited by Diana Fuss, 173–84. New York: Routledge.
- Parajanov, Serhii. 1997. "Intelektualnyy shantazh?" ["Intellectual Blackmail?"]. Publication by Halyna Yankovska-Misakyan and Svitlana Shcherbatiuk. *Kino-Teatr* 6: 2–4. Originally recorded 1969 [in Ukrainian].
- Pisu, Stefano. 2021. "New perspectives on the Parajanov affair: The role of Italian activism in the transnational campaign for his release." *Cahiers d'histoire russe, est-européenne, caucasienne et centrasiatique* 62, no. 2: 443–72.
- Razlogov, Kirill. 2018. "Parajanov in prison: an exercise in transculturalism." *Studies in Russian and Soviet Cinema* 12, no. 1: 37–57.
- Reed, Christopher. 2017. "Ladies Almanack Showing Their Satire and Irony; Sorrow and Sentimentality; Ridiculousness in Relation to Sexual Identity; as Well as Reflections on Alison Bechdel's *Fun Home* — or, Notes Not on 'Camp.'" In *Queer Difficulty in Art and Poetry: Rethinking the Sexed Body in Verse and Visual Culture*, edited by Jongwoo Jeremy Kim and Christopher Reed, 120–39. London and New York: Routledge.
- Russo, Vito. 1981. *The Celluloid Closet: Homosexuality in the Movies*. New York: Harper & Row.
- Simyan, Tigran S. 2022. "'Guilty of Being Free': An Intellectual vs. Soviet Penal System (Prison Letters and Drawings of Sergei Parajanov)." *Changing Societies & Personalities* 6 (1): 178–203.
- Skurativskii, Vadym. 2013. "Teni zabytykh filmov" ["Shadows of Forgotten Films"]. In *Ekrannyi mir Sergeia Paradzhanova*, edited by Yurii Morozov, 36–47. Kyiv: Dukh i Litera [in Russian].
- Steffen, James. 2005. "A Cardiogram of the Time: Sergei Parajanov and the Politics of Nationality and Aesthetics in the Soviet Union." PhD diss., Emory University.
- . 2013. *The Cinema of Sergei Parajanov*. University of Wisconsin Press.
- Ukrainian Institute of National Memory. 2024. "Natskomisiya reabilitovala Serhiya Paradzhanova" ["The National Commission rehabilitated Sergei Parajanov"]. January 9. <https://uinp.gov.ua/pres-centr/novyny/nackomisiya-reabilitovala-sergiya-paradzhanova> [in Ukrainian].
- White, Patricia. 1999. *Uninvited: Classical Hollywood Cinema and Lesbian Representability*. Bloomington: Indiana University Press.
- Weir, Justin. 2017. "Gender, Sex, and the Fantasy of the Non-expressive in Sergei Parajanov's *The Color of Pomegranates*." In *Women in Soviet Film: The Thaw and Post-Thaw Periods*, edited by Marina Rojavin and Tim Harte, 176–96. London and New York: Routledge.

## Ольга Брюховецька

Кандидатка філософських наук,  
старша викладачка кафедри культурології факультету гуманітарних наук  
Національний університет «Києво-Могилянська академія» (НаУКМА), Київ, Україна  
<https://orcid.org/0000-0002-9213-2662>  
[olha.bryukhovetska@ukma.edu.ua](mailto:olha.bryukhovetska@ukma.edu.ua)

### Квірування соціалістичного реалізму: Ранні українські фільми Сергія Параджанова і його перехід до поетичного кіно

Сергій Параджанов, режисер-візіонер українського, вірменського та грузинського кіно, залишається символом естетичного нонконформізму, який у безпрецедентний спосіб підважив канон соціалістичного реалізму попри обмеження, які накладала система культурного виробництва радянських часів. У цій статті запропоновано подивитись на ранній український період кар'єри режисера, на фільми «Параджанова до Параджанова». Акцент зроблено на останньому фільмі цього менш відомого періоду «Квітка на камені» 1962 року, який став кульмінацією нездатності Параджанова існувати у нав'язаних нормативних координатах. Авторка статті стверджує, що ранні фільми Параджанова варто розглядати як «подвійну невдачу» — не лише художню, але й ідеологічну, що дає змогу побачити цей період як такий, що парадоксальним чином заклав фундамент для подальших звершень Параджанова як режисера поетичного кіно.

У статті показано, як ранні роботи Параджанова виявляють несумісність радянських ідеологічних приписів з творчими бажаннями режисера, включно з його квір-чутливістю. Зокрема, застосовуючи квір-оптику, показано, як у «Квітці на камені» Параджанов підважує соцреалістичні конвенції через гендерну плинність, підбив постулу ідеологічної трансформації радянського *Bildungsroman* та моменти наративної дезорієнтації, які натякають на квір-можливості в гетеронормативних рамках. Ці підбивні культурні практики не лише викривали штучність соцреалістичних наративів, але й відкривали шляхи для альтернативного вираження ідентичності та буття, що становило загрозу для тієї нормативної версії реальності, зокрема гетеронормативності, яку насаджувала радянська держава. Хоча зрілі твори Параджанова більш виразно розкривають цей сексуально-естетичний зв'язок, його присутність у ранніх роботах є особливо важливою для осмислення творчого і життєвого шляху режисера.

Дисидентство Параджанова має як політичний, так і сексуально-естетичний виміри, він заплатив за нього велику ціну: будучи відкритим бісексуалом у режимі, який криміналізував гомосексуальність, Параджанов зазнав жорстких переслідувань. Авторка статті показує, чому важливо не розділяти різні виміри дисидентства Параджанова. Кодуючи квір-підтексти в жорстко регламентованих рамках культурної продукції радянського часу, навіть ранні фільми Параджанова постають актами непокорі системному гнобленню, демонструючи способи утвердити людську свободу в ситуації несвободи.

**Ключові слова:** Сергій Параджанов, українське кіно, дисидентство, криміналізація гомосексуальності, політичні переслідування, соціалістичний реалізм, квірування, сексуально-естетичний зв'язок, «Квітка на камені», гетеронормативність, дезорієнтація, гендерна плинність, радянський *Bildungsroman*, культурні практики, поетичне кіно.

*Manuscript received March 31, 2025  
Матеріал надійшов 31 березня 2025 р.*

© Ольга Брюховецька (Olga Briukhovetska), 2025

[olha.bryukhovetska@ukma.edu.ua](mailto:olha.bryukhovetska@ukma.edu.ua)  
<https://orcid.org/0000-0002-9213-2662>

*Сфера наукових зацікавлень:* візуальна культура, теорія кіно та квір-теорія,  
Сергій Параджанов, поетичне кіно.

*Main research fields:* visual culture, film and queer theory, Serhii Parajanov, poetic cinema.



Creative Commons Attribution 4.0 International License (CC BY 4.0)