

Title: My Name is Ivan Solntsev: Personal and Cultural Identity in Andrei Kravchuk's *Ital'ianets*
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The young hero of Andrei Kravchuk's 2005 film *Ital'ianets* bears the evocative name Ivan Solntsev, a name he shares with an earlier orphaned child, the protagonist of Valentin Kataev's novella *Syn polka* (*Son of the Regiment*). Kravchuk draws explicit connections between his film and Kataev's work, including shared imagery and parallel scenes of captivity, interrogation, and escape, as well as direct references. This paper examines these allusions in detail. It also explores the significant departures from his source text that Kravchuk introduces. Perhaps most importantly, Vanya in *Ital'ianets* reverses his namesake's trajectory. Kataev's Vanya follows a journey from family life to isolated orphanhood to state protection and a collective existence with a military regiment, while Kravchuk's Vanya escapes from state care in an orphanage and reunites with his mother to live a private family life. Thus both boys represent the ideal existence of their respective eras: Kataev's novella extols the Soviet values of collectivism and loyalty to the state, while Kravchuk's post-Soviet film celebrates a return to older values of family bonds and personal connections.

While Kataev's hero represents the Soviet Everyman, Kravchuk emphasizes the centrality of individual identity. In a significant moment, Vanya in *Ital'ianets* discovers that his name was given to him by his mother, not assigned by the orphanage director. In addition to possessing important cultural resonances linking Vanya to his country's history, his name reinforces his authentic identity.