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Problems of Literary Theory

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Hermeneutics and Interpretation of Fiction

Summary

In general terms, hermeneutics is the art of explaining and understanding facts endowed with certain concept (Sinngebilden), while in a narrower sense the term refers to the art of explaining and understanding (interpreting) texts (Fr. Schleiermacher). Consequently, explaining and understanding make up one dialectical unity generating the so-called hermeneutic circle, the potential for unrestricted expansion being its intrinsic property: that is, if something is perceived in the consequence of *explaining and understanding*, the *perceived* becomes the basis for the further process of *explaining and understanding*, which goes on continuously until the implicit concept (*the inner logos*) inherent with the text is ultimately perceived.

Interpretation of fiction implies the interaction of *essence* (Wesen) and *manifestation* (Erscheinung). That is, the implicit concept inherent with the text is the *essence* while its outer side, i.e. the literal sense, is the *manifestation*. Since a text is a priori a linguistic fact, a written expression of verbal activity, the *essence* of a text, i.e. the implicit concept of a text is rooted in language and is manifested as textualized language (die vertextete Sprache). This brings forth the following problem: how is the essence actualized, manifested in the language of a text – in a complete, absolute way or incompletely? Since due to its non-self-sufficient nature language is not capable of fully rendering the inner logos, beyond the uttered, expressed word (*manifestation*), i.e. beyond the immediate, literary word there always remains something *to be uttered* (das Aussagende), i.e. the inner, implicit concept of a text. At this point, the ultimate goal of hermeneutics becomes apparent: to *explain* and perceive, i.e. *understand* the implicit concept, the inner logos of a text. On its part, the process of *explaining-understanding* is based on the method of the hermeneutic circle (Hermeneutischer Zirkel): from the whole to an individual and vice versa, from an individual to the whole. In this case, the *whole* (das Ganze) is the main, implicit concept (the original concept), while *individual* (das Einzelne) refers to a string of sub-concepts of a text. Thus, interpretation of fiction is an endless process of interaction of *the whole and individual* leading to the perception of the inner logos of a text.



HERMENEUTICS

To be perceived	perception	perceived
Grammatical interpretation		Inner
Outer logos (<i>Literal sense</i>)	(<i>Literal interpretation</i>) [comparative method]	logos
Fiction	Technical interpretation (<i>Allegorical interpretation</i>) [divinatory method]	
Inner logos (<i>Implicit sense</i>)		

HERMENEUTIC CIRCLE

Ivane Amirkhanashvili, The Language of Hagiography (Theoretical Remarks)

Summary

The hagiographic compositions have been written for listening, they were meant for congregation, parish, to be listened to in church.

There is something specific, original and peculiar in this function that must be taken into consideration while defining specific artistic features of a genre but it is also a fact that this oral text is written and formed as a written word.

The style of the text read aloud, naturally requires the application of such rhetorical means which can make an impression on a listener. Therefore for hagiography it is topical to address the stylistic ideals of the ancient rhetoric: laconism, temperance, feeling of the wholeness, naturalism, harmonic composition of the sentences, selection of thought and utterances, the use of aesthetic, referential, emotive, imperative and metalinguistic functions of the language.

It is true that there is difference between texts written for oral purposes and those for reading but in both cases the language remains an organizational dominant.

The language of hagiography as an aesthetic phenomenon represents the organization of various stimuli the stability of which is provided by the rule of genre. Along with the rules of genre, linguistic style is a strong and dynamic

system which is not changed in the course of centuries. Why does the style remain stable? - Because the subject of expression does not change.

The author of the hagiographic composition chooses himself those artistic means which are used by him in the construction of the text, but then subordinates to his choice, i.e. word and follows it in where the word leads.

Alexander Panov, The Anthropological Approach in Literary Studies

Summary

What does it mean to read a text of verbal art anthropologically? Is the interference between the tasks of Anthropology and literary science possible at all? What exactly would the object of study be, as it is clear that its very definition depends largely on the analytical methodology? Text or discourse cannot be objects in themselves, if it is not clear what their interpretation is needed for.

The history of literary science in the last century shows, that modern literary theory is born of a certain process of opposition. In the place of the previously dominant biographism, positivism, speculative philosophy and Marxist socio-historical determinism, methods of research have come to being that seek the specifics of literature mainly in its own objective laws that construct the fictional text and make it function, as well as the specific laws that determine its historical development. It is not by chance that the main problem of Russian Formalists is the issue of 'literariness' – the property of text that makes it a quality work, different from all other manifestations of linguistic activity.

It is true that, parallel to the 'inwardly' oriented texts (Russian Formalism, the Structuralism of Prague, the Russian and German Morphological schools and, later on, French Structuralism, the New Criticism with its 'closed reading', phenomenology and hermeneutics), researchers also strive to keep in focus the relationships of the literary 'order' with the extra-literary reality. Some of these efforts are doomed, as they fail to offer a reliable enough platform that would unify in a single and non-contradictory entity the different aspects of the artistic phenomena – their structure, the embedded contents and meanings, their relationship with the cultural and social context, as well as the potential means for their perception and impact. This is how the effort of, for example, the so-called 'forsotz' group in the Soviet Union failed – it was brought down by its striving to unify the formal and the social aspects of the cultural development.

The dichotomy between form and content is one of the toughest challenges to the development of artistic theory. Whole new scientific movements, such as Structuralism, have emerged, and their main goal was to overcome this counterproductive opposition. The point of departure of Structuralists is clear: the opposition between form and content presupposes the existence of something external to the verbal text, something liable to imitation or reflection, by means of which it becomes a part of the text. Their research and analyses show that, in fact, the construction of a particular expression can create meaning and thus the contradiction between form and content can be put aside. In so far as the construction of an expression is primarily tied to the structures of language and its various realizations, though, the main object of research proves to be the text – the coherent whole, made up of a combination of signs on different levels that can form specific meanings. The problem of the relationship between verbal texts and the so-called objective reality remains irrelevant to the Structuralist theory, which opposes the primitive concept that the function of artistic text is to propagate certain ideas among the society; Structuralist theory fails to offer a positive resolution to this problem though.

Avoiding the issue won't resolve it, however. That is why in its further development literary science began to study the links between structure and social context. Two fundamental problems prove to be the most important for this attempt – firstly, the various ways of perceiving artistic phenomena and their influence; and secondly - the relationship between the fictional content of the text and the so-called objective reality. These are the problems that prove to be central to the scientific movements that study the nature of artistic communication – the 'receptive aesthetics' that later develops into aesthetics of impact; the literary sociology; the so-called cultural studies and suchlike. Finally, they have all reached the idea that the much-desired new complexity of research methods can be attained through the methods of general Anthropology.

The point of departure is pretty clear in this case as well: as human verbal art has emerged and is functioning in its three main hypostases – mythology, folklore and literature – it must be influencing and somehow shaping the human world. That is why the adequate approach to studying verbal phenomena should be sought in the manners in which they are being embedded in the general human complex. Here the difficulties begin, though, as many questions arise:

What should be the specific object of research?

Shall the study be restricted only to the sphere of specific interactions between the world of literature and the reader's real world? Or shall it also extend over phenomena that until then have only been perceived as elements of its content, such as: humanitarian conflicts; ideologies; meditations over the essence of humanity, etc.?

How will the methods of general Anthropology and these of literary science combine?

Where should we seek the connections between the various aspects of the study? These are: the models of communication and impact, by which the artistic texts function; the structural regularities and constructs, present at the creation of the text. We should also take into consideration the different levels at which the various elements of every aspect are arranged – for example, in the study of artistic structures, levels of narratology, prosody, artistic imagery etc. are differentiated.

Before we attempt to answer these questions, we shall compare the tasks, the specific objects and the research methods of the two sciences that have until now developed in parallel – Anthropology and literary science.

Like literary science, Anthropology has arisen and developed as a result of the attempt to combine many already existing methods of studying the human world – philosophy, sociology, law, political economy, ethnography and folklore studies, history of religions, social history and archaeology, physical, economical and cultural geography, general cultural studies, linguistics and biology. After analyzing the interaction between all these aspects of the human, scientists have reached the conclusion that the main subject of Anthropology, which unifies all these different approaches, could be the analysis of the ways in which a human group and therefore man and humanity in general, model their beliefs, feelings and strategies of survival in a particular environment. This complex object of study can be broken into a string of specific objects, each one of which is manifested in two aspects – the physical, which is related to human biological characteristics and the physical particularities of the environment, and the cultural, which studies the ways in which human interaction with the environment transforms into cultural norms, values and dispositions which prescribe various models of behaviour in the myriad situations of human life. Here are some of the most important aspects of these studies:

- Physical survival. The objects of analysis are the methods in which people acquire the means, needed to sustain their life, such as food, housing and clothing, fit for a particular habitat; the means of production, exchange and consumption, as well as the ways in which these means become cultural norms and dispositions.
- Biological reproduction. The objects of study are kinship systems and their transition to norms of cultural behaviour and shared values.
- Social reproduction. The objects of analysis are the ways in which characteristically different communities and social systems form, as well as their structure and functional models. Also in focus are the specific cultural and legislative norms that form the link between different individuals in the community, as well as the transitions from one type of formation to another.
- Communication. The objects of study are the models of informational exchange by means of natural and artificial languages, models and channels of communication, as well as their relationship with the environment, the lifestyle, the culture and the image of the world, characteristic of a particular community.
- Image of the world. The objects of study are the ways in which people create their own image of a reasonably ordered world, subject to definite laws. This is achieved by means of mythology, folklore, literature, philosophy, religion and science which make the rationalization and transformation of the world possible through different means of influence, such as magic, religious and civil rituals, social movements and technological intervention.

It is obvious even at first glance that each of these aspects without exception is somehow connected to the phenomena of human verbal creativity. This is so at least because the latter plays a major role in the transformation of the different survival and developmental strategies into cultural norms, dispositions and values. Thus the links between the anthropological object and the object of literary science become more than obvious. The problem is the fact that their mechanical inter-exchange is impossible. The reason is this:

If we study the role of verbal creativity in the realization of each of the aforementioned processes – as a whole or separately – we will remain in the field of Anthropology without being able to penetrate the specifics of verbal art itself. It will be perceived as a factor in the creation and maintenance of ideologies, dispositions and values (aesthetic, moral and social), but will not say much about verbal art in itself. Much less will it do so for the specifics of artistic structures or the history of artistic development. However, the main task of literary science is precisely this one.

Therefore the object of Anthropology, as outlined above, can be viewed only as a prerequisite for the definition of one specific object of literary science and the analysis of verbal art in general. In order to depart from the purely anthropological field and find that specific object of literary analysis, we must ask another question. It can be no other than – ‘How?’. How does verbal creativity take part in the formation and regulation of culture and the whole human lifestyle?

Viewed from this functional aspect, the object of literary research could now unify all the elements of artistic activity, namely:

- The problems, related to the image of the world, the ideology, the beliefs, the humanitarian problems and conflicts, the auto-cognition of man and the communication with the Other, the ideal of human personality, as well as to the models of prestigious or rejected behaviour, that usually are viewed as a

main part of the artistic work's content and are realized by means of plots and motifs, dramaturgical clashes, lyrical confessions, messages, glorifications, etc. Even here we can see the role that the viewpoint and the relationships between the Ego and the Other play in the literary creation. In other words, even at this level aspects stand out that are usually viewed as belonging to other levels of artistic activity – the problem regarding the relationship between author, character and reader, the problem of intention and its realization in the receptive act, the differentiation between declared and implicit intention and between declared and implicit ideological positions, etc. The possibility to achieve impact upon the beliefs, dispositions and values of the society and the individual is inherent in the very mechanism of creation of artistic images, plots and motifs, as well as in the specific mechanism of their apprehension, decoding and rationalization. That is to say that we cannot speak of some autonomous 'content', that is presented by means of an equally autonomous 'form', but of a specific process of interaction between different human consciousnesses, realized by means of specially created structures, whose constructive mechanism offers the possibility of a particular mode of impact to be achieved. Hence the deduction that a crucial point of the analysis of verbal art is the issue of the relationship between the fictional world of the work of art and the so-called factual reality.

As we know, the links between the real, the fictional and the imaginary form the basis of the famous project of literary anthropology of Wolfgang Iser. (Iser 1993) According to him, the fictional character of the literary image is a precondition for the departure of the individual from his or her everyday boundaries and his placement in an environment of otherness, where he or she can check and rethink his or her habitual concepts, beliefs, values and behavioural models. According to Iser, this ability to transgress borders is not merely a function of literature, but also an essential characteristic of human nature. The concept of the imaginary appears on its part to mark the forms of construction of the artistic world that we usually call imaginary, fantastic etc. With the introduction of the concept of the 'imaginary' Iser attempts to restrain the lateral meanings of words such as 'imagination', 'fantasy', etc., that point to the psychology of the creative act, in order to focus the researcher's attention upon the essential role of the imaginary as means of symbolic assimilation of reality through specific images (Bilderwelt).

I see the main problem of Iser's model in its self-restriction to the framework of modern literature. Through the act of 'finging', that is inventing, the author premises the conscious apprehension of fiction and the imaginary in the communication between the author and the reader through the text and the world of artistic imagery. At the basis of every artistic act is the 'Als ob' convention, which is explained clearly as if for children by Erich Kaestner more than half a century ago like this: 'If this story had really happened, it would have happened exactly like this'. The very fact that Kaestner had to explain the nature of artistic conventionality though hints that, apart from the joy of transgressing one's own boundaries, achieved by the fictional and the imaginary, man has another instinctive aspiration as well – to believe in the truthfulness of the artistic world that is depicted. Ever since ancient times many manifestations of verbal art have consciously strived to confirm their 'truthfulness', that is, their complete concurrence with the factual conditions of the so-called objective reality. For some of these verbal forms this concurrence is even a founding constructive principle – these are the myth, legend, exemplum, passional, and today – the so-called literature of fact or the forms of creating a personal image – all these would collapse if the belief in their 'truthfulness' is destroyed and they are suddenly perceived as acts of finging.

Does this mean that, in order to avoid the contradiction of Iser's model, we should accept the existence of two types of verbal creativity – fictional and non-fictional? Here is exactly where Anthropology comes to help and demonstrates that in the juxtaposition and comparison of different human cultures, a main deduction crystallizes: What the members of a group perceive as 'real', that is, independent from the perceiving

consciousness, oftentimes is also the result of cultural conventions, made up for the interpretation of the sensual and experiential content. This interpretation precipitates as an image of the world that is adopted and approved by the group and is treated as factual reality. The main achievement of Anthropology is that, by transgressing the cultural borders, it shows how much of what we perceive as 'real' is actually fictional. In that sense fiction, whose task is to make us transgress our own boundaries (Iser's 'fingering' or Bakhtin's 'outsider's look') and thus to make us know ourselves and put ourselves through trials, is not a non-reality, but a provocation of the mainstream convention for interpretation of the sensual content. In that sense, the opposition fictional vs. non-fictional and their derivatives such as imagination, social inapplicability and aesthetic function (fictionally) and memory, social applicability, cathartic function (non-fictionally) – is also put into question.

It is true that there are differences. Some verbal acts are obviously fictional and have a markedly imaginary imagery. Others utterly resemble the factual reality and hide in every possible way the fictional nature of their artistic discourse. They even affirm their 'historical accuracy', 'factuality' and 'authenticity'. Others still, whose most distinguished representative is mythology, are markedly imaginary in their symbolic imagery, which does not stop them to claim full and factual truthfulness, that is, their non-fictional character. Something more – they would be eradicated as a factor in human culture if they weren't perceived as unquestionably truthful.

In that sense, the correct conclusion would be this: Human experience contains different modes and levels of fiction, as well as different functions and models of social apprehension of fiction. The task of an anthropological literary science would be to describe and study these various modes and functions in order to complete an adequate picture of the artistic phenomena in question, which often belong to different systems of functioning of the fictional. Oftentimes, especially in modern cultures, they somehow work with previous modes of perception of the fictional and the imaginary. In other words, fiction itself can become an artistic vehicle of expression.

A research group with the Institute for World Literature in Moscow made such an attempt in the project 'Historical Poetics'. The authors Averintzev, Andreyev, Gasparov, Grintzer and Mikhaylov propose in their foreword to the collection of essays 'Historical poetics. Literary Epochs and Types of Artistic Consciousness' (Аверинцев ... 1994) the idea that there are three main types of artistic consciousness in the development of human verbal art. These three differ mainly in the role of functionality and its application in verbal artistic acts. Hence the major changes in the function of some basic forms of poetics, such as authorship, genre and style.

Here we should make one stipulation. In our practice we are used to speaking about literature, literary science and literary theory. At the same time we often study and base our arguments on phenomena that are not literature proper – that is to say written texts, especially meant for the purposes of a special kind of artistic reading that perform a predominantly aesthetical function. European literature proper is a relatively late phenomenon that arose during the Hellenic ages and was actually developed for real only in the New Times after the Renaissance. At the same time various manifestations of verbal creativity accompany man for nearly all of his existence on Earth. Some of these still exist today, but are not included in the sphere of literature. At the same time, by performing their characteristic functions, they keep influencing the formation of beliefs, dispositions and values of humankind. In other words, we should look for various phenomena with various characteristics in the very boundaries of our object. That is why we prefer to use the term 'verbal art', and we try to apply the term 'literature' only where we talk about the phenomenon proper.

The importance of this specification is even more obvious when we speak of the third aspect of the anthropological study of artistic phenomena – namely, the organization of artistic discourse. For most of the immanently oriented schools of literary studies the main field of research used to be the text and that is

completely understandable – after all, it is precisely in the coherence of the symbolic structures that the specialists sought the main points of support that defined the artistic specifics in its various aspects and levels. The problem, though, arises when we attempt to shift our interest to the function of artistic texts in a social environment. Then we will see that text-oriented studies are quite helpless. That is why Hans Robert Jauss felt the need to provoke the development of literary science, which he did in his famous speech that later grew into a book – ‘Literary History as a Provocation of Literary Theory’. (Jauss 1967) In this book and in the ones that followed, Jauss demonstrated how important it is for the literary researcher to make himself acquainted in detail not merely with the text of the researched work, but also with the particular way in which it is being perceived and casts its influence over society. This is how receptive aesthetics emerged, which later transformed into aesthetics of effect. At the centre of its interests are the issues of artistic communication. Within this set of problems we can mark off several different aspects and levels:

1. The problem of the speech bearer. The textually oriented literary science is focused mainly on the issue about the author of the text and his or her projections in the textual structure. Even the polemics about the death of the author, stirred up by Roland Barthes, does not go in principle out of the framework of this scheme, because the real question is not about a real speech bearer and real communication, but about different reading strategies of written texts. The actual speech bearer in the limits of a human community remains an unknown territory for this kind of researchers. A. N. Vesselovsky (Веселовский 1894) posed this problem with the necessary explicitness. His article ‘From the Singer to the Poet’ (“От певца к поэту”) is probably the first serious attempt of contemporary literary science to apply an anthropological approach to the studies of verbal phenomena. In this article Vesselovsky clearly shows the importance of the speech bearer’s status in the achieving of the prestige of that speech. At some moments the bearer of the speech becomes more important even than the characters he glorifies, because the conservation of memory and the creation of glory is what the community needs more than the real heroic acts. Vesselovsky uses the example of Demodocus, who sings about the heroic deeds of the participants in the Trojan War in the presence of one of the most prolific heroes of that war – Odysseus, to prove that the singer is the figure that forms the status of speech in a community. This is how he also defines what precise role it will have in the creation and maintenance of the beliefs, dispositions, values and emotions of the members of this community. Even though modern literary science admits the importance of these phenomena, there are still no serious treatments of this matter. Even folklore studies, which hold this issue among their most important problems, have not produced anything persuasive enough since Perry and Lord’s work on the epic singer. It was once more Jauss who took notice of the importance of this problem in his famous table of the genres of Medieval moralistic genres and pointed out the bearer of the speech as one of the factors that link the two main fields of literary interest – the role of the artistic act in its effect on the community’s values on one hand, and its role in the organization of the narratological perspective and the overall structure of the text on the other.

2. The problem of organization of the artistic act. In the last decades this has been the object of the so-called Sociology of literature and reading. These studies have been limited to the literary field only, though, as we have already pointed out, human verbal creativity has much wider dimensions. The participation of speech in various types of rituals is a problem that transgresses to the later, purely literary organization of the artistic act, even though at a secondary level as one of the vehicles of expression of literature. The fact though, that this vehicle is crucial for the construction of the overall meaning and impact of the work suggests that we are also indebted to channel our efforts towards the study of this aspect of artistic activity. In the same sense, the study of symbolic acts of communication, such as the narrative, the telling, the singing, etc. is essential, as is the study of the symbolic acts, linked to the attitude of the artistic discourse’s subject to his or her task – glorification, lamentation, idyllic idealization, etc. In the same field we can find the ‘simple forms’, proposed by Andre Jolles,

which are based on some fundamental cultural mechanisms of creation of the human image of the world – myth, legend, saga, fairy-tale, etc.

3. The same is valid for the study of relationships in the social and artistic communicative space. The most important of these are linked to the division between oral and written word. This division, as is shown in Paul Ricoeur's study (Ricoeur, 1978) predetermines some of the most significant differences in the function and effect of speech that arise from the closeness or remoteness of the communication subject in space and time, the need for interpretation of the meanings, embedded in the declaration and their interpretation by correlating them to particular social and cultural contexts, etc.

4. All of these aspects perform have an impact on the compositional and structural principles of building the artistic discourse. In the case of written fictional discourse, as Reiner Warning's research shows (Warning 1983), we can even speak of a staged discourse, that is of a discourse where in the very structure of text possibilities for its secondary realization in a fictional communicative space are encoded. Along with the discursive characteristics, the structure of artistic texts must create the wholesome potential of meaning of the fictional world, depicted in the work of art, though. Thus it becomes possible that the textual structures fit in a unified complex of factors that create the wholesome structure of the artistic act.

5. Finally, the aspects of perception and identification between the different subjects of the artistic act emerge. Bakhtin relegates these to three main characters – author, literary character and perceiver. Here the impact of the artistic act on society and the individual come into focus as well. As we know, some valuable treatises on this subject that build the basis of the research of perception and the impact of the artistic phenomena, have been proposed by the representatives of the receptive aesthetics and the aesthetics of impact movements. Among these we would like to point out the work of Hans Robert Jauss 'Aesthetical Experience and the Problems of Literary Hermeneutics' (Jauss 1972) and Wolfgang Iser's 'The Act of Reading' (Iser 1994) and 'The fictional and the Imaginary. Perspectives of Literary Anthropology' (Iser 1993). The methodology that these fundamental works propose is applicable to the studies of various phenomena in the field of artistic culture.

It is only natural that the following question would arise here: Isn't there a specific artistic phenomenon that serves as an 'entrance' in the analysis of every particular artistic act and that unifies all aforementioned aspects of the anthropological reading? We think that there is such a possibility and it is based in the research of the genre. If we study genre not as a guide to the compilation of the poetical text in accordance with a set of established rules or as a reading program that helps the building of various meanings, but as a norm for the development of the whole artistic discourse, we will see that genre covers all of the aspects of artistic activity.

Firstly, genre keeps account of the communicative character of the discourse – Who is speaking? To whom? What is the mode of speaking (*modus dicendi*)? All these are questions that determine both the intertextual character of the speech and the peculiarities of the real artistic communication that takes place in the social space. The way in which the work will influence the perceiver, the model for his or her identification and the flow of shared experience and rationalization depend a great deal on the communicative model – whether the work is performed by an *aoidos*, a *rhapsode*, a *juggler* or a *cantastorie*, whether it is recited in the palace halls or in front of an enthusiastic crowd in the market square or the stadium, whether it is sung as a song or read in solitude. If we only analyze the text, these questions will not only remain unanswered, but will not be posed at all. Thus we deprive our interpretation of some very crucial aspects.

Secondly, genre directs the speech in time and space – both the intertextual and the real ones. The emergence of meaning and the mode of impact also depend on whether the action is depicted in a particular time and place or in an ideal one that is not specified. Some artistic phenomena take place always 'here and

now', regardless of whether they tell of past or present events and regardless of the difference between the narrative and declarative time and space – an example of these are drama and songs. The reference to the absolute past is a structurally defining factor for other genres, such as the classical epos. For others still, timelessness and some special ambiguity are a crucial characteristic – such as the haiku, the lyrical miniature, the epigram and the proverb. We all know Mikhail Bakhtin's theory of the chronotope. In it he actually speaks more about the differences between epos and novel, yet demonstrates clearly that every genre of verbal art develops its own chronotopical model, that is characteristic only to itself. These characteristics are no less important to the studies of the mechanisms that build meaning in the work of art and its actual effect on the perceiver, than the communicative orientation of the discourse.

In the third place in the model of communicative situations stands the nomenclature of characters. The way in which the human being is depicted and also the idea of what is human, embedded in a character, is also strictly generically oriented. The tragic hero is presented in one way, the comical – in another. The epic hero is one thing, and the balladic – another. The depiction of a model character that is characteristic of the legend, the passional or the ode would be completely inappropriate for the short comical story or for love lyrics. And we also know that the characters in a work of art are the main object of identification for the perceiver. This also defines the different ways and models for identification and hence the impact of the oeuvre on the public.

In the fourth place comes the model of action. Sometimes it is merely an illustration of a given moral imperative, like in the exemplum. In other cases it is a demonstrative illustration of the idea that only he is worthy of reward, who can overcome the obstacles of life thanks to his good heart, which rewards the hero with an overnight hierarchical upswing, as it happens in a fairy-tale. In other cases still, action is subject to the model of epic duel, etc. There is no genre in existence where the model of action is not clearly defined and always adhered to. This in its turn guarantees that the work will follow the correct strategy of impact that builds the desired models of conduct, beliefs, values and dispositions.

All these characteristics of the artistic act combine in the construction of the image of the world that is characteristic of every genre, as well as in the message that every genre usually strives to convey to the public. How to be virtuous? Legend gives answer to this question. What would happen if our wishes could come true? In order to know this, we should turn to the fairy-tale. According to what norm can we evaluate the event, which we are being told of? The answer is in the novella, etc.

On the other hand, the study of genres can clarify the relationship between the texts that are perceived as artistic and these that are characteristic of the 'normal' speech, as well as the relationships between artistic texts proper. Furthermore, the juxtaposition may flow both in synchronic and in diachronic order. These juxtapositions give birth to many interesting observations, related to the functions of the discursive levels. If, for example, we are studying a text that we spontaneously perceive as an ode, we could subject it to a synchronic juxtaposition both in similarity and in contrast, in order to see how the reader would decipher it in the framework of the binary oppositions of the synchronic system of genres. In this case elegy, humour, fairy-tale and others similar to these would stand in contrast, while the laudatory speech and the ceremonial march would be similar. From the point of diachrony matters look even more interesting. If we juxtapose the way in which odes construct the image of their characters, we will find that it largely resembles the way of depicting the perfect legendary hero and the characters in the passionals of saints. When we compare the social functions of different genres in their own context, we could make some interesting parallels about the generic function of the ode.

Actually, the problem of the generic function is a problem of the centre where all aspects of the artistic act gather. In this function, which Jauss calls 'place in life' (Sitz im Leben), the factual reception of artistic

phenomena (a matter of the literary sociology) combines with the ideological functions – the way, in which a genre helps the formation and confirmation of a particular type of beliefs, dispositions and values. It also works in the purely pragmatic plan to form advisable models of social conduct.

As we can see, the studies of generic problems cover completely all of the aspects of an artistic act and offer the opportunity for linking the different levels of its structure and function – from the level of ideal meanings and the problems of communication, as well as the organization of discourse, the construction of the text and its perception to its impact on society and the individual. Therefore it is not surprising that the authors, who, in the course of time, have spontaneously held true to the anthropological approach, have somehow or other tackled precisely the problems of genre.

The most telling example is that of Aristotle – the author of the first work that was especially meant for the purposes of analysis of the artistic phenomena. His 'Ars Poetica' (Aristotle 1975) analyses the tragic genre and combines together the various levels of the work – the type of the character (who stands higher than the spectator, but carries a tragic guilt), the construction of a specific image of the world (imitation of action, serious and complete), narrative devices (obstacles and realizations), types of reception and impact (wrong opinion, compassion and fear, catharsis), the problem of the relation between fiction and truth. In a sense, the complex approach of Aristotle remains a model of a precisely conducted anthropological analysis of a particular artistic pursuit even today.

For centuries, the studies of artistic speech have been limited either to the creation of practical rules for the construction of texts of different types, or to some sort of speculative philosophical theories. Even the first manifestations of modern literary science – the works of the Positivist school, have returned the research to the anthropological, respectively generic problematic. The most characteristic examples of this are the treatises by A. N. Vesselovsky 'Three Chapters on Historical Poetics' (1899) and 'Poetics of Genre' (1897-1906). In these works the noted researcher studies mainly the manners in which the phenomena of human speech arise spontaneously from the needs for social development, the ways in which typical approaches of impact are formed, the ways in which different artistic figures come to being and develop ('from the singer to the poet') and the manner in which various strategies for the construction of plots and motifs arise.

The anthropological approach to genre is not uncommon even to phenomena that are usually perceived as markedly formalistic, such as the works of the so-called Morphological school, especially the treatises of W. Y. Propp 'Morphology of the Fairy-Tale' ("Морфология сказки") (Propp 1928) and 'The Historical Roots of the Magical Tale' (Propp 1946). We must also point out Andre Jolles and his 'Simple Forms' (Jolles 1930).

The fact that the works of the Positivists as well as these of the followers of the Morphological school study phenomena that are more inherent to the oral art is not surprising. After all, it is precisely in the oral art that the links between the fictional world of the work and the social contexts of its arising and function are more noticeable and even define their structure. Even today, the branch of philology that deals mainly with folkloric phenomena, transforms most quickly and painlessly into a part of general cultural anthropology.

The division between written and oral speech, between folklore and literature proper has predetermined two major scientific fallacies. According to one belief, that is typical for the early 20th century, the folklore and the literature are phenomena of the same kind. Folklore is being analyzed predominantly from the viewpoint of its recorded texts, which differ from the literary ones only by some purely structural approaches, such as the use of variations, stable motifs and plots, specific vocabulary and vehicles of expression. This equalization, especially in the mode of functioning of the folkloric and literary phenomena, has bred many misconceptions, especially in the interpretation of artistic phenomena that differ in time and character.

Quite to the contrary, the other concept perceives folklore and literature as completely different phenomena. The upholders of this theory believe that one can only adequately understand folklore with the help of a purely culturological or anthropological analysis. Literature, on the other hand, is considered to be a field that is free from a direct dependency on the objective reality and administers its influence mainly through the free play of the reader's imagination. That is, for example, Wolfgang Iser's approach in his project on literary anthropology.

It is in fact clear that all phenomena of human verbal art, albeit often very different from one another, exist in direct mutual connection and interdependence. The task of the researcher is to outline both the differences and the similarities between them. That is the approach of M. M. Bakhtin in his attempts to find the links between phenomena of different kind, such as the Menippean satire and the novel, the epos and the novel, the oral and the written artistic genres, etc. Later this idea was further developed in the ambitious project 'Historical Poetics' that was realized mainly at the Russian Academy of Sciences' Institute of World Literature. The leading principles of this approach are summarized in the texts of Averintzev, Gasparov et al. that were quoted above. According to them, there are three different artistic epochs, each one of which has a specific way of participating in the social and ideological life. This leads to serious differences in the function of the fundamental poetical categories such as genre, style and authorship. At the same time though there are no insurmountable boundaries between the phenomena of human oral and written art – they presuppose and determine each other, may draw upon each other and manipulate each other and thus turn from characteristic signs of function into vehicles of expression. The most telling example is the case of the so-called 'skaz', where the manner of construction of oral works of art is perceived as an approach for the realization of a specific strategy of impact.

The approach of Hans Robert Jauss and Elisabeth Frenzel is very interesting in that sense. Both have their own way of looking for the links between phenomena of the oral and written art. The two large collections of Frenzel – 'Motifs in World Literature' (Frenzel 1999a) and 'Contents of World Literature' (Frenzel 1999b) follow the birth and function of basic motifs, plots, images and characters of human verbal art in different cultural contexts by describing their typological similarities.

In conclusion, we can say that the anthropological approach in literary science opens new possibilities for the creation of a complex methodology of research that would combine the achievements of the various schools of literary research and would create a new object of scientific study. At the centre of attention it poses not the structure of the text, not even merely the discursive analysis, but the wholesome complex of artistic activity that is directed towards the formation, maintenance and transformation of human beliefs, images and views of the world, the dispositions, feelings and values that are the fundament of the very idea of humanity. In that sense, literary science can be simultaneously realized as a specific scientific discipline with its own object and methodology of research, as well as a part of the general cultural anthropology. In any case, the interpretation of a particular artistic phenomenon that has been subjected to an anthropological reading can reveal many new and unexpected aspects.

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Poetical Practices

Othar Oniani , Dali gives birth in the crags (Analysis)

Summary

The figure of the goddess Dali (often addressed as “Dali of the Crags”) is regarded as the personification of kindness and beauty in the Svan folklore and beliefs. In her nature and behavior we can trace how the ways and stages of the development are shaped. To see Dali from a distance (imaginational vision) was perceived by lucky hunters as a sign that the hunting would be always successful. However, the hunter was strictly forbidden to tell anybody about this secret, otherwise the hunter’s death would be inevitable. There are also such renderings where Dali teaches hunting to her chosen one, instructs and gives advice as how to behave, where to go for hunting. It is obvious that the sexual relation is excluded at this stage, and on the hunter’s side too only reverence and veneration are manifested in relation to Dali. However, the goddess is close to the earthly way of life. Though it was pure relation but still she has love affair with a hunter. And at the next stage, Dali becomes the sweetheart of her chosen hunter. It is just from here that for the hunter a new stage of development, a communion with divinity starts. Dali constantly shows mercy upon him, fulfills all his wishes, and his family is doing well, he is successful in every sphere, the beginning and the end of the prosperity is seen but any breach of these conditions (Dali warns the hunter in advance not to tell anybody about their relationship and other things) results in his death. In such case Dali is very severe, she can’t be merciful. It is a fact that Dali always returns a kindness. She has the power of perceiving in things but in some texts sensuality prevails; naturally, this version is an addition of the following period. It is from this viewpoint that presented for the analysis the *perkhuli* (round-dance) song, “Dali gives birth in the crags” is interesting. A baby was dropped down from the high cliff, and a wolf snatched up the baby but the hunter Mepisa shot the wolf. The newborn child that was gifted with speech ability from the very birth, shouted from the foothill and let his mother know that his savior was the hunter Mepisa. The goddess offered the hunter to make a choice. She might grant him a flock every day, or jackals and turs (mountain goats) in September, or her sexual favors. The hunter timidly responded that he won’t dare to sleep with her and he set his choice on ten wild goats. Dali sent him the goats among which there was one with golden horn. The hunter targeted to the one with the golden horn but the bullet recoiled from the beast and hit the hunter’s forehead. After thorough analysis of such finale, the folklorist, E.Virsaladze put the question, as to why Dali got furious with the hunter. It turned out that the hunter had shot a bullet to a tur with a golden horn that was the animal form of the goddess.

So, the hunter misused Dali’s gift and the bullet was put through his head. If we recall the hunter Betkil’s mourning, we will realize that the episode of Betkil’s tragic death is broadly unfolded. Like the song of Dali giving birth, it represents a fragment of one mystery (Virsaladze 1964: 62-67). This view is to be revised. A question is arisen, why the hunter must have misused Dali’s gift. The question can be also put in the following way: Why did the goddess

decide to mix a tur with golden horn, i.e. her own self, with in the flop? What is the reason of such trial? To what extent was it necessary to test the hunter who had rescued her child? It is known that to perform an oath is the sacred thing both for the gods and mortals. According to Dali's promise the hunter would have got nine turs without any trials as it is in other versions of the legend. After all, he did help the woman who was in such desperate situation that even the "rocks mourn". Dali was well aware that the hunter Mepisa was extremely sincere, honest soul, completely devoted to the goddess. Naturally, Dali knew perfectly well that such trial could end badly for the hunter. Proceeding from this, an opinion expressed in the scientific literature that the hunter misused the gift offered by the hunting-goddess seems disputable. From the relationship between Dali and the hunter it is well known that along with the mystery of gift and intimacy, the goddess counseled the hunter not to talk to anybody about it. There are many texts to prove this. Another point concerns the gift granted by Dali and the choice. She offered the hunter nine turs without any warrants. Obviously, if the hunter had known that the tur with golden horn was the animal form of Dali, he would not have shot it because that meant death for him. Therefore, we can suppose that it was a mistake and not a planned action, moreover the misuse of the gift. In our view, the main point is in Dali's action. There is no doubt that she left on the mercy of fate the hunter, a savior of her baby. At this stage, the sensuality and the human feelings have already deeply penetrated into the goddess. Naturally, Dali feels insulted when the hunter refuses to have sexual relations with her preferring ten turs as it is in other versions. It is just in this case that it could be considered as a real gift. Obviously, the trial causing death is neither gift nor mercy for the hunter who had rescued the baby.

Theory of Poetry

Tamar Barbakadze, The Unknown Sonnet Version of Galaktion's Wellknown Verse

Summary

Galaktion's wellknown verse "My Life" dates 13th February, 1922. The unknown sonnet version of this known verse has been published in the eighth volume of the latest archive issue of Galaktion Tabidze's 25-volume edition. As independent verse, the newly-published sonnet tercets were first published in Vakhtang Javakhadze's journal "Utsnobi", in the form of six-line stanza. This publication was based on one of the variants of the mentioned known verse - "My Life" which is included in the second volume of Galaktion's twelve-volume edition, though autographs 4249 (B) and 4309 (C) in this edition do not take the form of a sonnet.

In Galaktion's edition of the year 2005, "My Life" is presented as an untitled and independent verse, classical, canonic, consisting of a 14-line (5/4/5) sonnet, by traditional scheme of quatrains and tercets rhymed: abba abba cc deed.

Of special importance for the composition of a sonnet is the separation of thesis and antithesis in the newly-published sonnet. On the one hand, Galaktion's song („მე ვმღერო ისე, ვით არავის არ უმღერია“) [I sing as none else has sung before], and on the other hand, barking of the envious poets („და შურიანი პოეტების მარადი ყეფა“)[And eternal barking of the envious poets]. The so-called "sonnet key" summarizes the opposition of the thesis and antithesis.

1922, the period when the studied sonnet was composed, was one of the most fruitful times in Galaktion's creative activity. That year he wrote: "Ephemera" cycle, "Vilaneli" tercins, gazelle, etc. The poet pays special attention to the perfection of the verse technique in his letter called "Gazela" which was published the same year in his own journal "Galaktion Tabidze's Journal".

Galaktion attached great importance to the establishment of the sonnet form in his poetry. During consideration of the first collection of verses (1914), in 1950 Galaktion wrote: "There is a sonnet in the book". The mentioned sonnet *Laura* was written after being inspired by the Petrarchan sonnets. Galaktion has a 14-line (of 5/4/5) as well as a 10-line (5/5) sonnets (*Gobelin, At the Opera-House, Historically, at a Steady Trot*). Of the versatile sonnet forms, it should be noted Galaktion Tabidze's last incomplete sonnet *The Numerous Banners*, the heterosyllabic (unequal number of syllables) sonnet: *The Earth has Appeared*. The repetition of the words and phrases acquire special artistic function in Galaktion Tabidze's sonnet: *The Inscription on Anatol Frans's Photo*. The poet considered that instead of the sonnets variety "tercet" term, there may have been used Georgian "samiani".

In the analyzed sonnet, Galaktion's reference to himself as *ucnobi* (the unknown): "I've come here, I've come as an unknown, tender.." adds special value to the sonnet variation of this popular verse.

In this sonnet, written in 1922, it is the first time when Galaktion refers to himself as *ucnobi*. Presumably, it is here that Galaktion links with each other Alexander Blok's *The Unknown* and Valery Bryusov's *Villanelle*: in Galaktion's verse *The Unknown* we read: "Black light will descend insidiously". The "black light" very precisely expresses the reality of the Soviet Georgia in the 20s of the 19th century in which Galaktion had to live and create the verses in the spirit of socialist ideology and say no to the sonnet form. Further, when he happened to address this form, he used to do it only as a protest, for expression of his rebellious soul, in the sonnet form and did not print them keeping at his archive. Therefore, the sonnets written in the 1922-1932 appeared in Galaktion's known, academic edition (G.Galaktioni, Collections in 12 volumes, Tb., publishing house "Sabchota Sakartvelo", 1965-1975).

Galaktion Tabidze's poetic innovations were criticized and denied in the 1920 -1930s by the Soviet literary critics. The novelties, which Galaktion had established in the sphere of rhythm, were not properly evaluated by the literary critics of his time. Galaktion Tabidze's sonnets and other innovations offered by him were ignored. The same fate was shared by Galaktion's rich assonances (the variety distinct from rhyme).

It is known that Galaktion is a master of classic precise rhythm on the one hand, and, on the other hand, he is a master of assonance and consonance – new rhythm, not identical (inaccurate) rhythm. Today nobody casts doubt on Galaktion's innovation in the sphere of rhythm but at that time the "tsiperqancelebi" ("The Blue Horns") and futurists tried to take the credit of Galaktion's priority in this sphere to themselves.

Galaktion Tabidze expressed protest against this injustice. Really, the "assonance" or "instead of rhythm" required poet's exceptional gift and virtuosity in mastering the verse technique. In Galaktion's verses the assonance had already been introduced from 1915.

In 1915-1922, Galaktion creates numerous masterpieces and claims for objective evaluation of his poetry. After being elected as a "poet king", the number of Galaktion's enemies had been increased since 1922. Thus, the great poet appeared to be faced alone to envy and acrimony and, therefore, he had to isolate himself in his imaginary, ephemeral world, and turn his back to the mean pigmies and envious persons.

In the analyzed sonnet, it is worth noting his reference to himself as "Utsnobi" (Stranger): "I've come here; I've come as a stranger, tender".

In the same sonnet, Galaktion pays special attention to the assonance as a supreme variety of a rhythm.

It is shown in the paper that Galaktion's unfamiliar, untitled sonnet "**** My Life" is of interest from the following viewpoints: 1)Galaktion sharply dissociates himself from the contemporary poets; 2) acknowledges individualism of his own creations; 3)highlights principle novelty of his own poetic technique.

In the paper it is stressed that Galaktion Tabidze's sonnet written in 1922 is one of the first specimen of announcing own poetry, self-reflection by the king of poetry - Galaktion; this sonnet variant was soon filtrated by Galaktion, improved and turned into the masterpiece by Galaktion.

Philological Works

Eliso Kalandarishvili, Methods of the Explanations of the Bible

Summary

Among the methods of the explanations of the Bible, which have been elaborated by the clergy for centuries, the most distinguishing is Allegorical Method. It has been established in the Alexandrian School. Palestine was the first country where there were followers who were trying to learn the covert conceptions of the text of the Bible. Although, its final formations are connected with the name of Paul the Disciple. He established the Christian-Allegorical method of explanations of the Bible and also created its terminology.

The most important type of an Allegorical explanation is Prophetic Explanation. This is an attempt of searching the indications for the future occurrences. For example: arrival of Messiah, resurrection of deceased, establishment of heavenly kingdom by Christ and etc. Many of the Bible parts are explained as prophesy about the church.

This method of an explanation of Bible is also well known for Georgian spiritual literature. All the terms that are used by the followers of this method are well known for our writers. The most developed tendency is the one, which is in accordance with the fact that all the occurrences or events of "New Testament" are predicted in "Old Testament". This way, the events of the Divine History is connected to Christ and his epoch.

Allegory connects two great worlds with each other.

In old Georgian translations of "New Testament" there are preserved those terminological details, which allows us to observe the processes of Christian Theology – formation of Theological terms, exegetics, as an interpretation of the letter of the text of divine, formation of theological bases. This proves that translation skills in working for the public Georgian erudite, their principles were based not only on knowing Greek language perfectly, but understanding Christian Theology with its esthetic-theory issues.

Palestinian rabbis used to separate indirect, non-literal interpretations of the Bible in different types:

- 1) With faith;
- 2) With moral;
- 3) With wisdom;
- 4) With rationality;
- 5) With belief.

According to Philon's idea, there are two main types of allegorical interpretations: physical and ethical. Both of them present the types of allegory and it is supported by the examples from philosophical researches, therefore allegorical interpretation is equal to the philosophical interpretation.

By the influence of Philon, Climent from Alexandria turned the philosophical interpretation into Christian side and also added four types of "New Testament" which is know as a term of "Allegory". Climent is using other equal

words for the term “Allegory”. But at last Climent separates the interpretation of Holy Scripture into two classes: direct and allegorical, whereas allegorical into three classes: moral, physical and theological.

It has to be pointed out that these ideas of Middle Age theologians were shared by Dante Alighieri and he also made all these for the fundament of his “Divine Comedy”. In one of the Scriptures Dante points out that it needs six components to understand the poem:

- 1) Subject Matter;
- 2) Author;
- 3) Form;
- 4) Goal/Aim;
- 5) The Title;
- 6) Type of Philosophy in which the script is written.

Dante separates the ways of understanding the theme into four ways: word-by-word, allegorical, moral and analogous. Out of these four meanings, except for one Dante unites other three meanings as one – allegorical.

Authenticity that is hidden under the Holy Scripture is spiritual, with the mystic character; just as the body covers the soul, through the lines of Holy Scripture there is authenticity hidden inside. “Holy Scripture” contains the indications which can be considered as the “Secret Ideas” writes Climent from Alexandria. After all these terms with “Allegory” and metaphors make one big group which is called “Tropes”. Without the meaning and understanding of these secret ideas, Holy Scripture would only be the historical remark – this is the way how the followers of allegorical method think. Symbolism of Bible is provided because of the authenticity of Holy Scripture in it, whereas the authenticity of divine can not be spoken directly. We can only precise this supreme authenticity in secret faces, signs. Each of the face, sign means much more inside itself as it shows out very briefly, it has deeper meaning as we can find out about it by looking with brief view. Therefore it is necessary for “Translations”. Whole church literature – this is the widespread meaning/explanation”.

The most important type of the Allegorical interpretation is the Prophetic Allegorical Interpretation. This is the type of an interpretation, which provides the searching for the future events in the text of Bible.

Every prophet comes from Lord. Angel, prophet, evangelist – the name of God is on everybody’s lips. Therefore God directs the ways people can understand everything that comes from God.

In “Old Testament” every before-told meaning, after the arrival of Savior has been done: appearance of the predecessor, birth of Savior, Annunciation, arrival in Jerusalem, purifying the churches, recovering of diseased people, betraying Jesus by Jude, crucifixion, dividing the attire of Jesus and the last Easter. Evangelists and Savior himself confirms prophets and discusses them with the meaning of the being authenticity though the centuries, for which the time has come to be done.

Symbols need the deep analysis, because there is authenticity and secret of the universe in hidden in harmony. The history of universe/world is clearer after the arrival of Messiah. With the arrival of Savior the preparation period ends.

Interpretation

Nana Mrevlishvili, For the Issue of the Modality Principle and the Interpretation of the Structural Type of the Character

Summary

The structure and modality of specific characters as well as of the work in general is the outcome of the author's ideology and the philosophy of life and the failure to take this factor into account during the identification of the author's idea or the interpretation of the structural types of the characters results in a number of misconceptions and wrong conclusions. The problem of interpretation often becomes the subject of hot discussions. The article examines the issue by reference to the the analysis of the structural type of Aghaza, a specific character from Vazha-Pshavela's "Stumar-Maspindzeli" ("Host and Guest"). The critics, as well as the readers have differing attitude towards Aghaza's action (mourning of the guest who turns out to be the sworn enemy). Some think that Aghaza mourns her husband's sworn brother warrior who died in a foreign land and do not regard her behavior deplorable; on the contrary, they think her action is praiseworthy and laudable. In the view of others Aghaza fell in love with the guest, and cries because of having lost the beloved one, her will being weak and her action -- amoral, since it implies conscious infidelity to her husband and the devotion to the stranger.

The article reviews the basic viewpoints around this character prevalent in scientific literature and presents specific conclusions.

The structural type of character expresses the main idea of author. If idea and structure of character doesn't consent each other, then we have some problem about interpretation, or the author had made some mistakes about character. I think, the conclusion is very clever.

Critical Discourse

Nona Kupreishvili, Georgian Criticism at the Beginning of Reception Theory

Summary

Scientific research conducted into the Georgian criticism of the post Stalin period is mainly of fragmentary character. It is just because of this that contradictory evaluations are frequently done in connection with the mentioned problem. In recent years, there has appeared the viewpoint that the critical thinking at that time was totally absent, and what was termed the analysis of literary process only represented pointless panegyrics. In reality the study of the mentioned period, particularly critical reflection of the 1970-1980-ies, has given quite different picture. Besides the fact that part of the literary critics (G.Asatiani, O.Pachkoria, G.Kankava, R.Tvaradze, T.Chkhenkeli, T.Doiazhvili, G.Gachechiladze, L.Bregadze, Ir.Kenchoshvili, S.Sigua) deliberately deny the out-dated criteria of artistic and aesthetic evaluations and mainly attempt to approximate the criticism to literature, there are also the so-called innovator critics who try to establish new western literary trends and theories. It is from that group that we have singled out a well-known specialist in Germanic studies, expert in literature and literary critic - Revaz Qaralahvili who issued (1977) the volume containing thematic material presented at scientific conferences at different times in the course of years which was devoted to an aesthetic of reception

The purpose of the presented paper is to represent literary atmosphere of the 1970-ies in which along with poetic innovations there was emerged a space for free reception of artistic text. The paper also explains the reasons as to why there was not deep response to R.Qaralashvili's composition "A Book and Reader" (the above mentioned collection was published just under this title). It is due to the fact that according to the reception criticism the widening

of the writer's function as that of "supplier" and the reader's as that of "receptor" in terms of an open system of a text itself was considered to be anti-Soviet. R.Qaralashvili's high informativeness as an expert in Germanistics, immediate contact with the source material, the accurateness of the interpretation made it possible for the reader interested in literary processes to perceive the meaning of new western values not only "practically" but "also "theoretically", for such closed cultural space as it was the Soviet Union.

There is emphasized one rather important fact which, as it turns out, has not been overcome till now. It is the contradiction between the existed tradition of reading and new possibilities of concretization of the content of literary fiction. R.Qaralashvili makes stress on the automatism of perception and standard reception of the text which, in his view, must be surmounted by the aspiration for interpretation and one's own elaborated individual vision. Otherwise it is impossible to manage the process of reception, critic or first-rate reader, bringing out the content from the subconscious into the conscious, and with this to stimulate one's spiritual life. We consider that the author's emphasis is valid and easily explained. The fact that the perception of literary work is a historical process and that "each epoch and social formation makes interpretation of literary works anew and subordinate to its own purposes and objectives", remains unacceptable even today.

In this paper, special attention is paid to R.Qaralashvili's understanding of the ego or *selbst* i.e. individualization, which logically brought him to research of Hesse's analytical prose. Critical treatment of Hermann Hesse's literary heritage which acquires the most important meaning in R.Qaralashvili's creative life represents the notable specimen of receptive perception of literary text. "Peculiarities of the structural organization of the epic text" (in connection with Hesse's novels), "A reader as structural element of Hesse's world"; "Permissible limits of interpretation", "The dynamics of "collaboration of reader with the author" – that is only a small list of those issues which are considered by R.Qaralashvili in the light of structuralism, reception aesthetics and hermeneutics. On the example of Hesse, the literary scholar constructs such figure of the writer who "makes reproduction of life not using the life forms" or only by "sensitive and concrete individual marks", but against the background of "rather lessened intensity of Mimesis", penetration into one's own subconscious and opening of its "inner image", with Jungian "anima" as with a pure function by means of coincidence. The highlighting of these issues as Bart would say means statement of a question about the essence of literature. These issues are easily solved by R.Qaralashvili. Therefore, within the former USSR he was recognized the first-rate expert in Hesse's study along with the Russian scholar S.Averintsev.

Finally R.Qaralashvili is represented as a high-class expert of Georgian literary text (in our case, literary works created within the totalitarian space). Here we mean the article which was dedicated to the unhealthy sensation around L.Kiacheli's novel "Gvadi Bigvava". He used his potential in full as modern intelligent critic and literary expert. The multilayer novel *Gvadi Bigvava* constructed by the "principle of dual mirror" was deeply comprehended by R.Qaralashvili. In critic's view, the main point for the writer was to show that opposition which existed between new social relations and archaic almost mythological values originated centuries ago. He continues his opinion: "It is impossible to eliminate this archaic psychological content as it composes the essence of a man. Man's nature responds to the elimination of such kind of content by disastrous explosion of the inner forces".

At the initial stage of decommunization, R.Qaralashvili's activity played an important role. He demonstrated that, in spite of restrictions, the process of cultural disorientation in the Soviet literature of the 1970-ies became irreversible.

Theory of Translation

Nata Janelidze, "Elective Affinities" by Goethe in the Context of Contrastive Linguistics and the Theory of Translation (Dedicated to Nelly Amashukeli)

Summary

Contrastive or confronting/contacting linguistics is a considerably new direction, which came into being on the basis of typology.

It belongs to the sphere, which studies structures of languages and can be considered as synchronic and diachronic, it can serve to reveal similarities and differences and at the same time aim at practical purposes...

In the depth of contrasting linguistics, parallel to the sphere, oriented on the applied direction, another variant has developed, which takes an increasingly intensive part in the formation of the linguistic theory. Every language can be compared to any other language, i.e. it is always possible to find common features between them, enabling us to describe and identify them. This position is based on the supposition that the characteristic feature of every language is to express the content in a wider sense, which belongs to the sphere of the theory of translation.

The eternity of mankind's values unites the world by the literary meta-language, implying the existence of universal dimensions, expressed on the level of language universalias. (Chomski, Coseriu, Zailer, Leman, etc).

How does any person take the genius of any nation? It was an answer to this question that laid foundation to the theory of translation the so called "translaticas" (the author of the term is N. Gogolashvili), which raised the comparative research (typology, contrastive linguistics) on the level of a text and placed it in the international-interdisciplinary area.

Translation is a means of multiplying of "language realias" and its basis is the versatile foundation of languages.(N. Gogolashvili).

We live in the epoch of the refinement of contacting technologies: on the contrastive-comparative way, the direction, adequate to every language level cropped up and fully comprised the stratification space.

The presented article is devoted to the "Elective Affinities" by Goethe, translated by Nelly Amashukeli.

Any of Goethe's works is a sample of all mankind's features and symbols and is considered not only through the angle of contrastive linguistics and theory of translation, but it permanently remains the prerogative of cosmic micro-space research.

The title of the novel is transferred from the Swedish scientist Thorber Bergman's book on Nature: "De attractionibus electives". Heints Tabor translated it from German as "Wahlverwandtschaften".

The work is an attempt of anthropologization of the theory, borrowed from the field of chemistry and is presented within the frame of this theory.

"Nome nest omen" – every name or object has a symbolic value in Goethe's works. Love collisions are subdued to the principle of Bergman's theory and thus the term the "Elective Affinities" bears the function of coherence and provides the holistic picture of the text.

The main character makes a confrontation between the freedom of choice and the institutional laws, fortified by centuries and destroys the symbols, stated by usage. The disorganization of symbols' order – this is the term, given to this process by the scientists of Goethe's studies.

The symbols' disorganization is also Mlange de Quatre –the exchange between the four. The synthesis of real and unreal (virtual) worlds is given in Charlotte's and Edward's son.

There are three ritual destructive situations in the novel, creating the symbolic paradigm:

1. Laying the foundation;
2. The roof covering;
3. Baptism.

I would add here the scene of the child's death as the determiner of the tragic final.

The scene of baptism is an artistic device of the events, developed in the novel and their acceleration: The child's name includes all the four parents' real-virtual names: Otto –Charlitte, Captain –Otto, Edward – the same as Otto and Ottilie.

The events develop at an unusual speed. The baptism is predetermined by death from the very beginning. The priest's unexpected death during the baptism points to the sad development of the events.

The example of sacral symbols' desymbolization is the exchange of symbolic rank of the priest by the usual service function, i.e. here we deal with the devaluation of sacral symbols, which repeats in the other ritual scenes with elements of parody.

The constellation of symbols and symbolic situations creates a multidimensional paradigm that the exhaustive, hermeneutic procedure or process makes it possible only in the perspective.

The specially chosen passages of the text point to the effort that the translator – Nelly Amashukeli took to give the Georgian adequacies.

The problem of creating of style equivalents and style invariants is especially significant in the translation. The translation units are not separate words or even sentences for the translator but the whole text and she considers the original and the translated text in the inter-relation, i.e. she does it on the level of the text. (D. Panjikidze).

Nelly Amashukeli was the patriarch of Georgian-German relations, the laureate of Schweitzer's prize, the owner of Germany's Honorary Order (Red Cross) and other prizes. She translated a lot of literary works, scripts, opera librettos (from German into Georgian and from Georgian into German). At the last stage of her life she came to Goethe. Being a highly creative person, she approached the writer's works with fine intuition, going rather slowly to the set objectives. Simply and comprehensively the reader becomes a co-creator of the super-genius. The paradigm in Georgian is preserved both by the tone and mood, which is the final aim of translaticas.

Folkloristics – the Modern Researches

Elene Gogiashvili, Picture and Text: The Myth about a Conflict between a Bird and a Snake on the Old Graphics and in Folklore

Summary

Stability and continuity of the tradition entitle folklorists and ethnologists to connect folk tales written down in the 19th and 20th centuries with such historical periods that have no written sources at all. Such investigations need to be careful. If reconstruction of the folkloric motifs does not rely on the historic facts, on the knowledge of stability of the tradition and on the comparative studies, then resulting conclusions will cause deplorable results.

The West-European studies of folklore considers that the phenomenon, which we refer to as 'folk tales,' is not dated by prehistoric times, but it has a much later origin. Investigators, which share this point of view (Hainz Rölleke, Detlev Fehling, Sabine Wincker-Piepho and others), attribute the most ancient fixed records to the sphere of literature and not to the sphere of oral culture (Rölleke 1984, Fehling 1984; Wincker-Piepho 2005). Opinions of the investigators (amongst them, Heino Gehrts, Isidor Levin, Dieter Röth, Jan Ovid Svahn, Rusudan Tcholakashvili), who insist on the archaic origin of the folk tales with corresponding arguments, are radically different.

Lütz Röhrich mentioned yet in 1976 that tales in folklore existed in the forms of religious-mythological narrations, epic legends and poetry, but not in the form typical for records of the 19th century (Röhrich 1976: 293).

Narration of a story is a live form of the human relationship and, obviously, oral tradition is one of the most important categories in the investigation of folklore materials.

We really do not know, how this tale was told in the ancient times. It is difficult to give an answer to this question. Instead, we possess many motifs and mythologems, which make the 'building material' for the folk tales. Some of them can be older than the written documents of the folk tales.

Plots, depicted on the monuments of the archaic art found in the territory of Georgia, are discussed by investigators in view of ritual and mythological aspects. Archaeological materials are used also by folklorists, too, while reconstructing the Georgian mythology. They used to make accent on folk tales (Chikovani 1947: 57-88).

Ethnologist Irakli Surguladze also paid attention to the topic of correlation of the archaeological materials and folk tales (Surguladze 1986: 107-108).

The historian Manana Khidasheli draws a parallel line between the plot depicted on the bronze belt (ca. beginning of I millennium, end of the IX century BC). There are depicted various motifs on the girdle, including the fight between the bird and the snake. The bird and the snake on the bronze girdle are depicted opposite to each other. M. Khidasheli refers to this image as the "Scene of the fight between the snake and the bird" and links it with the motifs of the Georgian folk tales and the Sumerian epos (Khidasheli 1982: 65).

We meet the snake possessing two functions mainly in the Georgian folk tales. In the folk tale of the AaTh 301 type the dragon is an adversary of the hero, and in the tale of AaTh 425 type, it is a supernatural spouse. The type of the tale in which the snake and the bird are both present together, is AaTh 301. The hero goes down into the lower world, sets free the King's daughter from the captivity of the snake and comes up to the earth. Paskunji helps him to get back to the earth from the lower world (Paskunji, the fantastic bird).

Paskunji is a very important character in the Georgian folk tales. It is pertained to the range of fantastic creatures. In the plot of the tale the paskunji has the function of a helper: it takes the hero from the lower world up to the surface of earth again.

The paskunji and the giant snake represent the couple that will necessarily be present in the tales narrating of the adventure of the youngest brother in the lower world.

In the Georgian folk tales the meeting point of the opposing giant snake and paskunji is the tree, where the paskunji has a nest. This motif preserves the oldest myths of the cosmic tree (the World Tree). According to the Georgian mythological tradition, in the middle of the Universe there stands a poplar tree emitting myrrh, and in the ancient Georgian ornaments the motif of the World Tree is abundant, with animals depicted in it.

In the Sumerian epic the model of the World Tree is such: the snake in the roots, the fantastic bird in the shoots and the virgin in the trunk of the tree.

According to the Akkadian epic, the befriended snake and eagle are sheltered under the World Tree.

In the Scandinavian mythology the tree of *Iggdrasil* represents the structural basis of the Universe, in the roots of which there is sheltered the snake, in the shoots, the eagle, and its leaves are grated by the nanny-goat.

In the German scientific terminology in order to depict a fantastic creature (including the giant snake and the paskunji) there was used the notion 'mixed creature' (Mischwesen), which exactly expresses their essence. Under a dragon, which is described as a winged snake, covered with fish scales and possessing a head of this or that bird, there is implied a monster. It is opposed and fought with by gods and heroes. In general, the word 'dragon' spread in the folklore of the peoples of Europe, as well as its variants (e.g., German 'Drache', English 'dragon') are derived from the Latin word 'draco,' which means 'snake' (the noun, 'a snake').

My opinion is such that when the snake and the bird found themselves in the epos, both of them must already have had an ambivalent nature _ the paskunji dwells in the lower world, and the snake can move in any of the ways (walking and flying). This is true from the folk tales of various peoples of the world. According to the Georgian materials, in the tales of the tree brothers, winged snakes in the lower world are rare. In the Georgian folk tale, the giant snake, defeated by the youngest brother, has no wings. In the Georgian folk tales the bird and the snake do not represent the same creature. They live in each other's neighbourhood, but they are different.

Study of the folk tales has attested that folk tales preserve the ancient motifs, but motif is different from the overall composition of the tale. We cannot say for sure whether plots depicted on some monuments of culture existed in narrative form as well. We know for certain only the fact that the tales fixed in the 20th century contain such mythologem, which can only be reconstructed in the oral way. This fact itself needs explanations. The phenomenon of continuity and change of the tradition demands to be studied in many aspects (ethnological, psychological, sociological, theological, etc.).

Summary

In modern narratology biographical method is widely used for the research of the typical structure of the life way or collective biography of generations. Biographical method implies the reconstruction of the analysis of the social-historical data and of the life way of the separate individuals. The sources of information are narrative texts, correspondence, recollections, diaries, autobiography and social biography. Biographical data are worked up with the help of content-analysis, statistics and typology. Type's biographical methods are:

1. Oral History;
2. Life History;
3. Family History.

Biographical method is mainly used for the investigation of oral histories. Development of the oral histories, as of the research direction, is connected to the American biographer, Historian and Journalist Alan Nevin.

In modern narratology there are two directions of practical-methodology and theoretical activity of the oral histories:

1. Commented documentation of the selected histories;
2. Synoptically estimations (comprehensive, comparative) connected to the whole life history.

In both cases the main factor of creation of the oral history is linked to the informant. According to the publications the first method dominates. On the preparatory stage Narratology has to carry out a convincing work.

The principle aim of folklorists is to show peculiar characters of the narrator from the thematically divided texts, to describe his position in the environment in which he lives. Separate histories are related to the field of narratology and partly to sociology, historiography and ethnology. Documentations and analysis is realized on the basis of audio/video and texts. Synoptically estimation of life histories is based on the methodological principles of qualitative cultural-social research.

In narratology culturally important event, having important influence on narration, are not under attention sufficiently. During communication oral history mainly is considered as a separate, important extract of the long finished story and not as a whole. These adventures and recollections are understood as reflection and narration of separate events. Life histories are interpreted as of descriptions of personal need. The function of Narrative situation is considered as personal realization or illustration of the attempt of the narrator to persuade or over-persuade the listener.

In folkloristic reality of oral histories and recollections is minor in difference from the stories based on experiences of historians.

Life histories are ascribed not only to the time categories such as: childhood, youth, adulthood, old age and family cycles, but also social and sexual experiences, expectations and division of the life histories into time phases. Must be taken into consideration separate episodes such as: illness, religions and political conversion wars, migration and results, also imprisonment, imprisonment period, all there works as a dividing line according to which life histories are divided into to main different periods: "before" and "after it".

After the first observation following elements can be separated of the oral histories:

- ✓ A story or stories about past life. They are not the exact account of teller's life, but a fiction product of his memory and imagination. Narrator turns his life into story, even more he sometimes creates it a new;
- ✓ Plan of narration - organized structure, succession. Life Story can have on the basis chronology or something other - development of crisis / tension;
- ✓ Characters and personified personages;
- ✓ Topics and subject lines;
- ✓ Acts of speech and conversational units;
- ✓ Components of fiction language.

Oral histories are related mainly to the research field of Sociology, Historiography, and Ethnology. Despite of a great interest, in this topic in narratology we have comparative few investigations.

For narratology life histories and autobiographies are important in that case if they are considered as the topic of oral or written imagination. Influence of life stories on the traditional narrative forms and materials was recognized at the early stage. Life stories were involved in the research sphere first of all for the extensions of the view on the traditional oral verbal forms.

During the investigation of life stories self-schematization is important as well as narrative topics about others. Self life topic history is daily. As topic of others daily histories are met in legends, autobiographies, funeral speeches, gossips and soon.

For the research, the main sphere of investigation is the narration of experiences, advancers, encounters and opinions. The reason is that in narration self-reflection and self-schematization corresponds to each other. Approximate samples of reflection as a rule coincides with the forms of narrations shaped culturally and individually. A daily traditional and communicative genre subordinates to changes from the view of from and plots. Genres are intertransitive. If a painful event loses its shape in the form of legend, then it takes a distance from it and can be presented in the modus of anecdote. Here we may conclude, that the narrator and the society together with him undergone a change (proper examples of it are wars and their subsequent).

Central category of the oral history is time. In narratology less attention is taken to the influence of the cultural events on narration.

In the context of political and social events analysis of oral histories, an adventure plays an important role in the investigation of such processes as: migration, political and social changes, wars, terrors, violence and etc.

Oral histories can serve an important role for the scientist's investigation problems of narrative theory, traditional genres, their history and their development.

For narratology life histories and autobiographies are important in that case if they are considered as the topic of oral or written imagination. Influence of life stories on the traditional narrative forms and materials was recognized at the early stage. Life stories were involved in the research sphere first of all for the extensions of the view on the traditional oral verbal forms.

It is well-known that genres are intertransitive, which means that once a painful event formed in Legend after a period of time can lose its primary shape and take a distance from it and remove into the modus of anecdote. Today investigation of oral histories of current events is important from the view of tracing through such kind of transformations for the future.

In folkloristic it is hard and sometimes impossible to observe formation of genres and their analysis. Investigation of the mechanism of narrative of oral histories from this point of view promises an interesting innovation.

Paradigms of Culture

Tatyana Nikolskaya, Grigol Robakidze, Andrey Bely and German Culture (formulation of a question)

Summary

G. Robakidze's essay "Andrey Bely" and his enthusiastic words about the Russian Symbolist in some of his articles and in private letters, shows his deep interest towards A. Bely's works. Robakidze's essay "A Fantastic City" and one of the chapters of his novel "The Snake Skin" were written under the influence of A. Bely's novel "Petersburg". As T. Tabidze notes, one can see reflection of Bely's work "Symphony" on G. Robakidze's miracle-play "Londa".

The writers made the acquaintance in 1928. A culture of Germany was a link, which spiritually connected them. Both of them loved J. Goethe, both were under influence of F. Nietzsche, both were Kant's followers, especially G. Robakidze's works in 1900s. After the First World War A. Bely and G. Robakidze lived in Germany during some time and were disappointed by the spiritual life of post-war country. Their thoughts about German culture were reflected in A. Bely's sketch "One of the Adobes of the Realm of Shadows" (1924) and G. Robakidze's sketch "Notes from Europe" (1927). We can note, that A. Bely has read G. Robakidze's novel "The Snake Skin", which impressed him greatly while translating into German.

Debut

Ilia Gasviani, *Elegy and Cubism in Guillaume Apollinaire's Alcohols (Tentative of Structural Analysis and Symbolic Understanding of Alcohols)*

Summary

Guillaume Apollinaire is rightfully considered the chief of the French poetic avant-garde of the beginning of 20th century. His *Alcohols*, published in 1913, condensed the results of poetic researches and experiments of this period and influenced all French poetry.

Alcohols represents an interesting mixture of the old and the new, it bears elegiac tonality but is constructed according to the principles of cubist aesthetics. Its publication follows the revolution made by cubism in the 20th century painting. The question of the hour is the expression of simultaneousness in the art. Apollinaire abandons punctuation, uses collage, he refers to the simple, spontaneous poetic images, he frees the poem and gives it simplicity. Apollinaire uses also the white space of the page, disposing the verses so the poem can be perceived simultaneously by the eye and the ear. The absence of punctuation in a poem gives more liberty of its visual perception and interpretation. Apollinaire's decision came from the principles of cubism aesthetics. The reader «cuts» in his mind the verses freed from punctuation and gathers the cut pieces with their meaning.

Zone shows clearly Apollinaire's poetic and artistic aesthetics. This poem which is the point of departure for the book's principle themes, recalls with its structure (it is constructed with short frames) an equivalent of video-editing of the memory and makes the first impression of the continuous-discontinuous flow which characterises the whole book. At the same time, *Zone* is a plunge in the subconscious, a desire of a confession. With this poem Apollinaire prescribes everything necessary for freedom from the shadow of past. From this point of view, we can consider *Alcohols* as a continuation of the descent to the hell, begun in *Zone*, a magic journey whose end is the birth of a new man. By way of *Alcohols* the poet considers himself an Orpheus who descends to the caves of the memory, to be reborn like a phoenix after being burnt in its embers.

Zviad Gamsakhurdia – 70

Nino Darbaiseli, Zviad Gamsakhurdia – a Researcher and a Translator of American Poetry

Summary

The early 70s of the 20th century is considered as the vital stage in the history of Georgian American studies. This is the period, when Zviad Gamsakhurdia's collection of translations "American Poets" (1971) and the research "20th Century American Poetry" (1972) were published. Before the release of the above mentioned books, the interest towards American poetry and prose had had a spontaneous nature and had been regarded as a branch of English literature. Translations were mainly made not from original but Russian texts. In Georgian consciousness information about America was established through the "filter" of Russian ideology. Zviad Gamsakhurdia's researches and translations, made from the texts in the original, have changed the situation drastically. Georgian reader was the first in the Soviet cultural sphere who was given opportunity to get acquainted with a new American World, which was completely unfamiliar to him previously.

Owing to the deep erudition not only in literature, but philosophy, theology and occultism, Zviad Gamsakhurdia, as a researcher and a translator, could understand the poetry of American authors with totally different ideology and aesthetics. He managed to point out those aspects which were peculiar for the works of each separate author.

Zviad Gamsakhurdia's translation heritage is divided into two parts. Free interpretation is peculiar for the verses of those authors, which Georgian reader was more or less acquainted with through Georgian and Russian translations, though the form was mainly preserved (Walt Whitman), close correspondence with the original is characteristic for the translations of those authors, who were not translated previously (Ezra Pound, Thomas Eliot and etc).

The language of Zviad Gamsakhurdia's translations varies in accordance to the relation of an original verse towards the tradition of literary English. Correspondingly, the translations of 19th century poets are modestly archaic; the same can be said about some of Robert Frost's and Thomas Eliot's verses. On the other hand, the translations of Carl Sandburg's, Vachel Lindsay's and other's verses are released from the ornamentness of a language.

From the viewpoint of rhythmic structure, the translated poetic texts are various. Not only ten-syllabic, but in addition rhythms, the tradition of usage of which lasted for a short period in Georgia, are chosen for conventional verses. The translations of American vers libre are worth mentioning. Before the publication of Zviad Gamsakhurdia's research, in Georgian translation theory there existed a wrong supposition that "Vers libre or free verse in Georgian language can exist only within the frameworks of a strict rhythmic structure. Zviad Gamsakhurdia singled out this issue in his research, formed the definition of a free verse, which still plays a decisive role despite some imprecise terms in verse studies. Based on this definition, he approached the material for translation and produced a number of previously unknown types of free verse, which served as a proof that it is possible in Georgian to exist several types of vers libre and this set forward the new perspectives for the development of free verse.

Reviews, Comments

Levan Bregadze, On the definition of the term "Pun"

Summary

Akaki Khintibidze, in his work "Rhyme and Pun", has critically studied the existing definitions of the term "pun" and has formed his own explanation of this word (Khintibidze 2001: 97-102). He writes:

“In accordance with the existing samples of Georgian pun and the literature about it, the term can be defined in the following way: it is a word interwoven implicitly into the text, which is obtained by means of merging two or three adjacent words or their parts (Khintibidze 2001: 102).

In all the samples of pun, discussed by A. Khintibidze, implicated meaning is really expressed by a single word. However, there exist puns, where implied meaning is expressed by two or more words. From this viewpoint, it is worth mentioning Rostom Eristav’s epistle written to Solomon I, where we come across the triple pun expressed by two words.

In addition, in Nino Darbaiseli’s verse, written about the death of Aleksandre Gvakharia, pun was expressed twice in five words (Darbaiseli 2004: 16). Moreover, Nino Darbaiseli was the first who used nine-syllable pun.

Akaki Khintibidze considers that pun is formed as a result of merging of adjacent words or their parts. Sometimes it is really formed by joining words or some parts of adjacent words. (Akaki’s verses can serve as a proof). It is occasionally formed not by the merging of adjacent words and parts of words, but by the rearrangement of the syllables (sometimes of the sounds) between the words in a new way. Examples of such kind of pun we can see in Rostom Eristav’s and Nino Darbaiseli’s puns.

Besides, there are puns formed by separating a part from the word. Examples of this kind of pun can be noticed in Davit Guramishvili’s works, Besik’s and Teimuraz II’s verses.

We consider it crucial the definition of the term to reflect such cases.

While assessing Niko Chubinashvili’s definition Akaki Khintibidze wrote: Niko Chubinashvili considers that “pun is formed as the result of merging of two or more words. It is not fair to point to several words as there does not exist a pun with more than three words” (Khintibidze 2001: 101).

Leli Japaridze’s homonymic rhyme and Nino Darbaiseli’s puns point to the existence of a pun consisting of more than three words. Folk puns consisting of four words also serve as a proof.

Therefore, Akaki Khintibidze’s definition “two or three adjacent words” should be changed into “two or more adjacent words”.

After taking into consideration all the above mentioned facts, Akaki Khintibidze’s definition of the term should be as follows:

Pun is a word (words) interwoven implicitly into a text, which is (are) obtained by means of (1) merging two or more adjacent words or their parts, (2) isolating some part of a word, or (3) rearrangement of the syllables (sometimes of the sounds) between the words in a new way.

Maka Elbakidze, Mystery of the Forgotten Past

Summary

This paper is a review on Elguja Khintibidze's monograph *The Man in Panther-Skin in England in the Age of Shakespeare*. A view - totally new for the history of Georgian culture – is advanced and argued in the monograph: Rustaveli's *The Man in Panther-Skin* was used in early seventeenth-century English literature. Two plays (*A King and No King* and *Philaster*) by dramatists contemporaries of and immediate successors to William Shakespeare – Beaumont and Fletcher - whose plot source was believed to be unknown, were written through modification of the love story of

Nestan and Tariel of *The Man in Panther-Skin*. Firstly the story of *A King and No King* unfolds at the royal court of Iberia or Georgia, secondly the name of a main character of the play, princess, Panthea points to Nestan's symbolic name "panther"; The love story plot of *The Man in Panther-Skin* in *Philaster* evinces certain characteristic features of the *MPS* love (the inordinate hypbolization of love; the love, which is somehow intertwined with the desire of lovers to inherit the throne; the disclosure of love comes from the woman; lover seeks refuge in dense forest; woman's letters to her love etc.).

Hence the establishment of such involvement of the *MPS* in early-seventeenth-century English literary life opens up new prospects for future Rustaveli studies. Rustaveli's work call for a study in the developmental process of medieval and Renaissance literary-philosophical and social thought – both in the area of oriental and Western cultural peripeteias – not only from the typological angle, but along the line of direct contacts as well. This unexpected emergence of the *MPS* in the centre of Europe's social and literary life may not have been an entirely accidental and isolated development. Long-term research is needed in this direction.

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