

SJANI

Content and resumes, vol. 9 (2008)

Irma Ratiani

Kartvelology (Georgian Studies) – Self-aim or Necessity?

Summary

Kartvelology or Georgian Studies is a valuable measure of National identity. Even it is not associated with a high economical income (like some natural, economical or technology sciences) or commercial effectiveness, it is very important for a small country like Georgia to preserve its national identity, language, literature, history and culture. Kartvelology is a strong background of Georgian National values. Therefore, it has to be the strategy of Georgia's State to take care of Georgian Studies, studies of National Language, literature and history. Undoubtedly, National researches, all over the world, guarantee the cultural dialogue as a main form of communication.

What place is defined for Georgia on the map of contemporary cultural world? What part it plays in the history of world civilization? What is the cultural code of Georgian? What does the cultural experience of a "Small nation" means in the context of a "Big nations" experience? How "National literature" does survive within the on-going process of Globalization? What does the formula "Literature without borders" means and how it works in the context of comparative literature?

To answer those questions is one of the main aims of Kartvelology.

Though the goal of Georgian Studies is not only to preserve its national identity, but, also, to put Georgian science together with contemporary world researches and to integrate it in the world scientific dialogue. But integration does not mean to disappear. For example: when we are talking about the literature, we should admit that literature (we do like it or we do not) has Nationality, because literature is always associated with tradition and memory and text, itself, is always about reconstruction. But nationality of literature does not mean or could not possibly mean the isolation or self-isolation. One of the basic methodologies of contemporary literary studies – comparative literature is gently regulating the process. Comparative studies imply the realization of that universal method which interprets the concrete literary text in wide general perspective, i.e. goes beyond the boundaries of national characteristics and establishes the rate of integration of different national cultures and literatures on the condition to preserve their cultural identity. The same process is available in other fields of Kartvelology and the basic function of Georgian Studies is to regulate this valuable process on a high scientific level. Though, Kartvelology is not a self-aim, but – necessity, which must be replaced under the Governmental care.

Ivane Amirkhanashvili

Composition of a Miracle

Summary

What is a miracle and what is its role while constructing the Hagiographic text?

From narrative viewpoint, a miracle represents a distinctive unit, possessing independent meaning and therefore, discussing its relation towards the text is not secured from self interpretations. To avoid misunderstanding, it is necessary to define what we mean in the concept of text in general – a sacred letter, a system of theological conjuncture or simply a fact of verbality.

As an initial formula, text should be regarded as a result of verbal creativity. At the same time, it should be noted that a miracle is not completely isolated from a text. In hagiographic texts miracle acquires definite function, which is characterized by distinguished signs. It is used as a proof for fixing Saint's divine mission. In the general structure of narration it is included as an example or as a statement. Therefore, we should distinguish between factologic and aesthetic functions of a miracle.

Source for hagiographic understanding of a miracle is biblical; the difference arises only when the author uses belletristic means, though the essence of biblical conception of miracle remains unchanged.

Tamar Chikhladze

**„Subjective Narrative and Cited Speech“: History, Theory and Practice
(according to XX century West-European novel)**

Summary

The work deals with the issues of literary theory, such as the character of contemporary West-European novel narrative and types of personage's speech. Emphases are made on finding exact Georgian equivalents for newly established terminology. The above mentioned problem is discussed within the scope of history of literature, as well as theory and practice.

In XX century, a novel expressing more sincerity of feelings and emotions, reached unimaginable scales of its possibilities. In addition to reflection of thoughts, revealing and painting deep layers of human's spiritual world by previously unknown means was witnessed in art. "Subjective" approach replaced "objective" narrative.

The author of the article discusses peculiarities of subjective narrative and forms of personage's speech, attitude of a novelist towards past events and a speaker, shows the atmosphere of those works, where facts are no longer revealed and the protagonist has to tell about his life with the help of his thoughts and memories. Against this background, character's language, inner speech that can be of several types, attracts our attention. Monologue rapporte (French), to which the author refers to as "cited monologue", is singled out among them. Author defines it as a manner of narration in first person, taking place in associative-subjective present tense, which is syntactically organized, but contains a number of characteristic features of the stream of consciousness' interior monologue. Examples from XX century European novelists' works serve as a proof for this discussion.

It is acknowledged that narrated story includes three layers: events, words or speech and thoughts. The author regards it vital to define to what extent is the narrator "distant" or "near" to the expressed facts. In other words, distance determines the degree of narrator's intervention in the story that he tells. Difference between novels is in the expression of distance of events, speech and thoughts. The opposition between "nearness" and "distantness" leads us towards the existing irrelevance between "objective" and "subjective", to what we have – "showing" or "saying". As for the techniques of subjective realism, it is determined by "vision by one of the character's" (vision avec – French), which has conquered contemporary novel.

Speech and peculiarities of psychological diction are defined in the given article. Viewpoint is also discussed in the work, as it is regarded as a defining element of syntactical and semantic parts of speech. The author considers that the study of emotions expressed with the help of a text is a part of literary analysis. Emotionality and its expression are essential for speech, which is showed by psychological analysis and linguistics of expression, though feelings are displayed more with the help of words. This linguistics requires specialized vocabulary and morphology, which belongs to the so called "expressive modalization". A class of feeling expressing modalization is singled out, expressing subject's "condition of spirit", these are: verbs, general nouns, adjectives and adverbs. In general, feeling expressing modalization is based on positive and negative evaluation of expressed things and situations. Sensitivity-emotionality is a complex phenomenon, and can be discussed from several viewpoints, mostly by means of description and text analysis. If it can be approached from psychological analysis, then it should be based on semio-linguistic analysis. "Condition of Spirit" is represented not only by relevant vocabulary, but also by general terminology: feeling, emotion or aspiration.

The author of the article widely discusses the history for establishment of means for reflecting psychic life and their theoretical value. Based on the researches of scientists, the author emphasizes similarities and differences between cited monologue (monologue rapporte) and interior monologue.

The author introduces Georgian equivalents for foreign terminology: "noticeable dissonance", "noticeable consonance", "narrative monologue", "cited monologue" and "autonomic" or "interior monologue".

During the research he mainly uses the conclusions of French, English and Russian literary critics.

Rusudan Tsanova

Metaphor and Metamorphosis

Summary

The study of metaphor, the central trope responsible for the artistic quality of a text, started in the times of Aristotle. Since then, many scholarly opinions have been ventured and several theories have been developed. One of the principle objectives of metaphor studies is admitted to be its relationship with other tropes: simile and metonymy. Along with this, scholars have been exploring interrelationships between metaphor and metamorphosis. The so-called transformations are prevalent in the artistic thought. They offer a vivid picture of the author's (character's) spiritual state and very often determine chief merits of artistic images found in a text. Virtual or imaginary transformations are associated with mythic metamorphoses. It should also be noted that unlike simile and metonymy, metamorphosis is not a trope. Another noteworthy fact is that the majority of scholars draw a clear line between metaphor and metamorphosis. This viewpoint is supported by two arguments: 1. Metaphor implies nothing that could suggest transformation. On the contrary, bidimensionality, conceptual likening of two altogether different 'items' is inherent with metaphor. On the other hand, metamorphosis is the repercussion of mythological thought when every type of transformation is perceived as a real fact. Hence, transformation is a means of world perception. 2. Metaphor is distinguished for its tendency to penetrate the field of semantics, which is not characteristic of metamorphosis.

In my opinion, the erroneous conceptual basis of such reasoning lies in limiting metamorphosis solely to the domain of 'mythological thought'. Close analysis of the nature and kinds of metamorphosis revealed that the latter implies an unanticipated identification of absolutely opposite values (categories, classes). And the myths reflecting a metamorphosis explain the prime cause (etiology) of unanticipated transformations. These universal etiological myths offer a single or several similar versions throwing light on the semantics of a metamorphosal image, turned into a poetic figure. In fact, ancient creative thinking is mostly based exactly on metamorphosal images. Metamorphosis, an 'output' of the earliest, most archaic thinking, is to a greater extent a source of ancient metaphor. This thinking incorporates every manifestation of primeval syncretism – religion, thought, generalization and creativity; integration and disintegration. Naturally, not all metamorphoses develop into a metaphor; sometimes metamorphoses retain their original nature and appear as independent elements. These processes can be compared to the treatment of diamonds. Not every piece of rough diamond will turn into a fine cultivated gem but only those cut by a skillful master. Metamorphosis is a rough diamond in the hands of a master, who can cut it into a metaphor if he wishes so.

The aim of the paper is to determine the function of metamorphosis in differentiating between new and old (ancient) metaphors. Conceptual analysis of Ovid's *Metamorphoses* will help to find an answer to the posed question. The *Metamorphoses* is a most significant break-through in the literary theory. The poet offered to the readers (as well as to the authors) of every epoch and taste an inexhaustible source of poetic tropology – the archetypes of the so-called 'fixed' metaphors – etiological metamorphoses – which, to put it metaphorically, never ceases to flow in the veins of 'old' as well as 'new' metaphors.

Every primary metamorphosis was unexpected, unique and astonishing, having the same effect as a 'fresh' metaphor. Metaphor and metamorphosis first met when the idea of the possible transformation was born in human mind, which afterwards generated 'activated' word. 'Activated' word refers not to the nomination of things but to the 'readiness' of a word for 'activity'. The 'encounter' of metaphor and metamorphosis, or their 'stemming' from the same origin, points to the deep conceptual cause of the two phenomena. However, the following events took such a turn that metamorphosis remained confined to myth, failing to expand beyond the formalistic aspect of metempsychosis, while metaphor enjoyed further development and became a means of world perception.

The types of metaphor considered in the article can be conventionally called 'mythic metaphors' (in fact, they are epiphors, in which semantic shift is due to its transfer from species to species, from genus to species, from species to genus. These metaphors are especially close to personification and symbol). However, it should not be understood as if the above-mentioned metaphors were used only by ancient authors. The article presents an analysis of a poem by Galaktion Tabidze, which, I reckon, is the example of a 'mythic' metaphor:

Astride On a Bridge
A horse rushes ahead crushing bridges with his hoofs,
But suddenly pricked up his ears,
His eyes filled up – over there
With human misfortune ...
A light row passed swiftly before his eyes;
A fish is playing with streams
He was a horseman – an ordinary horseman –
a man – like a man, and not Zeus.'

The only character of the poem is the horse. It is him who 'rushes ahead crushing bridges with his hoofs'; he pricked up his ears and his eyes filled up with 'human misfortune'. The analysis starts with the following phrase: 'A light row passed swiftly before his eyes'. What row does the poet speak about? 'Fish', 'horseman' and 'Zeus' mentioned in the following three lines prompt us to think that the well-known metamorphosal phrases transformed in the poet's mind into a new poetic metaphor: in particular, perspective I: Horse is the animal of Poseidon, the lord of the sea. The

zoomorphic iconography of Poseidon is associated with horse in the same way as that of Zeus with bull (the mentioning of the fish intensifies the relationship between the horse and the water element). Perspective II – as ‘a light row passes swiftly before his eyes’, the steed is the horseman as well. Perspective III – Although bull and horse are the zoomorphic hypostases of the supreme deities, they are of lower nobility than the deities. According to the well-known saying, what is forgivable for Zeus, is not forgivable for the bull. Hence, ‘He was a horseman – an ordinary horseman – a man – like a man, and not Zeus.’ So, through the fusion of three mythic layers, two of which (Zeus and Poseidon, and correspondingly, the horse and the bull) are metamorphoses, a poetic figure is created.

Solomon Tabutsadze

Author and Character within the Scope of Historical Poetics

Summary

The article deals with Mikhail Bakhtin’s concept of “author and character” within the scope of historical poetics. Author’s and character’s interrelation is subject’s relation towards subject. When Bakhtin singled out the category of “dialogue” in aesthetic object, he regarded this phenomenon of object not as natural-subjective but as a brand new being-aesthetic formation based on the relation of subjects’ “ego” and “alter ego”, personal and immanent-social, or of author and hero.

It is truth universally acknowledged that authorship was formed prior to the establishment of the phenomenon of self-valued identity, but “authorship-with its own meaning” is still understood as personal authorship and we consider uniqueness of creative initiative and individual manner as its primary signs. After analyzing the concept of author-character in the theories of Aleksandr Veselovsky, Olga Freidenberg and Mikhail Bakhtin, we can conclude why there existed aesthetically valuable author in the culture, where the person was not singled out yet and did not have self-valued status.

The perception of world by human is principally syncretic and appears while creating image structure of art. Syncretism, as artistic principle, means perception of the world, which includes aesthetic consciousness as well. Creativity does not happen within the boundaries of one consciousness. There are a number of participants in aesthetic event and it is revealed in the form of “ego-alter ego” “author-character”. At the early stage of the development of art, when aesthetic consciousness was beginning to awaken and be formed, the author, being in the process of formation, found shelter in others consciousness.

Mikhail Bakhtin, who made emphasis on the subject-subjective interrelation in architectonics of aesthetic object, regarded “ego-alter ego” and not “abstract I” as the form of real existence. This principle formed basis for his general methodological researches and we should regard scientific actualization of principle of subjective syncretism as his essential discovery.

Temur Kobakhidze

Dichotomy of Body and Soul: T.S.Eliot’s “The Hippopotamus” and “Whispers of Immortality”

Summary

‘Whispers of Immortality’ and ‘The Hippopotamus’ were composed in the middle of the World War 2, while Eliot stayed in London. Sharp ironical, grotesque imagery and even caricature are characteristic of both poems as is their rich allusiveness. They share much of their subject-matter and the theme, although that is hardly recognizable on the surface. Each in its own way, they both deal with the dichotomy of body and soul, the subject that would have been obviously religious had not Eliot regarded it with a great deal of ironic distance and skepticism of an erudite poet-analyst, and by no means with reverence of a devotional poet.

Within the basic antithesis of “The Hippopotamus”, that of the hippopotamus and the True Church, smaller antitheses are developed by the major opposites. For example, the hippopotamus seems firm but is frail, while the True Church presents no such opposition; yet this antithesis proves to be truer of the church. The “mysterious way” in which “God works”, gives us not only the satiric wonder of the sleeping church but also the sympathetic wonder of the limited hippopotamus taking wing and ascending to heaven. Striking similarities between the poem and Jan van Eyck’s Ghent Altarpiece (*Adoration of the Mystic Lamb*) prove that part of Eliot’s design was to draw a parody analogy with this

world famous piece of painting by borrowing from it some of the crucial imagery for his poem. All those quiring angels and ‘martyr’d virgins’, by whom the hippopotamus ‘shall be kist’, ‘the harp of gold’, on which the hippopotamus ‘performs’, ‘blood of the Lamb’, by which he will be cleaned, and ‘the True Church’ itself, personified by a group of high ranked clerics in papal tiaras, etc. are depicted in van Eyck’ altarpiece, which is commonly considered to be one of the most important masterpieces of the 16th century Northern Renaissance painting. Behind all the external irony and grotesque, Eliot’s poem can doubtlessly be perceived as an inter textual context, where by means of a parallel extra textual associations, the motif of the Ghent Altarpiece is explicitly recognized. Parody of the Ghent Altarpiece in "The Hippopotamus" can be identified as part of the main current in Modernist aesthetics and its ideology, which repudiated root and branch the Renaissance values together with what was called ‘humanitarianism’ in T.S.Eliot’s time. The attention, however, is drawn to what we now call the period of relative decline of the High Renaissance values, and the introduction of Mannerism and Baroque, strongly exemplified by the 17th century ‘metaphysical’ poetry and the Jacobean drama.

“Whispers of Immortality” makes the use of both bodily lust and spiritual aspirations just like “The Hippopotamus” refers to *The Adoration of the Mystic Lamb* in its imagery. In fact, both Webster and Donne are ‘possessed by death and see the skull beneath the skin’, but ironically, in Eliot’s system of values, ‘possessed’ is quite naturally perceived as ‘obsessed’, and obsession by death acquires a highly dubious meaning. In the 17th century lyrics, as well as in the high society jargon of the time ‘to die’ often constituted an euphemism for sexual climax (Cf. Donne’s "Canonization": ‘We can die by it, if not live by love...’), the ironic innuendo here doubtless being that Webster appears to be sex-obsessed. Donn’s spiritual exercises too, especially his aptness “to seize, and clutch, and penetrate”, bear strong resemblance to a sexual contact, being in fact, its metaphorical description. It is obvious that the soul and body are merged in both Donne and Webster, as are their spiritual intentions and the underlying ironic sexuality. Poetically, this also is a ‘metaphysical’ poem, exemplifying Eliot’s thesis of ‘dissociation of sensibility’, which took place by the end of the 17th century “...and from which we never recovered”. At a first glance, the Elizabethan and Jacobean authors are taken against moderns. In contrast to the spiritual aspirations of Donne and Webster, we are much possessed by Grishkin, no “breastless creature”, but giving promise of ‘pneumatic bliss’. Alien, overwhelming animal, and rank, the flesh now dominates man. Unlike Webster or Donne, we have to separate thought and sense, otherwise living sense will conquer our feeble metaphysics:

But our lot crawls between dry ribs
To keep our metaphysics warm.

Grishkin (whose prototype has been a Russian ballet girl Serafima Astafieva of Diaghilev's company, who stayed in London after Diaghilev had left) with her ‘friendly bust’, which gives ‘pneumatic bliss’ seem to represent the flesh per se, the body as opposed to soul, and so it does at a first glance. But the latent meaning of Eliot’s phrasing goes much deeper and reveals an absolutely different and even paradoxical attitude. ‘Pneuma’ (the πνευμα of “pneumatic bliss”) is the Greek word for breath but the Christian tradition starting with Philon of Alexandria, has attributed to it the meaning of ‘soul’. In fact, ‘pneumatology’ is a discipline in Western theology, which is dedicated to the studies of the Holy Spirit. It seems quite obvious, that just like the “metaphysical” and highly spiritual striving of Donne and Webster have a strong sexually determined underflow, Grishkin’s uncorseted and ‘friendly’ bust contains pneuma, and hence the most exceptional spirituality, associated with the Holy Spirit. In fact, in “Whispers of Immortality” the dichotomy of body and soul is canceled, and the cancellation represented with bitter irony if not sarcasm. Body and soul coexist, if not in harmony, but for Eliot of the 1910’s, they serve as each others manifestations. Death is not a spiritual, but a biological matter marked with strong sexual implications, and life is lust personified in Grishkin, who is a carrier of “pneumatic” spirituality.

Eliot’s “metaphysical” irony is part of general skepticism reflected in his early poetry, the quality reaching its climax in “The Hollow Men”, where there is no room even for irony anymore. The turn of the century and the 1910’s were the time when many distinguished men of letters reacted most painfully to the end of one of the longest and most productive periods in Western cultural history. World War II and its consequences exemplified to them the end of the long Renaissance history, succeeded by the Age of Reason and Romanticism. In European minds, the culture of Victorian era, known for its show-off social harmony and hypocrite morals was also coming to an end. Upcoming was the composition of “The Waste Land” and “The Hollow Men”, of Joyce’s *Ulysses* and Kafka’s *The Trial*. The Western creative thought was dominated with the sensation of an overwhelming cultural and psychological deadlock and the premonition of crisis.

Akaki Khintibidze

Towards Understanding Excessiveness of Rhyme

Summary

The notion of excessive rhyme is not worked out yet. It is understood in its direct sense: There are two and three-syllable rhymes in “The Knight in the Panther’s Skin”’s high and low verses, four-syllable rhymes are regarded as excessive.

Such kind of interpretation is wrong.

Four-syllable rhyme of “The Knight in the Panther’s Skin”: “naturqalsa-nasukalsa-nabuqalsa” (56), five-syllable rhyme: “moismenda-moitkenda-moilkhenda-tinatinebda” (52), like Galaktioni’s academy-nacadamy (“To Gothie”) – will not be considered as excessive.

Some researchers cannot see longer than three-syllable rhymes (dactylic) and consider the above mentioned rhymes as “Super-dactylic”. Some of them think that there are not rhymes longer than five-syllable in Georgian.

Georgian verses are inclined towards long rhymes.

Guramishvili’s rhyme: shavberdebi-gavhmtverdebi-davmterdebi-davjerdebi - four syllable, Grishashvili’s: akikisebuls-akiskisebuls – five-syllable; Lado Asatiani’s: “gadabriallebit-shavbriallebit-shavnabdianebi – six-syllable, there are eight-syllable rhymes as well: gagvachorichorinebeno-dagvashorishorebeno (folklore).

None of these rhymes are excessive.

Metric scheme is defining feature for excessiveness of rhyme, correspondence with metric scheme, it does not correspond to the requirement of the scheme: is either shorter or longer it.

Probably, the reader will argue with me: the word “excessive” has a negative connotation, but excessive rhyme does not provoke unpleasant feelings.

It is true!

Poets do not try to avoid excessive rhymes. They prefer its euphonic richness rather than its correspondence with metric scheme. In Galaktioni’s four-syllable rhymes there is more often three-syllable sound assent, in five-syllable rhymes – four-syllable.

Excessive rhyme is actually beyond reader’s consciousness, as rhythm leads the poem; it does not exist without rhythm, but it is possible without rhyme.

Rhyme, be it excessive or in correspondence with the metric scheme, cannot change the character of the verse.

This is especially true for excessive rhyme, which is based only on phonics, as rhyme has some other parameters as well: rhythm and semantics, which are the primary defining features of its dignity, more than phonic.

The semantics of rhyme means the collocation of whole words and not of parts of words, as in excessive rhyme.

This misinterpretation comes from syllabic-tonic theory of Georgian rhyme, according to which, parts that come after stressed syllables in rhymed words are regarded as rhyme.

Therefore, excessive rhyme does not have a negative impact on the verse, does not diminish its dignity that is why poets do not try to avoid using it (even Rustaveli and Galaktioni).

Although, excessive rhymes are extremely rare in Lado Asatiani’s poems. Almost all of his rhymes correspond to the metric scheme. Almost all its rhymes correspond to metric scheme.

Tamar Barbakadze

Galaktioni’s Mono-Rhyme

Summary

The article deals with the fact that even in the brand new editions of Galaktioni Tabidze’s works we come across the same dating of verses without taking into consideration their style, poetics and versification.

The research reveals: the peculiarity of Galaktioni’s second poetic reform: Approach to the voice of folk poetry, dialect was reflected in verses with common rhyme written in 1928-1958. It is so called mono rhyme, which traditionally belongs to folk poetry.

Tabidze’s well-known mono rhyme “Expression” (“Ieri”) is dated by 1915 which is not correct. This poem is directly linked or precedes poet’s mono rhyme: “Colourful-Colourful” (“Peradi-Peradi”), which was written, without doubt, in 1938.

Galaktioni’s second poetic reform (20-30s of XX century) was about poet’s metrics and rhyme. Galaktioni had paid no attention to thirteen-syllable words and mono-rhyme until 30s. This criterion (44/5) and mono-rhyme is innovation in Galaktioni’s versification.

It should be noted, that the composition of “Peradi-Peradi” (“Colourful-Colourful”), is based not only on mono-rhyme but on the word “voice” as well: “I like hearing this voice”, “I fell in love with this sweet voice”. Dialect should

be meant in the voice of folk verses and songs and it found its expression in Galaktion's 1934-1941 mono-rhymes. Galaktion managed to write 18 mono-rhymes during these 7 years, third of them (6) are dated by 1938.

The word "Tsaauradi", which is repeated 5 times in 24-line verse, represents the poem's "Expression" ("Ieri") key rhyme element.

The composition of "Perad-Peradi" ("Colourful-Colourful") uses double rooted, polylogic composites as a base: vperavdi-perad-peradi-versati-perad-peradi-bedistseramdi-amieramdi-perad-peradi. "perad-peradi" is repeated for four times.

Thirteen-syllable starts from the epoch of Renaissance, its variations (35/5, 4/4/5, 43/24, 24/43) are most frequently met in Guramishvili's works. By means of frequency of use 4/4/5 is in the last place.

The basis for versification interrelation of analysed mono-rhymes are found. Likeness of "Ieri" and "perad-peradi", is shown not only with the help of identity of mono-rhymes' lexical units but with same meter: both mono-rhymes are written by rare criterion – thirteen-syllable – 44/5, which Galaktion has not used until 30s.

The author focuses on the word form that forms compositional basis for Galaktion's mono-rhyme "Ieri": rare, exotic, dialectic form: "Tsaieradi", denoting sudden, pouring rain of May. Galaktion has once mentioned this word in the collection "Artistic Flowers", then repeats it for four times in "Ieri". The sound of the rain is connected with folk, childhood sounds, recollecting of which defines Galaktion's song mood.

Giorgi Lobzhanidze

The II Stage of the Battle for the Renewal of Arabic Verse: Supporters and Opponents

Summary

Researchers and historians of Arabic literature distinguish three main stages in the process of development of Arabic literature.

Giorgi Lobzhanidze's article deals with the second stage of the development of New Arabic poetry (from 1940s to 1980s), when, on the one hand, the opposition between traditional and new aesthetics has reached its pick and on the other hand, when the peculiarities and main values have finally been marked, which was later used by contemporary writers to activate poetical language which was totally different from the old one.

Researchers cannot agree on the name of innovator of Arabic poetry and they name different poets from various Arabic countries, who had to implement similar reforms in nearly the same period and due to these reforms to distribute all the burdens and poetical results.

Though, collection of Iraq poetess Nazik al-Mala'ikah "Ash and Remains" was written several years prior the works of other poets, therefore the above mentioned collection provide us with materials which helps us to mark all the tendencies of development, which was later more clearly fixed in the books of other Arabic writers. Nazik al-Mala'ikah's collection is preceded by the author's brief preface, which represents a kind of manifest for defending aesthetics and values that are reflected in the book.

If the preface of Nazik al-Mala'ikah only fixes the results of the process, Giorgi Lobzhanidze in his article tries to clear out reasons, which has caused these results.

The author of the article briefly discusses literary condition in Arabic countries and represents the works of Nazik al-Mala'ikah and other poets as a logical consequence.

In the second half of the XX century Arabic east initiated and speeded up the process of industrialization and westernization. This process was relatively earlier passed by West.

Drastic changes that have taken place in the life style would without doubt be reflected on literature, as Arabic writer of the second half of the XX century was no longer the child of the reality to where his ancestors have to live.

Poetic transformation of reality gave us new literary reality, whose system of morals was gained by means of reaching human's feelings and intellect.

This system of values has included the content of poetry and has put it upside down. The change of content farther required formal changes (changes in the form).

Therefore, collapse of traditional poetics and building new aesthetics on this tradition happened in two directions.

From the point of content a lot of themes have entered the Arabic poetry in the period under discussion, and changes of kaleidoscopic nature would probably confuse poets of previous epoch.

Relation towards individualism was the main differentiating sign between traditional and new poetics.

If in the previous epochs the person's voice was lost in the frames of artistic-imaginative system, could hardly or not at all be distinguished, new poetry has completely ruined that frame and positioned the individual in his centre of interest.

As a result, in poetry intimate mood was strengthened and was outlined such feelings, which were previously condemned by poets.

Of course, intimacy does not consider only sexual feelings (it should be noted that traditional Arabic literature never avoided this topic and showed it with great interest), here we speak about representing and analysing hidden, unconscious inclinations of human, during the representation of which poetic word acquires more meaning.

Poetic forms that were used for centuries would not be appropriate for such kind of drastic individualism, which like lifeless scheme, would not only prevent the expression of new poetical content accents but would also slow down everything, what contemporary poet regarded as his main message towards society.

Therefore, new poetical forms emerge in Arabic poetry in the second half of XX century, opposing traditional Arud system and from the first glance, are regarded as innovations brought from outside (Western poetry).

Although, the author of the article analysis the formal changes made by Andalusia Arabic poetry in traditional Arud system, contrasts these results with form novelty of Arabic literature and concludes that new poetic forms established in contemporary Arabic poetry should be more a logical consequence of the collapse of Arud system than blindly coping organically strange elements from Western poetry.

If it was not that way, novelties of Arabic poetry could not be established and find logical development in today's literary processes.

All these in the article are displayed against the background of analysis of thoughts of supporters and opponents of new poetry, which enabled the author to reflect clearly and exactly the process of development.

Laura Grigolashvili

Towards Periods and Boundaries of Old Georgian Literature

Nowadays, the problem of the periodization of Georgian writings is very actual among literary critics. There arises a question: Is it correct to regard V-XVIII-century writings as Old Georgian literature, or to distinguish it from New and Brand New writings? Should we differentiate between ecclesiastic and secular types in early period? Should we restore the term for ecclesiastic literature that expresses its function? The issue of the periodization of Georgian literature and their naming is quite arguable. The tradition of matching literary processes to social-economical formations was neglected. In return, new literary terms denoting these concepts have emerged: Hellenization period, aesthetic determinations: eidetic, iconic, personally aesthetic and others.

The article deals with the above mentioned issues and on the basis of scientific researches the author tries to prove that Old Georgian Literature (V-XVIII centuries) is a whole. Typologically, it belongs to the middle ages, it is medieval, reflectional traditionalism is its main characteristic.

The history of the development of the literature naturally means separate stages, periods. I consider that the scheme of periodization, worked out by K. Kekelidze does not inquire further drastic changes. Still, more concreteness can be brought into the determination of each period. Stages corresponding to the processes of European literature can be pointed out, expressed by European terms: proto-renaissance, mannerism, baroque, classicism... This is the way Russian medievalists regard the process of the development of Russian literature (IX-XVII centuries). We should also take into consideration R. Siradze's conception about the principles of periodization of Ancient Georgian writings.

Georgian Medieval literature should traditionally be divided into four periods:

I – The period of the emergence and development of sacral writings (IV-XI centuries). Aesthetics of iconic imagining is peculiar for that period.

II – Classical period of medieval literature (XII-XIII centuries). From this period we witness the secularization of writings, signs of proto-renaissance are singled out. Artistic aesthetics, "Synthetic Aesthetics" is characteristic of this literature.

III – Period of stagnation of medieval writings (IV-XV centuries). Aesthetic innovations are not peculiar for this epoch.

IV – Last period of medieval writing (XVI-XVIII centuries). Signs of mannerism, baroque, classicism are spotted. It is implied, that in the nominations of periods only dominant literary tendencies are reflected.

Nona Kupreishvili

Criticism of 70-80s: from "Reconstruction" to Innovation

Summary

The complexity of the research of Georgian critical thought of the II half of XX century is conditioned primarily by unsystematic and controversial character of the reflection of the above mentioned period. From the Post Soviet position, in the conditions of the existing theoretical and disciplinary reorientation, it requires different vision and analysis. Popreception of western theories and the tendency of Nihilistic evaluation of brand new Georgian literary processes can be of no use in this case.

After Stalin's death, when public opinion had chance for transformation, there arose a new generation of writers and critics (O. Chkheidze, N. Chkheidze, G. Asatiani, G. Kankava, T. Chkhenkeli, P. Beridze, N. Kakabadze, M. Kveselava, G. Margvelashvili), who after ripping "iron curtains" aside, after stepping in the world of different opinions and evaluations, conspirationally or semi-conspirationally struggled against complete disorientation of writing and considered depolitization of criticism, its returning to literature, as one of the most essential means.

This important event, showed in the article, is connected not only with journal "Tsiskari" (1957) and with "Tskiskreli", but with S. Chikovani's journal "Mnatobi" (1955-60) and polemic letters of the newspaper "Young Communist" (1954). After analyzing publications of the followers of anti-socialist aesthetics, especially G. Asatiani's Essay "First Dialogue with Wide Remarks", as a contemporary version of "Notes of a traveler" we considered it well-grounded to call this process reconstruction and those writers and critics who are actively involved in it, "Reconstructionists". Reconstruction, in the given context, should be understood as an attempt to restore cultural gaps, as "replacing dead time", as a hope to return in time, history "after a long period of time and life lack", as a chance for awakening for those people who are "lost in history".

The analysis of the critical thinking of 60-70s serves as a proof that ground has been prepared for expressing interest towards culture. We called this event "Rediscovery of culture" using K. Ginsberg's term.

To prove the free reflection of critical thinking of 70-80s the fact of the activation of following problems are listed and analyzed: The problem of mimetic and anti-mimetic art, the need for co-existence of conventive verse and vers libre (free verse) against the background of vers librophobia, the emergence of ironical-parodic vers libre flow, the issues of the use of traditional and anti-utopian novels, utilitarianism and anti-utilitarianism of literature, metaphoric thinking, traditional and structural methods in versification.

The research showed that history of Soviet literature, so called post-Stalin period was marked by existence of not only true literature, but healthy critical thinking as well.

By N. Mrevlishvili, E. Chikvaidze

The Challenge of Translation in Ancient Georgia and Main Methodological Aspects of the Study of the Issue

Summary

Evident orientation of the 11th century Georgian system of thinking to Byzantine cultural processes significantly determined trends of not only specific directions of culture, but also basic cultural trends of Georgia of that period in general. Georgian religious-philosophical concepts or the literary processes in general were developed in parallel with Byzantine cultural processes, and acquired substance accordingly. The intensity of translation activity that emerges in the reality of Georgia of this period is conditioned by the desire of Georgian translators to compare to Byzantium -- a leading cultural country of the world of that period. Therefore, if Georgian writers mainly created original works at an earlier stage, this period is marked by the commencement of active translation activity. Over time, in line with the nature and requirements of the epoch, the concept of translation was formed and refined.

The study of literary heritage of Georgian translators and the identification of individual linguistic-terminological qualifiers is important for in-depth research of the issue, as well as for the establishment of the identity of anonymous translators. Frequently the names of a translator, copyist or sponsor are intermixed. Additionally, the cases of erroneous attribution of translators of the same literary school and the same period to other translators are not rare. In such conditions, it is obvious that several factors are to be taken into account for the establishment of actual identity of a translator: 1. Historical sources about the work; 2. Literary traditions; 3. Method of translation, based on which literary school and, respectively, probable time and place of the given work can be ascertained. 4. For the completeness of information national stylistic norms used for this or that translation are to be studied. The following factor is to be taken into account when making a conclusion: the stage of career the translation was performed, since translators continuously elaborated and refined translation method or terminological structure. The work reviews theoretical material on the basis

of two works performed pursuant to translation standards of the Gelati Theological school: Gelati version of the interpretation of Ecclesiastes and the Torturing of St. Barbara. The presented methodology (method of statistical qualifiers – V. Fooks, D. Melikishvili) has enabled us to critically review the conclusions that existed in scientific literature about the translators of the Gelati version of Exegesis of Ecclesiastes and of the Torturing of St. Barbara (Editions A and B) and set forth a new direction for the research. In our opinion, tackling the issue of a translator by way of such methodological aspects that entails the analysis of linguistic-terminological analysis of anonymous translations, in addition to written sources, should be noteworthy to the people interested in similar issues.

Dalila Bedianidze

Compositional Peculiarities of Amirani's Myth

Summary

Amirani's myth is an ancient Georgian legend. There exist a number of its variations. The Svan version of the myth represents Amirani's story most precisely and clearly.

According to Svan version of Amirani's myth its compositional details are the following:

1. Love story of Amirani's parents
2. Amirani's birth
3. Placing Amirani's cradle on the bank of the river and his baptizing
4. Amirani in his father's house
5. Amirani returns his father's eye/ first heroism
6. Amirani's meeting with one-eyed Ogre (Devi)
7. Amirani's and his brothers struggle with Ogres (Devis)
8. Amirani defeats Ogre (Devi)
9. Amirani's battle with dragons; swallowing of Amirani by Black Dragon
10. Amirani's coming out from dragon's belly
11. Searching for Qamari
12. Amirani and hero Ambri
13. Kidnapping Qamari, a maiden unseen by the sun
14. Struggle with Qamari's father and death of Amirani's brothers
15. Amirani's suicide; Qamari restores him and his brothers to life
16. Amirani – oath breaker
17. Amirani challenging the God
18. Amirani's chaining

Some of the compositional details of Amirani's myth have something in common with elements depicting adventures of mythic heroes of other countries. For example, there are similarities in comparison with Greek myth: Prometheus', Heracles', Theseus', Peirithous' myths. Hero's birth and his struggle with different evil creatures should be singled out among them. Compare Heracles – struggling with snakes and Amirani – with dragons, hero's challenging with God or Gods and his punishment, in some cases chaining, in some cases placing under mountain / see Armenian myth – Mheri, in some cases chaining on the chair / see Theseus and Peirithous

The heroes of Greek myth are finally liberated. Amirani frees himself too, but we come across this detail not in Georgian myth, but in Georgian folk epic "Source of Pomegranates", recorded by Elene Virsaladze.

DOMINIK IRTENKAUF

(Germany)

Vergleichende Mythologieforschung: Grenzverkehr zwischen Deutschland und Georgien - Amirani im Zentrum des Interesses

I. Einleitende Worte

Hans Blumenberg schreibt in seinem Buch *Arbeit am Mythos* davon, daß den Göttern das Lachen verboten werden soll. Platon schreibt gegen die griechischen Dichter Homer, Hesiod und Aischylos an, die aus der Götterwelt eine allzumenschliche machen, in der es – wie zuweilen bei den Menschen auch – drunter und drüber

zugeht. Für meinen Artikel ist diese Auseinandersetzung in der antiken Literatur von Bedeutung, da ich entgegen des Titel dieses Artikels nicht auf eine unabhängige Forschung im Bereich der Mythologie abziele.

Als Musa-Stipendiat liegt meine Absicht vielmehr darin, eine stoffgeschichtliche als auch materielle Untersuchung des Mythos anzustellen. Hans Blumenberg beschreibt meine Absicht sehr treffend mit den folgenden Sätzen: „Geschichten brauchen nicht bis ans Letzte vorzustoßen. Sie stehen nur unter der einen Anforderung: sie dürfen nicht ausgehen.“ (Blumenberg 2006: S. 143)

Arbeit am Mythos bedeutet im Künstlerischen: Bereitschaft zur Wandlung – in der Wissenschaft: Nachweis dieser Wandlungen. Die Metamorphose durchzieht die Welt der griechischen Mythologie. Zudem besitzt die Mythologie ein immer noch unerschöpfliches Reservoir an Bildern, die für eine literarische Arbeit von Bedeutung sind. Die Wissenschaft – in meinem Fall besonders die Komparatistik – greift genau an jenen Schnittstellen, an denen die literarische Umarbeitung gewisse Grenzen des Stoffs – zum Beispiel der Fesselung des Prometheus an den Kaukasus – zu überschreiten droht. An dieser gefährlichen Grenzüberschreitung tritt die komparatistische Wissenschaft als philologische Kontrolle auf und gibt den Rahmen der Neuinterpretation vor. Das scheint keine besondere Eigenart schriftstellerischen Arbeitens zu sein – die Integrität der Tradition fordert eine solche Vorgehensweise. Auf der anderen Seite ist es für mich als Schriftsteller unerheblich, ob ich einen mythologischen Text aus der Vergangenheit als Unterlage meiner Arbeit nehme oder neue Bilder aus der Re-Lektüre mythologischer Texte in meiner täglichen Umgebung finde. Es kommt mir in meiner literarischen Arbeit auf die Anwendbarkeit des Mythos an. In der Wissenschaft muß man hingegen vorsichtiger im Umgang mit Mythologemen sein. Die Mythologieforschung kann bereits auf eine eigene Tradition zurückschauen. In Deutschland nimmt sie mit Christoph Martin Wieland und Gottfried Herder ihren Lauf. Eine Gesamtüberblick über ihre Geschichte kann ich aufgrund Platzmangel nicht liefern.

Meine Arbeit zu Georgien soll nicht zu viel Wissenschaft enthalten. Was heißt das? Die vergleichende Forschung schaut sich nach Bildern um, die Roland Barthes in seinen *Mythen des Alltags* beschreibt. Wenn die Parallelen zwischen deutscher und georgischer Mythologie in den Blickpunkt gerückt werden, kommen die Konturen der Heldenfiguren im Fall meines Buchprojekts zur besonderen Geltung. Sie werden so genau in ihren Konturen untersucht, um als Palimpsest für meine eigene Literatur zu dienen – eine sofortige Weiterverwendung.

Die Arbeit am Mythos bestimmt sich durch die Variabilität der Gestaltung. An bestehenden Mythen wird nach eingehender Beschäftigung fortgeschrieben, was bereits in der Überlieferung enthalten ist.

Blumenberg spricht von einer Entgegensetzung zwischen Grundmythos und Wissenschaft. Wissenschaft muß sich, um zu funktionieren, vom Totalitätsanspruch lossagen. Ein Künstler mag Bilder gestalten, die eine breite Fläche beschreiben. Sie drücken eine Aussage zu einem bestimmten Zeitpunkt aus, die in sich stimmig und abgeschlossen ist. Hier berührt sich immer wieder aktualisierte Kunst mit dem Mythos, der eine Welt nicht unbedingt abschließend im Sinne von vernünftig erklärt, aber ab einem bestimmten Punkt nicht hinterfragt werden möchte, da auf seinen Bildern die Säulen dieser oder einer vergangenen Welt ruhen.

Die Wissenschaft ist sich ihrer Vorläufigkeit, besonders der theoretischen Konzepte, stets bewußt, wenn sie sich über ihre eigenen Strukturen bewußt wird. Die wissenschaftlichen Erkenntnisse werden immer wieder aufs neue geprüft. Es sind Bausteine, auf denen Weiteres fundiert werden kann.

In der Kunst kommt es nicht so sehr auf philologische Genauigkeit denn auf Überzeugungskraft an. Von Bildern lebt sie und die Rezeptionsforschung stellt eindeutig unter Beweis, daß sich Autoren vermehrt am mythologischen Stoff bedient haben. Stoff meint hier eine abgrenzbare Situation, eine Konstellation der mythologischen Welt, die spezifische Personagen und Beziehungen fordert.

Mich interessiert bei meiner Forschung die Zusammensetzung des PALIMPSESTS – unter dem sichtbaren Text an der Oberfläche liegt ein anderer verborgen. Gérard Genette exemplifiziert mehrere Kategorien des intertextuellen Bezugs. Es kommt mir nicht so sehr auf die *exakte* Anwendung einer Theorie an, als vielmehr auf ein weiterführendes Verständnis der Mythen und vor allem ihre Weiterverarbeitung in der Kunst.

Es sind zwei unterschiedliche Annäherungen: das wissenschaftliche Interesse untersucht die Typologie der mythischen Figuren und ihre Genealogie. Das künstlerische Interesse hingegen fragt nach der Bildhaftigkeit.

Bei der näheren Beschäftigung mit der Mythologie fällt auf, daß sie nicht aus einem Guß geschaffen worden ist und ständiger Revision unterliegt. Besonders am Beispiel des Halbgotts und Titans Prometheus kann man die ständige Umarbeitung, Nachbearbeitung, Veränderung nachweisen. Schließlich überkommt dem Mythos eine kleine Schwäche, insofern der französische Schriftsteller André Gide im Prometheus-Mythologem eine parodistische Note wahrnimmt und dies literarisch verarbeitet (*Le Prométhée mal enchainé*, 1899).

Ich stelle mir selbst die Frage, was passiert, wenn die Götter anfangen, zu lachen. Der Schalk treibt sich möglicherweise in das Gesicht des Forschers. Wenn der mythische Ernst, die Überwindung des anfänglichen Chaos, in heiteres Spiel umbricht, verlieren die Erkenntnisse möglicherweise an Tiefsinn, kaum aber an Überzeugungskraft.

Ich spreche hier das Problem der zwiegespaltenen Rede an: der Wissenschaft auf der einen und der Literatur auf der anderen Seite. Geschichten werden nicht geschrieben, um nur einem kleinen elitären Zirkel zugänglich gemacht zu werden. Wer schreibt, möchte Empfänger erreichen. In der zeitgenössischen Literatur entstehen Texte im Nu, ein ästhetisches Urteil wird über die rasante Weiterentwicklung der Medien erschwert.

Auch in bezug auf die Rezeption der Mythen im 21. Jahrhundert gilt zu vermuten, daß in allen Bereichen der Gesellschaft ein vages Verständnis anzutreffen ist. Wie bei einem Palimpsest kommt nie deutlich heraus, welche genauen Worte unter den aktuell sichtbaren niedergefaßt sind. Mit einer solchen medialen Praxis kann die Wissenschaft nicht leben, die Kunst schon. Die Wissenschaft fordert klare Definitionen und Abgrenzungen. Der gravierende Unterschied zwischen begründbaren Thesen und überzeugenden Bildern spricht sich meiner Meinung nach am deutlichsten in der Mediengeschichte aus. Als Schriftsteller interessiert mich vornehmlich die Verwertbarkeit des vorgefundenen Materials. In diesem Ansatz komme ich einem Bildenden Künstler nahe, der für einen angemessenen Ausdruck nach den rechten Mitteln sucht. An dieser Schnittstelle greift mein Interesse am Mythos an: Wie schreibt sich dieser durch die Werke? Methoden für eine solchgestaltige Analyse gibt die komparatistische Rezeptionsforschung an die Hand. Ich habe bereits von Genette gesprochen.

Ein weiterer Bezugspunkt aus essayistischer Perspektive wäre Roland Barthes – und zwar aufgrund seiner stets bemerkbaren medialen Kompetenz. Sein Buch zur Fotografie (*La chambre claire*) kann nicht nur zur (theoretischen) Betrachtung von Fotos herangezogen werden, sondern mehr noch zur Orientierung des eigenen Interesses dienen. Einerseits geht Barthes auf eine theoretische Grundlage seiner photographischen Wahrnehmung ein; andererseits versucht der französische Essayist, seine persönlichen Wahrnehmungen bezüglich besonderer Photographien in seine theoretische Erläuterungen zum Wesen der Photographie an sich einzubringen. Dieser dialektische Sprung gelingt in einer präzisen Sprache, die zugleich Raum für persönliches Kolorit zuläßt.

Die persönliche Faszination an der Mythologie und ihrer Ausdruckskraft sollte ein Stück weit zurückgenommen werden, um nicht in falschen Pathos und ungenaue Aussagen zu verfallen. Dennoch bleibt zu konstatieren, daß die Vergleichende Mythologieforschung keinesfalls ein persönliches Bekenntnis ausschließen muß, wenn sie sich nicht allein auf die wissenschaftliche Untersuchung begrenzen möchte.

Texte entstehen unter Rückbezug auf Vorgängertexte – in kompositorischer Hinsicht ist der Bezug auf diese Vorbilder eine vielgestaltige angewandte Praxis. Während der Arbeit am Mythos verändert sich der Ursprungsstoff und geht anteilig in die Neubearbeitung ein. Jetzt müssten konkrete Beispiele folgen, um die Textarbeit zu verdeutlichen. Darauf möchte ich in meinem Artikel jedoch verzichten und stattdessen auf die Weiterverarbeitung Amiranis im Kontext meines Buchprojektes eingehen.

II. Zum Amirani-Mythos

Amirani wird auf persönliche Nachfrage bei Einwohnern Tbilissis als starker Mann vorgestellt. Ein Held aus Berufung, Sohn der Jagdgöttin Dali und des Jägers Sukalmachi (nach der Überlieferung des Chikovani-Buchs). Er setzt sich gegen die Unterdrückung des einfachen Volks ein.

„Als das Wortgeplänkel begann, gingen sie zum Karren und sagten zu ihrem jüngsten Bruder:

„Bruder Amirani, du hilfst denen, die in Not und Gefahr sind. Vielen hast du wieder auf die Füße geholfen. Deinem Wesen bist du bis heute nicht untreu geworden.“

(Chikovani 1978: 122-123)

Die Arbeit an mythologischen Stoffen fordert in der schriftstellerischen Praxis eine andere Ausrichtung als in der wissenschaftlichen Erforschung. Im Schriftstellerischen kommt es auf die dramaturgische Zuspitzung an; in der Wissenschaft auf die Darstellung der Zusammenhänge, die Offenlegung der Genealogie, die Rezeptionsgeschichte des mythologischen Stoffs.

Wenn ich mich in Georgien mit der Mythologie beschäftige, hat das kein rein historisches oder literaturwissenschaftliches Interesse. Ich bin auf der Suche nach neuem Stoff. Lese ich georgische Romane, um mir einen Einblick in diese Nationalliteratur zu verschaffen, lese ich sie nicht allein als Ausdruck einer bestimmten Nation, die mit anderen Nationalliteraturen verglichen werden kann, sondern auch als Unterlage für meine Arbeit am Palimpsest.

In meiner Literatur überarbeite ich meine Forschungserkenntnisse in einen literarisch ausgearbeiteten Text.

Amirani entstammt der Märchenwelt, wie einige Parallelen zum Märchenstoff nahelegen. Das Mythologem besitzt eindeutig folkloristische Bezüge, weist ebenfalls Bezüge zur Heldensage auf (Kampf gegen Ungeheuer beziehungsweise Dewis, Eroberung einer schönen Frau, Auszug von der Heimat), doch stellt sich trotz der über dreihundert Fassungen eine gewisse Beschränkung des mythologischen Stoffs ein.

Er hat sich aus der Märchenwelt nie wirklich emanzipiert. Das Buch von Micheil Chikovani war bislang aufgrund mangelnder Sprachkenntnisse meine Forschungsgrundlage. Mir ist die Expansivität der Amiranologie bewußt, die Vielzahl an Textvarianten ebenso. Im Palimpsestverfahren können die einzelnen Schichten durcheinander geraten, jeweils den Platz der anderen einnehmen. Hans Blumenberg geht in seinem Buch zum Mythos häufig auf das Prinzip der Metamorphose ein. Diese eigentliche Prinzip der Mythologie möchte ich als Erkenntnismethode übernehmen; und zwar die Arbeit am Mythos bedingt eine Überarbeitung des alten Stoffs und seine Erprüfung im zeitgenössischen Alltag. Die letzte Forderung stammt, so muß ich eingestehen, aus meiner eigenen Emanzipation aus der deutschen Romantik. Die Verbindung der Sagenwelt eines Landes mit den Konstellationen, die sich im Alltag von Zeit zu Zeit wiederholen.

Die Leser werden Friedrich Schlegels *Rede über die Mythologie* sicher kennen. Aus dieser ertönt die Forderung nach einer sogenannten Neuen Mythologie. Meines Erachtens kann diese immer noch bearbeitet werden und sie findet unablässig neue Formen.

In der gegenwärtigen deutschsprachigen Literatur besteht ein deutlicher Hang zu einem rein dokumentarischen Stil. Die Mythologie interessiert hierbei nicht viel, da ihr ein bildungsbürgerlicher Ballast, ein akademischer Zwang anhaftet. Erst durch die Vereinfachung ihrer Bildsprache auf wesentliche Figuren gewinnt die Mythologie an neuer Aussagekraft.

Was fand ich nun während meines Aufenthalts in Georgien an Amirani?

Amirani ist bodenständiger als Prometheus. Aus den mir einsehbaren Quellen geht hervor, daß Amirani allein durch seine Mutter, die Jagdgöttin Dali, einen Bezug zur Götterwelt unterhält. Die notierte Amiranisage ist bereits aus dem Umfeld der georgischen Mythologie herausgelöst. Es gibt kein breites Götterpantheon, in dem er sich bewegt. Ihn begleiten seine beiden Halbbrüder auf seinen Fahrten und bestehen gemeinsame Abenteuer. Das

Amirani-Mythologem weist einige Züge der Heldensage auf: die Ausfahrt, das Bestehen der Abenteuer, das Kräftemessen mit Ungeheuern und dem Wolkenkönig – mit dem kleinen, aber gewichtigen Unterschied, daß er nicht an den Ausgangspunkt zurückkehrt, sondern angekettet im Kaukasus endet.

Bestraft wird Amirani letztlich für die Herausforderung Gottes, jedoch nicht aufgrund einer Tat für die Menschheit, deren Zweckmäßigkeit Zeus im griechischen Mythos immer wieder in Zweifel zieht, sondern weil er den Gott im Kräftemessen herausfordert und damit seine Unterordnung nicht akzeptiert.

Prometheus hingegen wird für den Feuerraub, einer gefährlichen Sache für den Menschen, in den Kaukasus verbannt. Der Kontakt zwischen griechischer und georgischer Welt ist belegt, wofür unter anderem auch die Übernahme des Christentums spricht, wenn auch die Weisungen aus Byzanz, einem ‚Außenposten‘ der hellenischen Welt, stammten.

Ehrlich eingestanden, habe ich während meiner schriftstellerischen Arbeit in Georgien mehr Sympathie für Amirani empfunden, da dieser weniger „bearbeitet“ wurde als Prometheus. Die Spuren in der georgischen Literatur sind eher spärlich gesät, ganz im Gegensatz zu Prometheus, der auch in der deutschsprachigen Literatur eine breite Resonanz gefunden hat. Am bekanntesten dürfte Goethes Prometheus-Gedicht sein. Ein georgischer Amirani-Roman steht noch aus. Oder besser gesagt: ein Roman, der sich in seinem Kern auf den mythischen Helden konzentriert.

Da setze ich an und hinterfrage diese Vernachlässigung. Um ein Buch über das Mythologem eines fremden Landes gewissermaßen gegen ein nur oberflächliches Verständnis abzusichern, ist die Forschung an der Überlieferung notwendig. In der Amiranisage treten, wie ich bereits anführte, Muster der Heldensage auf. Darüber hinaus kann man Amirani als ein archaisches Symptom des Heldentums verstehen. Was heißt das? Amiranis Figur läßt gewisse Schlüsse über die Rolle des Helden zu. Er unterstützt die Unterdrückten und sorgt für eine Befriedung der noch chaotisch anmutenden Welt, die von Ungeheuern und Bösewichten erfüllt ist.

Zieht man nun meine Überlegungen zum Palimpsest in Betracht, kann der Amirani-Stoff die fundamentbildende Schicht des Palimpsests abgeben, als Hintergrund einer erneuten Beschäftigung mit georgischer Mythologie. Unterstützend kommt hierbei der Übergang des Amirani-Stoffs in den Sagenschatz zugute, das heißt, der Inhalt des Stoffs erfährt durch Kinder- beziehungsweise Märchenbücher eine weite Verbreitung. Das fällt mir auch in Geschäften auf, wenn ich mich mit Lebensmitteln eindecke, daß erstens der Name ‚Amirani‘ bekannt ist und zweitens er als starker Mann, geradezu als Draufgänger wahrgenommen wird – und hiermit ein gewisser parodistischer Zug in die Heldensage kommt. Wohlgedenkt, in der Rezeption kommt dieser parodistische Zug zur Geltung. Nicht im Textkonvolut, was einen interessanten Schluß auf die Perzeption postmodernen Heldentums zuläßt.

Im Alltag kann über einen überstarken Helden wie Amirani bloß im Gestus der Ironie gesprochen werden.

Diesen parodistischen Zug möchte ich aufgreifen, denn er fungiert als Schnittstelle zur germanischen Mythologie, besser gesagt: zu einem jüngeren Stoff, der aber für die deutsche Literatur in etwa die Bedeutung des Rustaweli-Poems *Der Mann im Tigerfell* übernimmt. Ich spreche vom *Nibelungenlied* und seinem Helden Siegfried, der den Drachen tötet und für seinen Herrn Gunther manches Wagnis eingeht. Seine treuherzige Loyalität verunmöglicht eine gegenwärtige Neubearbeitung Siegfrieds als ernstzunehmenden Helden; in der Kunst ist allein ein parodistischer Umgang mit ihm möglich, so meine These. Diese Rezeption des Helden in der deutschen Kunst mag auf die Auswirkungen des Zweiten Weltkriegs zurückzuführen sein.

Eine Konzentration auf bloße Kraftmeierei führt zu amüsamem Lächeln während der Einkäufe auf den Straßen Tbilissis. Für mich persönlich führt die Mythologieforschung zu einer integrativen Funktion des Mythos: durch typologische Übereinstimmungen ist eine Verständigung über Ländergrenzen möglich. Grenzverkehr findet statt.

Meine Beschäftigung mit Amirani als unterer Schicht des Palimpsests mag unter den kritischen Augen der Amiranologie, einer spezialisierten Disziplin, nicht standhalten können. Durch Textstudium bemühe ich mich um

ein *close reading*, das jedoch den Text als Ausdruck eines bestimmten Diskurs aufliest, das heißt ihm seinen Ort in der Mediengeschichte zuweist. Der Bezug auf die mediale Struktur eines Textes bildet für meine eigenen Forschungen zwischen Literatur und komparatistischer Wissenschaft ein wesentliches Bindeglied. Er erklärt die Rezeption der Mythologie sowohl vom Produzenten als auch vom Rezipienten des Textes aus: die Übernahme eines Mythologems in die Bildkomposition eines Gemäldes oder in den Handlungsverlauf eines Romans läßt Schlüsse auf die Überzeugungskraft des Bildes zu. Diese Überzeugungskraft setzt ein vorgängiges ästhetisches Urteil voraus. Das Urteil kommt auf der Rezipientenseite zustande, was ein möglicherweise schlechtes Licht auf meine Forschung werfen mag, da mich während der Studie für ein Buchprojekt auch stets die andere Seite, der Leser, interessiert, ohne den jede Literatur überflüssig wäre. Diese Einsicht hat keineswegs mit einer Willfährigkeit dem Leser gegenüber zu tun, sondern mit einem ehrlich begründeten Interesse an seiner Position. Ein kleines Land, dessen kulturelles Erbe noch nicht die Aufmerksamkeit bekommt, das es verdient, sollte nicht durch eine unverständliche Sprache noch weiter von Mitteleuropa gerückt werden. Der Spagat zwischen verständlicher und treffender Sprache kann nur durch ein Interchangieren zwischen wissenschaftlicher Forschung und literarischem Ausdruck gelingen.

Mein Buch zum ‚zeitgenössischen Amirani‘ in Georgien versucht, georgische Mythologie in Literatur zu überführen, mit dem konkreten vierteljährlichen Aufenthalt im Sommer 2007 verbindend. Das heuristische Prinzip der Metamorphosen unterstützt die intertextuelle Bezugnahme der einzelnen Schichten meines Palimpsest-Buchs – je nach Grad der Veränderung sind unterschiedliche Antworten möglich auf die Frage: Wer war, wer ist und wer wird Amirani sein?

In der germanischen Mythologie stoßen wir auf die drei Nornen, Skuld - Urd – und Werdandi, die die Fäden des Lebens in den Händen halten und über Vergangenheit, Gegenwart und Zukunft entscheiden. Sie stehen in manchem Supermarket in der Hauptstadt, und teilen mir gewisse Geheimnisse des georgischen Alltags mit. Ich schaue zurück – und sehe: Amirani. Ich schaue auf mich – und sehe: einen in Georgien gestrandeten Schriftsteller. Ich schaue voraus – und sehe: ein Buch über Amirani und Georgien.

Die mittlere Schicht wird vom Helden in der Fremde gestaltet. Dieser nimmt sich in der Kampfbereitschaft bewußt zurück; weil es nicht um die Durchsetzung seines Willens geht und der endlose Kampf gegen eine chaotische ‚Ordnung‘ in einer post-mythischen Zeit nicht länger zu seiner wichtigsten Pflicht gehört. Der Held in der Fremde tritt aus dem mythologischen Muster und nimmt das Wagnis einer Eingewöhnung an. Im Palimpsest-Verfahren funktioniert die literarische Arbeit durch Überarbeitung, Ausstreichung, Fortschreibung. Die Mythologie gewinnt durch konzentrierte Textarbeit an neuem Leben, weil Amirani als bestimmtes literarisches Muster im Handlungsverlauf anwendbar ist. Jedoch gilt es trotz des Palimpsest-Verfahrens trotzdem auf die einzelnen Verknüpfungen und Varianten zu achten.

In der germanischen Mythologie läßt sich ein Großteil nur durch andere Zeugnisse rekonstruieren. Häufig muß sich der Mythologieforscher bei römischen Schreibern einen Eindruck verschaffen, wie zum Beispiel bei Tacitus. Jeder Text repräsentiert sicher auch ein spezifisches Interesse an der Sache, und so muß sein diskursiver Entstehungsort stets mitberücksichtigt werden. Das *Nibelungenlied* nimmt Züge der germanischen Mythologie auf; es läßt sich durchaus als partielle Wiederaufnahme der germanischen Mythologie verstehen, vermengt diese jedoch mit der im Mittelalter fortgeführten *Aventiuere*, die sich an antike Heldenepen anschließt, jedoch das höfische Ideal der Ritterlichkeit hinzufügt.

Amirani ist als mythisches Substrat in einer ‚früheren Stufe‘ stehen geblieben, und die Vielzahl an oralen ‚Textvarianten‘ belegt zunächst eine gewisse Rezeptionskraft, das heißt: im Reich der Märchen und Geschichten, die man sich abends vor dem Schlafengehen erzählt, besitzt Amirani einen festen Platz. In der Weltliteratur hingegen verfügt er über keine ständige Vertretung. Prometheus wird ihm möglicherweise den Rang abgelaufen haben. Amirani sendet keine Botschafter in die Welt aus. Die Gründe mögen auch in einem höheren Alter des Mythologems liegen. In diesem Artikel wollte ich von meiner Arbeit am Mythos erzählen, weniger von den spezifischen Charakteristika des Mythologems Amirani.

„Wenn Lévi-Strauss vorschlägt, alle erhobenen Fassungen eines Mythos in einer Blattstruktur übereinander zu projizieren, um dadurch den Kernbestand zu ermitteln, so ist dies die Ausfällung des Zeitfaktors: alle Varianten werden einer unbestimmten Zeitebene zugeordnet. Es ist nicht mehr das ewig Wahre, aber doch eines, für das

Zeitverlauf und Zeitstelle gleichgültig sind. Für eine philosophische Mythologie ist das besonders gehärtete Material des Mythos in seinem Geschichtsgang nicht zuletzt dadurch aufschlußreich, daß an seinem Widerstand gegen die Richtung und Stärke der verformenden und destruktiven Kräfte Aufschlüsse für die geschichtlichen Horizonte gewonnen werden können, aus denen sie einwirken.“ (Blumenberg 2006: S. 301)

III. Resümee

Mein Fazit möchte ich mit einem Zitat aus einem Brief Gottfried Benns an Käthe von Porada beginnen:

„Europa ist der Erdteil der Abgründe und Schatten, denken Sie doch, daß im hellsten Griechenland Prometheus an den Felsen mußte und wie er litt!“ (zitiert bei Blumenberg 2006: S. 329)

Der Kaukasus wurde vom deutschen Dichter ins helle Griechenland gerückt. Der Kaukasus verliert an Außerordentlichkeit im geographischen, aber vor allem mythologischen Sinne. Es könnte als Lob aufgefaßt werden, wenn der Felsen im Kaukasus als wenn nicht Mittelpunkt, so doch als Bestandteil Europas wahrgenommen wird. Durch Prometheus rückt der Kaukasus näher an Europa, doch möchte ich nicht in den Kanon einstimmen, Amirani sei ein georgischer Prometheus. Es gibt einige Unterschiede: es fehlen die Tricksterattribute. Amirani ist gewitzt und übermenschlich stark, doch unterliegt er letztlich der göttlichen Herausforderung. Prometheus ebenso, was die Fesselung an den Felsen bezeugt, doch verliert Prometheus nicht den Rückhalt in der Götterwelt. Herakles gelingt es letztlich, Prometheus in manchen Varianten des Mythos zu befreien. Bei Amirani wird diese Befreiung immer wieder vereitelt. Amirani als nationale Allegorie bietet sich für Georgien an, und wurde im 19. Jahrhundert unter anderem von Dichtern wie Akaki Zereteli aufgegriffen. Zu sehr ähnelt die von vielen blutigen Kämpfen geprägte Geschichte Georgiens dem Schicksal des Halbgotts Amirani.

Amirani ist unbearbeiteter als die Mythologeme aus der griechischen Mythologie; er läßt – so nehme ich das in meiner schriftstellerischen als auch wissenschaftlichen Praxis wahr – mehr Freiraum für eine Neuinterpretation, die sich an der bestehenden Tradition ausrichtet.

Meine Absicht in Georgien ist es, die Amiranisage als untere Schicht des Palimpsests wahrzunehmen, die Textur der Mythologie in der Kultur als auch im Alltagsleben aufzuspüren und mit Hilfe einer Arbeit am Mythos zu verstehen lernen. Hierfür nimmt meine Vorgehensweise wissenschaftliche Züge insofern an, als daß ich Differenzen nicht nivelliere, sondern in meine Arbeit einfließen lasse. Zugleich öffnet sich mein literarisches Auge den offensichtlichen Änderungen an der Oberfläche. Dieses ‚Projekt‘ dauert seit Beginn der literarischen Moderne an. Bitte verlangen Sie von mir nicht, ein Werk, einen Schriftsteller oder gar eine Jahreszahl für diesen Umbruch zu nennen. Er macht sich bis heute bemerkbar, ist lange noch nicht ausgestanden und fordert vom wahrnehmenden Subjekt eine jeweils auf die Fragestellung abgestimmte Phänomenologie.

Meine Phänomenologie speist sich aus Gérard Genettes Intertextualitätskonzept des Palimpsestverfahrens, Blumenbergs Arbeit am Mythos, den ich weniger philosophisch wie er, sondern medienpraktisch verstehen möchte und meinen eigenen kontingenten Erfahrungen in den drei Monaten, die ich in Georgien verweilte.

Aus dieser trigonalen Konzeption entwickelt sich eine Untersuchung zu Amirani, angereichert mit Muskeldehnungen meines Kopfes, die persönliches Kolorit als auch fikionalisierte Erlebnisse ausdrücken, und Reflektionen zur zeitgenössischen Rezeption jedweder Mythologie.

Ich möchte zu Gérard Genette noch einige Worte anführen: In seinem Buch *Palimpseste. Die Literatur auf zweiter Stufe* (Frankfurt am Main 1993) führt er anhand einer Vielzahl an Beispielen vor, in welcher Beziehung ein Hypo- zu einem Hypertext steht, wie in einem neu verfaßten Text Spuren einer Vorlage auftauchen. Aus seinem Ansatz kann ich für meine eigene schriftstellerische Arbeit die Kunst der feinen Trennung erlernen, das heißt mir wird bewußt, daß das Amirani-Mythologem über mehrere Schichten verfügt, die jeweils zeitlich voneinander geschieden werden müssen. Zudem wird ein Gefühl der perspektivischen Veränderung vermittelt - wird der Rahmen einer Vorlage erweitert oder reduziert, neubearbeitet oder übernommen, variiert oder plagiirt?

Diese intertextuelle Webarbeit geschieht auf dem Hintergrund einer Arbeit am Mythos, zu der ich bereits oben näheres ausgeführt habe. Bei dieser Arbeit bleibe ich nicht am Original 'kleben', sondern führe es in einem anderen Medium - der Literatur - fort, um dadurch die Aussagekraft georgischer Mythologie zu testen. Auch beziehe ich andere Medien als die textuelle oder orale Überlieferung ein; wie zum Beispiel die Bildende Kunst oder den internationalen Film. Auf diese Weise soll eine möglichst ausgewogene Sicht auf das mythologische Umfeld Amirani ermöglicht werden. Die Ergebnisse kann ich zum derzeitigen Stand meiner Forschungen noch nicht absehen.

Spätestens wenn das Buch zu Amirani im Rahmen des Musa-Stipendiums veröffentlicht wird, werde ich nähere Details preisgeben können.

Literatur:

Barthes 1980: Barthes R. *La chambre claire. notes sur la photographi* - Paris : Gallimard, 1980.

Blumenberg 2006: Blumenberg H. *Arbeit am Mythos*. Frankfurt am Main, suhrkamp verlag, 2006.

Chikovani 1978: Chikovani M. (Hg.). *Das Buch vom Helden Amirani. Ein altgeorgischer Sagenkreis*, übersetzt von Heinz Fähnrich, Leipzig: Kiepenheuer, 1978.

Genette 1993: Genette G. *Palimpseste. Die Literatur auf zweiter Stufe*. Frankfurt am Main, suhrkamp verlag, 1993.

Kakha Katsitadze

The Death of the Epic Hero and Some Aspects of the War Perception in Archaic Culture

The type of researches that can be called military-culturological is developing intensively in the Western countries and studies in what way the phenomenon, known as war, is perceived in each separate culture. M. Osovskaya's, R. Kardin's and others' works opened totally different perspectives towards this direction. In the given article, concerning military-culturological theme, we will discuss one of the most actual and dramatic moment of the archaic perception of war – a range of aspects connected with the death of a hero-leader.

Every culture has its own idea about death and afterlife. Narrative tradition based on folklore about the afterlife, which has reached us, was created in the circle of military aristocracy, or was meant for them and reflected their ideas about death. Here was highlighted such kind of life and death which turned the person hero and would make him famous for centuries. Such heroes as Kuhulin or Achilles, from the very beginning chose short life filled with fame. Such kind of life does not only bring fame in this world, but is also accompanied by privileges in the afterlife. It was a logical choice, if we take into consideration how the military aristocracy understood life, death and afterlife.

The article deals with the following topics concerning the death of an epic hero-leader: sign warning about death, meeting with a double, as a sign alerting death, breaking taboos, verbal fortunetelling, enchantment, logic of hero's death, mourning over the hero, perception about afterlife and death of archaic Gods.

The logic of the hero's death is emphasised in the article. The hero's death is not only a simple justification of fortunetelling, consequence of taboo breaking or a fact following the death telling sign. The death, at the same time, is a necessary condition for heroization of protagonist as this death is accompanied by violation of rules. Moreover, with the help of this act, heroes compensate their past actions (we should recollect that the heroes of archaic times, are not saints). On the one hand, the hero's death unites the whole plot, it accompanies it as a lightmotif and on the other hand, unites this same plot as a logical ending. Therefore, heroization of a protagonist with the help of death is important, and not the heroic death. Moreover, the character may not die heroically at all, for example Sigurd or hero of Ossati, Soslan.

The way pre-state society understood the phenomenon of war is discussed on the example of hero's death. Cultural-ritual aspects of war perception and the difference between past and today's perception of war is outlined. In the article it is concluded how new tradition, established simultaneously with the foundation of State defeats old, pre-State approach.

Maka Germesashvili

Bases of Georgian Comedy

Summary

Original Georgian dramaturgy starts with comedy genre. The aim of comedy is not simple, groundless laughter; but it is often mixed with tears, is useful and didactic. Laughter should not be transformed into chatting. Shortcomings are more productively disclosed in the form of comedy...

Best Comedy writers – Menander, Plautus and Moliere made emphasis on the shortcomings of mankind. Getting acquainted with Moliere's works is one of the most essential events of XIX century Georgian-French relations. "No foreign writer is as famous among Georgians as Moliere" was mentioned in Aleksandre Sarajishvili's manuscript (A. Sarajishvili's manuscript: Institute of Manuscripts, 372- 1:1). Moliere should be pointed out among European dramaturges, playing the most important role not only in the development of Georgian translational history of literature, but also in the evolution of comedy genre for Georgian theatre. It is enough to say that Giorgi Eristavi's dramaturgy owes much to Moliere and on the second year after the foundation of Georgian theatre (1852) Moliere's play – "The Physician in Spite of Himself" occupied its place in the repertoire of a theatre.

The aim of comedy is to improve people with the help of laughter and not mockery. Laughter is one of the strongest tools for revealing shortcomings of mankind. This genre is especially close to the audience and raises no less important social issues than tragedy. G. Eristavi's theatre follows this genre.

Themes of Moliere's comedy, satire, folklore, reflection of reality and revealing society's shortcomings were close to the aim of Georgian realistic writing.

Moliere expressed XVII century French society, Giorgi Eristavi - XIX century Georgian society. Shortcomings of Georgian nation are reflected in the plots of his comedies: clumsiness, sitting around, boasting, laziness and others.

"If society watches comedy only for laughing and not studying, then it is of no use for such society". (S. Meskhi, complete collection of works volume III. 1953: 120)

Moliere and G. Eristavi have done great service; against the background of comic situation they created specimen in typical environments. In their comedies, laughter, as a form of satire, is good means for humans' moral upbringing. "The Miser" /"Lavare", Moliere showed this play in his theater in 1668, in Georgian it was translated as "krizhangi" (The Miser) in 1879, the translation was done by Petersburg University group of students, under the edition of Ivane Machabeli.

Journal "Iveria" 1884 7/12 – under Arvitsashvili's anonymous signature they staged Eristavi's comedy "The Miser" in 1879, December 5/17 (Droeba" 254 1879).

Comedy "The Miser" was first played in Tbilisi, in 1852, January 18/30, by the supervision of the author himself. The signature of this comedy is not reserved. It was first published as a separate book by G. Eristavi.

"The topic of meanness is not a property of one concrete author. Meanness is an old, international and eternal theme. A lot of authors created works on this topic: Plautus, Shakespeare, Moliere, Larivie Buarober, Bualo, Pushkin, Gogol, Balzak, Gi de Maupassant, Sasha Gitre, Rober Buass, Fernand Reino, and many others.

Meanness is a huge social fallaciousness of a human. They all resemble each other by their general characteristic – stinginess, but as each of them is the son of their epoch, therefore the act of each of them is characterized by the characteristics, habits that are peculiar for their country and epoch.

Plautus, Moliere and G. Eristavi expressed meanness with the help of comedy, Pushkin-with tragedy. G. Eristavi's plot of "The Miser" "is simple in comparison with Moliere's. The plot development of "The Miser" is more complicated, than Eristavi's "The Miser". The first consists of five acts, the second of two. In the first play there are 15 characters, in the second – 7. G. Eristavi's adroit servant, Imereli boy Ivanika is created by the influence of Moliere's servant. Ivanika cannot be compared with Moliere's "king of slackers" Scapin. Ivanika is inexperienced, but is as clever as they are. The explanation for this simplicity is that the society of those times was not ready for complicated plots, difficult interreges and for new genre – comedy. In the works of both authors meanness is expressed, as social cruelty: negative impact of money on human, family, moral, social relations.

Venera Kavtiashvili

**The Review of the Book– “Literary Theory – Basic Concepts and Methodological
Tendencies of XX Century”**

Summary

The publishing of the book “Literary Theory – Basic Concepts and Methodological Tendencies of XX Century” by Shota Rustaveli Institute of Georgian Literature should be mentioned among the most essential events that has taken place in Georgian literary criticism in 2008. This is a serious attempt to eradicate the spiritual shortage and drawbacks, from which Georgian culture has suffered during the Soviet period.

The book that is under analysis points out the main line from Western literary-theoretical tendencies and the thoughts of the schools which were interested in scientific analysis of artistic texts and tried to identify their relation towards relative disciplines of humanities (philosophy, aesthetics, linguistics, psychology), which paves the path towards the establishment of multidimensional models of text research.

The themes that are presented in the book are arranged chronologically and aid the reader not only to look through the general processes, but also to identify the deduction, similarity-difference and others between schools and tendencies.

The book starts with the analysis of the works of Russian formalists, which is completely natural, because they later formed bases for formalistic directions that have sprung up. Moreover, the methods and results of the practical research made by them, have defined the development of structural poetics, semiotics, informational theory and machine translation. It is naturally followed by discussion of issues like: “Theoretical Conception of Bakhtin. Dialogue Criticism”; “Phenomenological Criticism”; “Hermeneutics”; “New American Criticism”; These issues cover 20-70s of the XX century and represent a sample for following the processes of synchronic and diachronic development of tough social-political thinking and critical analysis.

It is acknowledged, that portraying the general picture of structuralism without Prague School is impossible, from historical as well as from theoretical point of view. This school was the first to work out the tasks and methods of aesthetics and poetics and developed its characteristic epistemological viewpoints before post-structuralism. The book covers the methods that are peculiar for that school, such as: inter-disciplinarity, difference between literary and spoken language.

The essential researches, like: “Mythological Criticism in Practice”, “Jung's Psychology and his Understanding of Archetype”, “Psychoanalysis and Artistic Works”, connected with Sigmund Freud and his psychoanalytical method are also displayed in the book, but in this case emphases are made on the analysis of Carl Gustav Jung's viewpoints, who developed Freud's doctrine by coining the concept of “Collective Unconscious”.

The analysis of Harold Bloom's theory of literary relations, to be more exact "Anxiety of Influence" or the concept known as Bloom's "Antithetic Criticism" is also represented in the book in an interesting way. In addition, the essence of the concepts and theories implemented in them are also discussed, such as: post-structuralism, deconstruction, narratology, and the essence of postmodernism is defined on the basis of the thoughts of such theoreticians as: Ihab Hassan, Jean Bodrean, Friedrich Jameson, Barry Louise, Joseph Kont and others.

The incomplete list of the works presented in the book points to the importance of this book not only from the point of literary criticism but from related sciences as well.

Nana Gonjilashvili

Revaz Siradze – "Culture and Imagology"

Summary

This year Revaz Siradze presented his new book – "**Culture and Imagology**" to those interested in culture. Prof. Siradze offers a decisive research of cultural issues, connected with imagology of literature and art, and historical and modern conceptology. The book unites six researches, which represent the new reading-realization of concrete questions, on the basis of researches of imagology and modern conceptology, by taking into consideration traditional opinions.

Imagological periodization introduced by R. Siradze (which joins four periods), maybe arguable for a lot of people, but it is worth mentioning that a new viewpoint, methodological approach will be distinguished on the basis of prolonged scientific research.

Essay – **Time and Period** – unites essential concepts, ideas and events connected with historical and contemporary conceptology. Prof. Siradze tries to represent the above mentioned issue by means of image perception.

It should be noted that two essays of Siradze's book – **Sioni and Georgian Churchology** and **Svetitskhoveli, Aia-Sopia and Sioni** – should be analysed and perceived as a whole. These two researches form the basis for the preceding chapter – "**Sveti-Tskhoveli**" – **Essence for Georgian's Spiritual Life**. In general, the reader will get acquainted and will realize the significance of Georgian's spiritual life – inner-essence of Sveti –Tskhoveli and "Svetitskhoveli".

One of the essays of the book – **Toponymy "Gareja" and its ecclesiastic content** – aims at clearing the debatable issues of scientific literature which are still disputable and cause discussions.

In the essay – **Bodi-Bodbe and Soji Queen** – is singled out the issue of Bodbe baptizing during St. Nino (on the basis of "Moqtsevai Qartlisai"). There is also mentioned the special importance of Bodbe and entire Kakheti acquiring after St. Nino's burring there. R. Siradze considers that the personality of Soji Queen also plays an important role in the importance of Bodbe, whose public life represents "Big Kakheti's" union with Georgian Christen world.

The work – **Ioane Petritse's Imagology** – is crucial for the perception of Ioane Petridze's imagology. We have an opportunity, in this complicated philosophical thinking, with the help of different viewpoints, to recognize the peculiarities of imaging being perceived and formed by the philosopher. We can define the place and importance of image in Petritse's opinion about varieties of events.

In the essay – **Rustaveli's aesthetical viewpoint** - R. Siradze finds interesting explanations to the problems raised in scientific literature concerning Rustaveli's aesthetical thinking and proves his viewpoints on the basis of theoretical-literary principles of middle ages, which represent the novelty and leads us towards the way of truth finding.

In Siradze's work - "**tsasa tsatasa**" (Queen Tamar's Iambic) – R. Siradze singles out essential observations and expresses a significant opinion, which can be explained and considered with the help of imagology.

In the essay – **Galaktion’s “Blue Horses” and V. Kandinsky’s “Blue Hosreman”** (towards inter-textual reading) – inter-textual analysis of the problems, representation of reminiscences and aesthetics helps us to guess and read the inner(spiritual) content of the creative works. R. Siradze shows us in wholeness the accompanying impulses of creative processes of the writers, spiritual being or poetic philosophy.

R. Siradze’s research – **Apocalypse of Book. Apocalyptic Contemplate “In St. Nino’s Life”** – shows the importance, deep content of the text of “St Nino’s Life”. It is a treasure of paradigmatic imagology, to be perceived and analyzed with the help of inter-textuality.

In the essay – **“They Stood and Waited”, “They Stand and Wait”** – R. Siradze’s aim is to represent two sources of “High Mountains” by means of “inter-textual” reading: 1. Evsevi Aleksandriely’s “Kviriaki” and 2. Goethe’s understanding of the nature of mountains in “From Voyage in Italy”. It should be noted that these works are first mentioned as source of “High Mountains” in this research.

The essay – **“A Soul Speaking with Action”** – concerns the representation-consideration of Ilia Chavchavadze’s “Shadow”’s problematic. The mentioned research offers rereading of “Shadow” in a new way. Interpreting Shadow’s image and the whole poem in this way enables the reader to take a deep insight into Ilia Chavchavadze’s works and his view point.

The essay – **Towards Georgian Paradigmatic Imagology** - ends R. Siradze’s book. It consists of several subheadings and represents inter-defining issues as a whole. The above mentioned research is one of the decisive and distinguishable between his numerous works and in general among Georgian scientific researches. Its essence is defined as from the point of view of literary theory, as well as general science.

R. Siradze’s monograph – **Georgian Culture and Imagology** – enables us, to look at the history of imagology of Georgian literature, artistic-aesthetic or general-artistic study of literature, research-study of paradigmatic imagology of Georgian literature, Georgian thinking traditions, national aesthetic world perception, change of language perception, connection of cultural issues with historic and contemporary conceptology and others. Therefore, the above mentioned book shows new-old words, ideas and events and opens a new spiritual world to the specialists and readers interested in Georgian culture.