

Boundaries of Painting and Poetry in Vazha Pshavela's work

Vazha's Pshavela's favourite book was "Laocoön" written by Lessing. In "Laocoön" Lessing separates boundaries of painting and poetry from each other. While in painting, a painter depicts only one moment and it should not be the highest point of tension the poet is not limited and can describe the action from beginning to end.

This peculiarity of poetry is well-known to many of artists including Vazha. At the same time discussion of Vazha's works gives us the opportunity to say that the poet is often limited and describes certain moments ahead the final result which is pure imagination. Vazha introduces the perception of one moment seen by the painter.

In painting the supernatural creatures are expressed in permanent characteristic signs (symbols); even small interpretation is enough not to recognise the heroes; Lessing thinks that "if the artist adds symbols to the sculpture this takes the figure on a higher level, but if a poet applies the same method - the highest being becomes a mere puppet". Vazha instead of applying this method uses separation of visible from invisible approbated in painting. His "druid, black fog" which covers the thing to be seen is the analogue of the cloud which covers the divine creatures to show that mortals depicted on the picture cannot see them.

Application of methods used in "painting" in poetry should be explained by peculiarities of Vazha's artistic style and not by the violation of the principles of poetry. Vazha introduces those "peculiarities" and "boundaries" of painting in poetry which develops our imagination.