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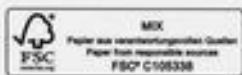
Irma Ratiani (Ed.)

Romanticism in Literature

On the Cross-road of Époques and Cultures

2019
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Romanticism in Europe – In and Out of National Borders

Romanticism flew over the European literature to create a new stage in the history of European and World writing. It was able to initiate literary processes in many European countries; to unite the cultural processes under the common-aesthetic banner of Romanticism and identify the differences existing from the viewpoint of functioning of national models.

Sensitive intellect is a truly defining metaphor of Romantic period: Subjective cognition of the world (Kant), rich imagination (Hegel, Schelling), synthesis of feeling and thought, inner search for cause-and-effect relation (Kant, Coleridge) – these are the principles by means of declaration of which Romanticism demarcates its aesthetic boundaries. The similarity of the distinctive concepts of Romanticism – freedom of "Self", aspiration to unrealizable ideals, estrangement from the reality, activation of mythological narrative, Luciferianism, mysticism, eschatological perception of the world, – manifested very well those inner aesthetic links. Not less important was the similarity of themes – love, solitude, sadness, communion with nature, and genres – minor lyric genres, poem. Romanticism provides these principles in all cultural environments where it was able to invade. The more interesting is the similarity that exists between the lives of the main Romantic figures. It might be regarded as an anthropological-cultural result of sharing of the common-aesthetic principles: Romantic poets during their lifetime create their own myth, resembling a literary analogy of their work. The role and function of a poet as a person are extremely exalted; he seems to be the epicenter of the microcosm, in which he exists and which is so narrow for him! The poet's figure is surrounded by general attention

and interest, his every ordinary or startling action causes a torrent of assessments from the public: poet-lonely, poet-marginal, poet-lover, poet-philosopher, poet-ducist, poet-rebel, poet-punished, poet-exiled, poet-victim, poet-attractive, so close and at the same time so distant... Similarities are obvious even in the sad stories of their death! Romanticists of a genius die young, their life and work carry as if they were a common code and resemble Romanticism proper: the complexity and variety of the outer context; feeling of a protest, pain, frustration; aspiration to rebellion, radicalism; searching, self-sacrificing, striving towards death as a prerequisite to the other world... Even their appearance carries the code of resemblance – fatal, distinguished, impressive faces, piercing glance... Similarities between the lifestyle or death motivation and form of Romantic authors were conditioned by common-aesthetic principles of Romanticism, which were directed towards transnational dialogue.

However, the common aesthetic and cultural boundaries, characteristic of Romanticism, were always considerably corrected by the real historical boundaries (Herder), which, above all implied the peculiarities of the national space, specific historical, cultural and linguistic manifestations. Indeed, one of the central ideas of Romanticism is the development of national consciousness – evaluation of local problems, traditions and customs, which facilitated not only expansion of Romanticism in Europe, but also drawing anew the map of the Europe against the background of national self-determination and self-assertion, as well as against the background of the cultural process of searching for new identities. Shared cultural objectives and missions are transplanted into various national soils, which not only accentuate similarities but also substantiate differences. Differences are to be sought within the national models: genealogy, social position, feeling of nationality, environment – streets, houses and literary salons, where the feelings and passions necessary for their imagination and fantasy were in full swing!

The creativity work of prominent Georgian Romantic poet Nikoloz Baratashvili (1817-1845) is a perfect proof to all above mentioned. His poetry not only reflects essential aesthetic principles characteristic of European and World Romanticism but combines them with the idea of national self-awareness and traditions, which expands the geographic map of Romanticism in the direction of Georgian national literary model.

Georgian literature, as well as literatures of numerous other European countries, was valuably involved in the process of establishment and development of Romanticism. Presented book is an attempt to display all this variety in front of the reader. The book is a selection of papers, which were presented by scholars from different countries on the International Symposium dedicated to the issues of Romanticism, in Georgia, Tbilisi, in 2017.

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The Poet and His Uncles

(Nikoloz Baratashvili's relationship with Grigol, Zakaria and Iliia Orbeliani)

Synopsis

The object of our present "literary archeology" is Nikoloz Baratashvili's relationship with the brothers of his mother – Grigol, Zakaria and Iliia Orbeliani. We will try to gain an unbiased access to the logic of the relation between the nephew and the uncles: with the oldest uncle, Grigol – stretching from the humble letters from the school period to the later didactic admonitions; as for the peer Iliia – from a cancelled duel to the dedication of "Merani"; the poet's relation with the third, medial brother Zakaria, seems to have passed without any dramatic highlights.

Most important, in this sense, is the relationship between Nikoloz Baratashvili and Grigol Orbeliani, for it represents a story not only of closest relatives, but also of two poets, at the same time an ambivalent and dramatic story of a friendship and internal confrontation.

Key words: Nikoloz Baratashvili, Grigol Orbeliani, Zakaria Orbeliani, Iliia Orbeliani.

The Poet and His Uncles

(Nikoloz Baratashvili's relationship with Grigol, Zakaria and Iliia Orbeliani)

On the path of reviewing the past occurrences or episodes, the scholar's way is blocked by a pillar, as a sign of warning, with Thomas Stearns Eliot's paradoxical words carved on it: "The present changes the past." This is the reason why, while carried by the search of truth deep inside the times and collisions gone by, we fearfully look up at this slogan, arching over our heads like the sword of Damocles, so that it does not fall upon us along with some unintentionally uncovered historical plateau.

This precaution is comprehensible, because the present object of our "literary archeology" is extremely delicate: Nikoloz Baratashvili's relationship with his mother's younger brothers, Grigol, Zakaria and Iliia Orbeliani, that remains, to this date, riddled with several unanswered questions.

Let us try to gain an unbiased access to the logic of the relation between the nephew and the uncles: with the oldest uncle, Grigol – stretching from the humble letters from the school period to the later didactic admonitions; as for the peer Iliia – from a cancelled duel to the dedication of "Merani"; the poet's relation with the third, medial brother Zakaria, seems to have passed without any dramatic highlights.

Let us begin with the youngest of uncles: "Iliia Orbeliani (1814-1853) studied in the Tbilisi gymnasium; entered the military service in 1834 (as an under-officer); became the general in 1845, colonel in 1849; the major general in 1852. Fought in Dagestan and Chechnia against mountain population, participated in a whole range of military operations. In 1842, he fell captive to the Dagestan Imam Shamil and was rescued by the general adjutant M. Z. Argutinski-Dolgorukov. In 1853, fought in Bashkadiklar against Ottomans under the general lieutenant E. I. Bebutov (Bebutashvili), where he was fatally wounded. He is buried in Kashveti church. Iliia Orbeliani was married to Barbare, the daughter of Giorgi XII's son, Iliia Batoniashvili," this is how the professor Akaki Gatsereia (1910-1916) introduced the highlights of Iliia Orbeliani's biography to the reader. Baratashvili's "devoted knight" (a title the poet originally chose for

One gets the impression that everyone bemoaned Tato, but among his relatives, his body of work was basically cared for by Levan Melikishvili (1817-1892).

It would be pertinent, then, to quote from Melikishvili's letter, along with a commentary by Mikheil Kheltnubeli: "Iiko, I have asked you before and I ask you again, the poems of poor Tato that you took from Manana's daughter, send them to me, they remain unpublished, and you have *The Fate of Kartli* too, I don't ask for money anymore, at least send me the poems," wrote Melikishvili to Iliia Orbeliani on July 27th, 1846, in Ganja. Likewise, he asked Grigol Orbeliani to send him all the poems by Baratashvili that he possessed, and not only write a preface for the book of collected works but also write an epitaph for his statue." (Kheltnubeli, 1940: 378).

How anxious and pensive can this question be for researcher of Georgian romanticism: did the poet uncle really fail to notice the talent of his poet nephew, or was it some survivor's instinct that "blinded" him and made him think that recognizing the genius of Baratashvili would collapse his whole poetic career? An eternal problem: how and at what point do our demons defeat us?...

Of course, we could once more readdress these painful questions (along with so many things) to the future generations of scholars, but until when?!

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takes such an effort for you) you may not write me at all, be at ease." (Orbeliani, 2012b, 22)

On November 29, heartbroken Iliia (quite ill himself) responds, no more hiding the disaster that befell them: "I can no longer stand watching these wretched Meliton and his wife and children. My heart catches fire, I got mad and fail to understand anything. Our precious, our love, Tato has passed away in Ganja".

"Ganja now became a treasured place for the members of Orbeliani family. One after another, they find positions in Ganja, which has become a doleful place, but a treasured place..." wrote Mikheil Khelabneli (Khelabneli, 1940, 372). It should be noted that already by the end of 1945, as soon as he feels better, Iliia Orbeliani is posted to Ganja (doubtlessly on his own demand), where he is more concerned with looking after Tato's grave than chasing the bandits, while carrying the manuscript book of Tato's poems in his travelling bag...

Baratashvili's middle uncle, Zakaria Orbeliani (1806-1847) led, like his brothers, an outstanding military career. He was enamoured of Nino Chavchavadze (like his older brother), but married Ketevan Alexi-Meskhishvili (the daughter of Dimitri, dean of Anchiskhati) a woman less noble, but bestowed with rare and outstanding human qualities. Zakaria died of cholera in Dagestan, in 1847.

The nephew is occasionally mentioned in Zakaria's correspondence; for instance on 13th of June, 1836, writing to Grigol in Kovno: "Meliton is not still feeling well, his son Nikolai is a good youth... Don't know what will be further"; and, two weeks later, "Tato was here, secretly complained to the king about his affair." What it was that Tato complained about to the tsar, avoiding the local authorities, we still don't know. In Baratashvili's "epistolary archive" Zakaria is the addressee of no more than three letters. But it is enough to read a single letter to see how warm and intimate their relationship was: "beloved brother Zakaria!" writes Nikoloz to his uncle from Tbilisi to Dagestan, on April 15, 1844, "why don't we

exchange letters? I should admit: this question puzzles me. That I love you is an axiom; that I am not lazy to write is proven by my working activity. What is the reason then? Yes, finally I figured out: melancholia, this inherent vice of Georgians in general. I know no other reason beside this, brother, and cannot but count on you to give me one... And this too: what am I to write you? Your letter, so full of sadness and the sense of weariness out of ferocious stream of life, deeply resonates with me, though we have different reasons for this: I was gravely ill, I was not far from moved to the Elysian Fields. To this date all illness has been unknown to me, for which reason this one marked possibly my whole life in such a weird way. The successability of our existence's goal, the boundlessness of human desire and the vanity of all that's worldly have filled my heart with a terrible void... After your letter I also got one from Grigol. Guess what he'd write me. Give him a throne once occupied by Augustus if you want, he will still turn whole Roman Empire into a subject for a comic joke. Jokes and jokes." (Baratashvili, 2015, 147-149)

Iliia, with what good-humoured, but ambiguous humor is Grigol Orbeliani evoked here. By the way, identical to the manner Grigol himself always talked of Tato in: both when Tato is lazy and delays responses to the letters ("that young brat, that nephew of ours doesn't even find us worthy. The cheaters!") (Orbeliani, 2012b; 196) and when he sends him long, verbose letters: "...our Tato is a poet and I know very well how the poets are, if only to listen to them and they will never finish chatting." (Orbeliani, 2012a; 148)

Grigol's tender-ironic attitude towards his nephew remained unchanged even after the later passed his adolescence. Based on the reminiscences of Baratashvili's contemporaries, Zakaria Chichinadze (1813-1931) recounted: "Grigol Orbeliani was extremely fond of little Nikoloz. After school, Nikoloz almost daily would go to Grigol. There still remain some living people who can recall these visits." (Mtsiansideli, 1885, 6) It is most natural, then, Grigol would not be indifferent toward the problems of the nephew, who grew up before his very eyes. In a letter sent from Riga in 1835, he queries Zakaria:

"What is Tati up to? Is he still limping, or not? And what does he study? Advice Meliton try to send him to some university by the governmental grant. – It will be most upsetting if his mental capacities are not developed. I wish he'd send him to Derptsky University, which is primary in whole Russia. This could be very easily done, if only Meliton only to would ask the Baron." (Orbeliani, 2012a; 83)

For the solemn Grigol, 13 years senior to his nephew, the "frisky, naughty, restless, slightly grumpy, edgy, cheeky" Nikoloz (Iona Meunargia's description), even in his older age, remained the same "brat", the youngster from whom the uncle expected some eccentric act much more than the works of poetic genius. This lack of consideration probably exceeds the field of onomastics. But more on this later...

As for Tati, he dedicates a poem to his "exiled uncle Grigori" with respect and admiration (To Uncle G...), occasionally he would also send his poems, later to be considered his masterpieces (attached to his letters are: "I found a temple", "Merani", "Evil Spirit", "The grave of king Irakli"...); and he awaited his poet uncle's verdict restlessly. According to Konstantine Mamatsashvili (1818- 1900), "it was his uncle, our poet Grigol Orbeliani, that had most influence on him" (Mamatsashvili, 2005; 216).

Even the evolution of this "epistolary ethics" is meaningful, which clearly presents the gradually forming friendship between the uncle and the nephew. As no contemporary of these outstanding uncle and nephew of romanticism has felt a wish to recount of this ambivalent relationship, a sort of "literary collage" should replace the nonexistent narrative. The primary fragments here should naturally be imported from the few letters that Baratashvili addressed to his uncle. Though no letter sent from Grigol to Nikoloz remains, his rich epistolary heritage still gives us possibility to envision the place his nephew held in his life and what troubles he caused him – either alive or dead...

One is reminded of an upset letter that Baratashvili sent his uncle in the August of 1843, where his tone is completely informal and explicitly ironic:

"Beloved brother Grigol, no, pardon me, the general of Avar, Ensi-Avar, seated on the throne of Amila!

I truly don't know whether I am guilty for not having written you or not. All the letters of yours I've read, no matter who you were addressing, amounted to so much jokes and insults. The sheet of paper you sent me was nothing but an empty promise. I wish to talk to you seriously, and you know, it is a pity to spoil such a conversation.

It is amazing that a Georgian man, no matter how noble and innocent he may be, have no such foresight, that once he feels himself grow old, start thinking about an inheritor, prepare him, pave him way in the world, make a man of him, and once he himself falls down (nothing is final in this world), still have the strength and voice by the guidance of his inheritor!

That's towards where my thought flies: try to find me a position at *Brenenkampf's*. Is not this the reason why you went, to arrange this for me? I know you have already forgotten, but no, you have not forgotten. This is because of the illness for which Georgian cannot be of use to his own kin. I can feel already what fun you'll make of my ardent reasoning: you made fun of emirate, what will you make with the thoughts of future glory?" (Baratashvili, 2015; 115-116)

I think it is beyond doubt that here we see not only the most critical document as for understanding the relationship between the nephew and the uncle, but also for elucidating the psychological position of Nikoloz Baratashvili. The first (quoted above) part of the letter is a pathetic monologue of an insulted man, while the second one, as if for balancing, – a warm, amical and humorous recounting of the "city stories". Now, nearly two centuries later, we are eager to know how fair and just are Tati's complaints towards his uncle, and

whether this letter, by any chance, contains the hint of a single principal grudge of the poet.

Let's once more look at the dramatic picture envisioned by the 25 year old Baratashvili: he is a spiritual inheritor of his poet uncle, who is "getting old" without a son (he is merely 38!), but shrewdly refuses to accept that once he "falls down", his poems will still be sung among people by means of his yet unacknowledged inheritor. While, in fact, Grigol should be most concerned with the success of Tato not only as an uncle anymore, but also as a man of letters. Let's take one more step: it is logical that, considering this mission towards the inheritor – "to drill through the rock and come out in plain" – means not only caring about Tato's career, but also of rectifying his literary reputation.

And what does Grigol do instead!? Doesn't say a word about his poems, while promising this 12th grade limping clerk to get him a position in Dagestan, under the general Renenkampf of the 19th foot division. This is the same Pavle Renenkampf of whom, a month prior to receiving his nephew's letter, Grigol writes to his patron general Mose Argutinsky-Dolgorukov: "kniaz, do not begrudge me, but, he proves unworthy both in spirit and in body. He is too feeble in both respects." (Orbeliani, 2012a; 163). Thus, one is lead to believe that Grigol hastened in giving hope to Tato and, after carefully considering all the fact at hand, dropped the idea of sending his nephew to Dagestan altogether; it is also possible that he wrote Renenkampf anyway, but after receiving the refusal, decided to hide this from his nephew. One way or another, accusing Grigol Orbeliani for the indifference towards the "official career" of his nephew would be unfair. Now, as for his "literary career", there are indeed some questions to be posed: the phrase of Nikoloz, imitated with his uncle's humour, in the above quoted letter not strike our ear doesn't it? "All the letters of yours I've read, no matter who you were addressing, amounted to so much jokes and insults." What is this about?! Baratashvili himself, among his friends, makes endless fun of both his relatives (at times, as we saw, with quite unrestrained

results) and distant people. What is so unforgivable in the "epistolary humour" of Grigol? I sense it must have been in one of the letters at his relative's (reading each other's letters, at guest, being a conventional custom in the pre-press times) that he ran into Grigol's humorous, but apparently pejorative reference toward him (or his poems), which he hinted at to Grigol and never again said him a single of his poems. Otherwise, it is completely incomprehensible what makes a young man give advices to the mature and experienced man (and also a poet) about what kinds of letters he is supposed to write.

And one more question, often avoided by the researchers of the Georgian romanticism: how come that Grigol Orbeliani, who so heartbreakingly lamented over the death of his "Tato", has not once, for the rest of his life, published at least a single line to Baratashvili? And that there is not a single mention of his nephew's muse in any of his letters either?

The only argument, called for by some of our colleges (Ergonidze, 1995; 69) seems unconvincing as to explaining this peculiar phenomenon: according to Zakaria Chichinadze, in his old age, Grigol Orbeliani has refused to celebrate his anniversary, declaring: "If they so insist, let them celebrate Rustaveli, Guramishvili, Baratashvili" (Mtsamindeli, 1885b; 64). Extremely clear and somewhat demonstrative response. But it is hard to believe that, had Grigol held, say, a manuscript of Guramishvili's poem "Devilias" for 30 years without ever wishing to either publish it or at least mention it at some points...

And yet, what is the real reason for this strange indifference on Grigol Orbeliani's side: is he a careless man or a totally passive one? Neither of them. All his biography attest to with what energy and enthusiasm he would take up this or that beneficent idea. One of the best examples: a marvelous edition of Mikheil Sabini's (1845-1900) "A Paradise of Georgia" in 1882.

Therefore, one spiteful aftertaste for the observer of Baratashvili's milieu is the poet's total posthumous forsakenness.

One gets the impression that everyone bemoaned Tato, but among his relatives, his body of work was basically cared for by Levan Melikishvili (1817-1892).

It would be pertinent, then, to quote from Melikishvili's letter, along with a commentary by Mikheil Kheltnubeli: "'Iiko, I have asked you before and I ask you again, the poems of poor Tato that you took from Manana's daughter, send them to me, they remain unpublished, and you have *The Fate of Kartli* too, I don't ask for money anymore, at least send me the poems,' wrote Melikishvili to Iliia Orbeliani on July 27th, 1846, in Ganja. Likewise, he asked Grigol Orbeliani to send him all the poems by Baratashvili that he possessed, and not only write a preface for the book of collected works but also write an epitaph for his statue." (Kheltnubeli, 1940: 378).

How anxious and pensive can this question be for researcher of Georgian romanticism: did the poet uncle really fail to notice the talent of his poet nephew, or was it some survivor's instinct that "blinded" him and made him think that recognizing the genius of Baratashvili would collapse his whole poetic career? An eternal problem: how and at what point do our demons defeat us?...

Of course, we could once more readdress these painful questions (along with so many things) to the future generations of scholars, but until when?!

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Thy Concept of "Freedom" in the Russian Classic Literature

Abstract

Russian literature reaches maturity and completeness in the period of Romanticism in the first quarter of the XIX century. The theme of freedom, reflected in Schelling's world-duality concept, becomes a vital issue in the works of Alexander Pushkin. In South Byronic poems, he examines the correlation of "freedom" and "will", "freedom" and "happiness". By contrast, Russian Romanticism is characterized by the consideration of the theme of "non-freedom" which had been embodied in the motif of captivity.

Starting with Pushkin's poem "The Prisoner of the Caucasus", the theme of captivity appeared in the works of Mikhail Lermontov, Alexander Bestuzhev-Marlinsky, Lev Tolstoy. The main strands of that narrative in development of the motif of captivity are the plotlines of flight, desire for freedom, love of a hero to a native woman, interest to the culture of the mountain dwellers, loco-descriptive images of the colorful Caucasus nature, and insights into relations between Russia and the Caucasus.

There are also a number of Pushkin's imitations – "Kyrgyz Prisoner" by Nikolay Muravyov (1828), "The Prisoner of Turkey" by Dmitry Komissarov (1830), "The Prisoner" by P. Radivilivsky (Polovtsev) (1832), a parody of "Kalnyk Prisoner" by N. Stankevich and by N. Melgunov.

The theme of captivity also remains relevant in the second half of the XIX century, and it had been developed not only by L.N. Tolstoy in the "The Prisoner of the Caucasus", "Hadji Murat", but also by the writers of the second row – "The Story of Lezgin Asan

about the adventures of him", by W.I. Dal', "The notes of the lady being in thrall of the highlanders", by M. A. Liventsov; the authors of the documentary literature devoted the Caucasus "Memoirs of the Caucasian officer" by Fodor Tormau and mass literature.

The works of secondary, grassroots literature includes the "the battle of Russians with the Kabardinians or Great Mohammedan sultan, dying on the grave of her husband" by N. Prubov – "Russian novel with military marches and choruses" that has withstood 40 (!) editions (the last one – in 1991), and novels by L. A. Charskaya "Iliad", "Dicho-Jan, Adventure of Caucasian boy."

This motif allowed the Russian writers to reveal one of the constants of national identity, the opposition "native/stranger", which is one of the main components of the collective, mass and national attitude.

Key words: freedom, captivity, high mass literature

Russian literature reaches maturity in the period of Romanticism in the first quarter of the XIX century. The concept of "freedom" – is the central one for this artistic movement, becomes a plot-forming for many decades, and acquires dynamics and various modifications in the process of development of Russian classical literature, Pushkin, whom F. Georgy Fedotov called "the singer of empire and freedom", adheres to a theme of freedom constantly and at different levels of consideration – from direct, physical freedom of heroes to the "secret freedom" – freedom of spiritual at the end of life.

The theme of freedom and bondage was most fully developed in the captivity motif. Already in the first Pushkin's poem "Ruslan and Lyubimira" we find an outline of this subject matter.

Pushkin places the heroine in captivity to Chernomor. Freedom is essence in conflict with dark forces, and the hero's task is to destroy them. Already in this fabulous setting, there is a dichotomy

of freedom / captivity, the impossibility of human's normal existence, one's happiness and love without freedom.

Deepening of this theme took place in the "The Prisoner of the Caucasus". "Freedom, only you, I was still looking for in the sublimary world," (*«Свобода, только тобой мечтал, еще некая свобода ты была мне»*) the nameless Russian hero of the poem. The idea that freedom should be sought outside of civilization was shared by many representatives of Decembrism who adhered to educational positions. The Caucasus, recently annexed to the Russian Empire, with its "uncompromising" mountain tribes, acted as a symbol and citadel of freedom. Pushkin, who in 1820 traveled the Caucasus along with Raevsky's family, saw not only the romantic side of the Caucasus. The historicism of his attitude to the motive of freedom finds outpouring already in his romantic poems.

"The terrible land of miracles" is described in his poem "The Prisoner of the Caucasus" objectively, with its attractive and the seamy sides. The hero throws "involuntary cities" for the sake of freedom, but instead turns out to be in the Circassian captivity. The motive of captivity, as the reverse side of freedom, will be developed throughout the XIX century by Lermontov and Tolstoy, and then continued in the mass literature and folklore.

Pushkin in his poem "Gypsies" brings the freedom matter in the limelight - the plane of absolute freedom, the legality of its existence. How to combine, how to embody the absolute freedom for everyone with the general rules of communal society? The extreme manifestation of freedom leads to the crime. Mariula, having grown fond, wanders away, living her child - Zemfira - with a strange gypsy encampment.

Aleko becomes a murderer because he does not recognize the right of another to manifest his desires. Pushkin introduces the concept of will, which is different from the concept of freedom. He shows how far may lead an unrestrained, unlimited manifestation of freedom - willfulness. *«Ты не пощадишь дурного дела, Ты дашь себя манам зовенным своим»* - tells old gypsy to Aleko. *«Мне дашь, нем и на*

свободы / Не щадишь спору нам и чести, / Не щадит с тобой же не щадит»

Pushkin clearly realizes that freedom, unlike free-will is associated with rights and law. It was the laws that acted as a stumbling block in Russian reality.

In the southern period of Pushkin's creative work, the poet pays serious attention to the issue of freedom. One of the most bitter and pessimistic remarks on this theme is found in his letter to Turgenev dated 1823: *«Свобода есть вещь немыслимая! Я мечтаю о ней, но не знаю, где ее найти. В наше время, в наше время, в наше время... Да, в наше время, в наше время! Да, в наше время, в наше время! Да, в наше время, в наше время! Да, в наше время, в наше время!»*

Religious doubts about the positions of the "moderate democrat Ivan Christ" (from the same letter) distinguish the poet's a pattern of thoughts at that time.

The attitude about freedom is a value characteristic for Pushkin. In his poem "Poltava", representing Mazepa, who fights for the national freedom of Ukraine, Pushkin shows the various properties of the character, building a whole ladder of sins, consistently dropping him into hell, following the character traits of the hero.

«Али он не робким человеком, Али он не мнимым величием, Али он не добрым человеком, Али спом, кому он был не враг / Али спом, кому он был не враг»

The author does not give an unambiguous answer at once. He sets out various circumstances and brings the reader to conclusions that are related not only to the situation but the picture of the whole world. Struggled for freedom Pushkin puts on a par with mortal sins, setting the image of Mazepa voluminous. Pamyanskiy in his article "On the exhaustive division, one of the principles of Pushkin's style" examines in detail the functions of encyclopedic and enumerative style of Pushkin. The researcher sees in this the presence of an analytical mind, one of the properties of Pushkin's world outlook.

The creative mind investigates the reality, development options, associations that stem from experience, a holistic perception of life and which are only outlined, but not developed in the text (Pumpyansky 2000: 217). Pumpyansky finds the exact description for the characterization of Pushkin's poetics; and it is not only characteristic of the historical approach, historicism characteristic of Romanticism, but also the geographic, formulaic, epigrammatic approach that determines the literature problems for the future, for a long time ahead. Such a work oriented for the entire future 19th century is the poem "The Prisoner of the Caucasus" and the theme of freedom.

Enumeration, exhaustive division, acts as a system in which various psychological properties find their place, in particular, freedom, which receives a complete frame.

Political freedom is an essential part of the poet's reflections. In his message to Pushkin of 1835 "From Horace" ("Who of the gods has given me back" (*«Кто из богов мне возвратил?»*)), recalling the Decembrist uprising, Pushkin writes «Когда затряхнул свобода // Нас брутальный водил».

But, in addition to political and social freedom, for Pushkin was important "I wish another, higher, freedom" (*«Иная, высшая, нужна мне свобода»*).

From the end of the 1920s, the poet turned to the theme of spiritual freedom: «Давно усталый раб, // Замысливаю бег // Вобьется дальною рудой чистых лес» («Пора, мой друг, пора!»). In the poem of the 1828 year «Karbek monastery» "Монастыря Карбека" read «Гудай, благодатную келью // Восседство Боласкратыя мне».

In the Kamennostrovsky cycle created in 1836, in Pushkin's poem "From Piedmont" brings together and gives a detailed program of his understanding of freedom, viewing it in different contexts. «Не дорого ценю я громкие права, От них у меня кружится голова... // И мало верю мне, Свободо ли почти / Мировым аутом, иль чужим цензур / В журнальных дельцах

свободой базару. Все это видете вы, сама слобда, сама / Иная, высшая, мне дорога права. Иная высшая, нужна мне слобода. And the poet depicts picture of afree life «Замыслию от вольной, замыслию от народа - / Не все ли нам равно? Бог с нами // Пустыню? Ответа не даю, себе лишь самому / Свободен и свободен: для власти, для дурей? Не зреть ни зреть, ни помыслию, ни шель! По правоте своей скажешься / Шель и там. // Давно блаженнейшим природе красота. ... // Востановлю, востановлю...»

The greater lack of freedom existed in the Russian Empire, in the direct political sense - serfdom, the oppression of provinces, especially Poland and the Caucasus - the more the topic of freedom / lack of freedom was reflected in literature. The motif of captivity remains relevant in the literature of the entire XIX century - artistic, documentary, high and low, mass - Lermontov, Tolstoy, Bestuzhev-Markulsky, Mendelstev, Zyrakhov, Charskaya, Tomau.

The search for freedom in the imperial reality forced the most characteristic writers to search for it in different intellectual fields. Herder's idea that the soul of the people is contained in his songs is deeply entrenched in Russian literature. In the poem "The Prisoner of the Caucasus" Pushkin includes a song of Circassian girls «Не смей, не смей, не смей / Моему роду зреть». But there is a significant difference in the use of folklore songs by Pushkin and other writers. The poem "The Prisoner of the Caucasus" is completed by an epilogue with the glorification of Russian weapons. Pushkin refers to the folklore for the sake of the picturesque image of the Caucasus, while almost a century later, Tolstoy, deeply disappointed in the state, avails of folklore in his novel "Hadji Murad" to prove the freedom of the mountaineers.

Tolstoy not for the first time refers to this layer of mountain folklore. Wishing to encourage Alexander Fet to continue writing poems, on November 26, 1875 Tolstoy sends him a "Collection of Mountain Songs" for translation. He draws the poet's attention to extremely bright and emotional songs - "uzams", so-called "laments

based on a fully understandable viewpoint and an united structural concept, due to which it establishes as a unified poetical text, where each verse can be regarded as a "chapter". What are the main basics upon which this hypothesis is based?

1) Like the structure of a musical symphony, the verses of Baratashvili are arranged according to the principle of Counterpoint. All his poems together create a single united text in which two main lines can be traced: namely, two fundamental and main discourses such as the melancholic and the mystic which are constantly interchanging: on the one hand there are a number of poems such as: "Mystical voice", "Malignant spirit", "Abandoned soul", "Meditations by the River Mtkvari", "To Chonguri" (a traditional Georgian musical instrument), "Finding a Church", etc. and on the other hand, "Twilight over Matsminda", "Night at Kabakhi", "Newborn", "My prayer", "Light breaker", etc.

These discourses are constantly alternating in Baratashvili's poetry and in the this process each of them not only deepens, but intensifies the other as well. Finally, both motives unite and achieve their culmination in the verse "Merani" (a type of a horse, which is the fastest), which can be regarded as the last "chapter" in Baratashvili's lyricism.

Based on the same principle the upward and downward discourses of tragic melancholy and transcendental Dionysian motives replace each other. The first scholar to pay attention to the counterpoint structure of the verses was the outstanding Georgian philosopher Mose Gogiberidze, who dedicated an essay to Baratashvili entitled "The Aesthetic Analysis of *Merani* by Nikoloz Baratashvili" (Gogiberidze 1978:237-268).

2. Baratashvili's lyrical poems are full of manifestly nature, as well as a discourse of manifestation: for example, the verses "Napoleon" and "I bless the day I was born" can be regarded as such. Therefore, verses like these outline on the one hand on the conceptual nature of Baratashvili's poetry and on the other hand, it is through this "manifestation" discourse that poems are united around one

conceptual idea and establishes as a whole, united text. Hence, the lyrics of Baratashvili, through forming a textual base become a part of the plot of the whole text, and serve as structural parts or as separate "chapters" of the unified text (the analysis of "Napoleon" and "I bless the day I was born" can be seen below in Chapter 1).

3. Baratashvili's poems are conceptually and ideologically shaped and unified by the existence of one and same *Lyrical Hero*, who in the verses repeatedly constitutes one and the same contradictory world views, ethical and aesthetic positions. At the same time, the extreme emotional attitudes of the lyrical hero are always the same: on the one hand, the deep, tragic and melancholic and on the other mystical, and transcendental.

4. In Baratashvili's verses one and the same conceptual lexical units forming Baratashvili's poetical "terminology" is rather evident. These words are: "Night", "Dusk", "Moon", "Mysticism", "Secret", "Confusion", "Thoughts", "Knowledge", "Cognition", "Meditation", "Sorrow", "Sadness", "Heart", "Desire", "Aspiration", "Love", "Passion", "Feelings", "Fate", "Dew", "Light", "Sky", "Celestial" and others. These concepts are defined by the unified poetical, aesthetic, and theoretical nature of Baratashvili's poetry.

The Georgian literary critic, Revaz Siradze in his essay "*N. Baratashvili's Literary-Aesthetic Beliefs*" absolutely correctly pointed out about this nuance, which is rather characteristic to the Baratashvili's poetics: "Nikoloz Baratashvili revealed his genius at an early age he wrote *Twilight over Matsminda* when he was only 16). Despite his early death, his poetic world seems to be absolutely complete. It seems that from the very beginning, his soul was bothered with numerous questions, which later found poetic expressions at different times in various verses. That's why it's not only images, but also the aesthetic ideas and principles which are recurrent in his poems, emphasizing the fully developed ideas of Baratashvili" (Siradze 1987: 207).

Putting folklore in the context of the story Tolstoy makes the songs more significant, enlarges their content. He correlates folklore works describing a specific situation with the main values of local people, their concepts. Songs cover different characters and various situations. The writer does not abstractly evaluate traditions. With epic detachment, Tolstoy mentions the blood feud, hazavat and, finally, in the third song - the freedom and courage inherent in mountain women.

The hero recollects the song that was put up by Hadji Murad's mother.

«Будущий сын ждал твой прервал мою белую грудь, и я привожу тебя мне солнышко, моего мальчонка, и милая его своей горечей кровью, и рука зажала без права хоренья, не боялся я смерти, не будет бояться и мальчик-бывальца» // The words of this song were addressed to Haji-Murad's father, the song depicts of incidents accompanying Khadzhi-Murat birth, when the khanshah also gave birth to her other son - Ummah-ana, and demanded the mother of Hadji Murad, who raised her elder son of Abumansal, for foster nursing. But Patimat did not want to leave her son and said that she would not. Hadji Murad's father became angry and ordered her to obey. When she again refused, he hit her with a dagger and would killed her, if she were not taken away. So, she did not give it up and nurtured her son, and then put up a song on this matter.

Hadji Murad *«Вспомнил свою мать, когда она, укладывая его спать с собой рядом, под шубой, на крыше сарая нела ему эту песню, и он просил ее показать ему то место на боку, где остался след от раны» (Tolstoy 1983 :123).* Tolstoy harmoniously combines the testimony of folklore with the skill of the narrator, turning an exotic and infrequent and, ultimately, an unrealistic episode, into a reliable testimony of the hero's life story.

The look from the inside, which researchers often talk about, was largely based on the knowledge of folklore and amazing craftsmanship and poetry of Tolstoy, which Fet mentioned in his

poem dedicated to Tolstoy *«Гр. Л.Н.Т. – у» «Как степь, которую просят».*

This poem, formally is "verses in the event." But here is the conversation of people, who are close in spirit and way of life. Comparing himself with a hawk in a cage, Fet allegorically describes art as a breath of freedom. And in his poem, as well as in Tolstoy's interpretation of the mountain folklore, the theme, unfolding through the specifics of a particular case is enlarged by the author's attitude. After all, the kernel of both pieces of writing is the most important thing for Fet and Tolstoy - freedom, poetry, the higher purpose of art. Moreover, it is in evidence that such a poem could be written by a person close to Tolstoy in terms of basic values - a person living in nature and a hunter, who addresses someone who also understands that in life are fundamental things of value - death, struggle, hunting, life.

*«Как степь, которую просят
На жертвенье сумоной тоске и смерти,
Питая настроением степей,
Ветер острое крыло несет
С выдохом ветра: и охотен
Жизнь свою: старый лосей охотен
Зрелое приключенье, подвешенное перья,
И охотен: нежданно быстро как стрела
Возвращаю и пролетают: охотен,
Крылья и охотен: слышит ей охотен
Менюшка охотен и, неслышно раскаты
На охотен перья, с охотен: слышит
Рез и слышит: охотен: слышит
Так охотен: слышит: слышит: слышит
В охотен: слышит: слышит: слышит
Что на охотен: слышит: слышит
Полетела на охотен: слышит» (Fet 1971:85)*

Russian culture, according to Levi-Strauss, belongs to hot-type cultures that do not have a single center, in contrast to cultures of the cold type, where such a center exists - in Italian - Dante, English - Shakespeare, Georgian - Rustaveli, Despite Apollon Grigoriev's

aphorism 'Pushkin is our essence' for the role of the heart and soul of Russian mentality claim both Dostoevsky and Tolstoy. In the XX century in the book "The Meaning of Creativity" Nikolay Berdyaev wondered - would not it be better for Russian culture if, along with St. Seraphim in Nizhny Novgorod Province, there would also be Saint Alexander in Novgorod, (Berdyaev 1989: 391) meaning that the feat patristic is higher than the creative one. It seems that this paradoxical question could arise from the nature of Russian history.

The duality system characterized Russian culture from the time of the coronation of Mikhail Romanov. His co-regent was his father Fyodor Nikitich Romanov, who was at the time of coronation in Polish captivity and soon after became Patriarch Filaret.

A single center, which had just begun to take shape in the Russian consciousness at the beginning of the nineteenth century, considered the theme of freedom dually, through the prism of captivity. Probably, the duality stemmed from the fact that Russia occupied an intermediate position between Europe and Asia, and the Caucasian ridge was the geographical boundary separating the space. The Caucasus belonged to both. A single empire was just forming. The Caucasus, a symbol of freedom. There was the imperial, Russian Caucasus, the all-European Caucasus - the Biblical and the Islamic at the same time. According to the witty observation of the American anthropologist Bruce Grant in his book "The Captive and the Gift", the myth of Prometheus chained to the tops of the Caucasus Mountains, in addition to the motives of freedom / lack of freedom, captivity, also includes the motive of the value of civilization, its gifts.

Prometheus - the hero of the basic Caucasian myth - who taught people crafts and the use of fire, paid for them with suffering and captivity (Grant 2009: 1-18).

The search for the unity of Russian culture in the early XX century led to the emergence of the Eurasianism. In the most striking way these ideas were expressed in literature by Alexander Blok in his

poem "The Scythians". But one and the same Blok continued Pushkin's line of the secret of freedom. In the poem "Glory to the Pushkin House" he finds this remarkable formula. In 1921 he wrote *«Дышана! Табуны свободы (Встань она неведомо тебе / Или нах гыкы а немалоды / Пашана а немол бопаша»* (Blok 1955: 597).

The search for this secret freedom was intensively underway on the eve of the revolution. And already in 1915 Osip Mandelstam wrote: *«Или же, брошенная в пространство, Обреченная изурята, Я прекращаю существование / И в непрочности застыть? / И свободе нас жаждал / Обречен и немалоды / Дому летучую жарону / Пашаща а не емалоды»* (Mandel'shtam 2001: 69).

The theme of the "secret freedom" will also inspire Russian literature of the XX century.

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**Lyrical Poetry by Nikoloz Baratashvili as
a Unified Poetical Text**

The belief that the Georgian romantic Poetry by Nikoloz Baratashvili (1817-1845) is spontaneously created (by the inspiration of a Muse, etc.) and that the verses are mechanically arranged without any special concept can be regarded wrong, as the poetry is based on a fully understandable viewpoint and an united structural concept, due to which it establishes as a unified poetical text where each verse can be regarded as a "chapter". Like the structure of the musical symphony the whole poetry by Baratashvili is created on a counterpoint principle creating a plot structure uniting the different verses and incorporating them in one whole text, namely in Baratashvili's verses the opposites are always apparent, the increasing and decreasing perspectives and discourses - the tragic melancholy and the Dionysian transcendentalism, the feeling of vanity and deep philosophical belief.

Key words: Nikoloz Baratashvili, Georgian Romanticism, Romantic Poetry

Introduction

The belief that the Georgian romantic poetry by Nikoloz Baratashvili (1817-1845) is spontaneously created (by the inspiration of a Muse, etc.) and the verses are mechanically arranged without any special concept can be regarded wrong, as Baratashvili's poetry is

based on a fully understandable viewpoint and an united structural concept, due to which it establishes as a unified poetical text, where each verse can be regarded as a "chapter". What are the main basics upon which this hypothesis is based?

1) Like the structure of a musical symphony, the verses of Baratashvili are arranged according to the principle of Counterpoint. All his poems together create a single united text in which two main lines can be traced: namely, two fundamental and main discourses such as the melancholic and the mystic which are constantly interchanging: on the one hand there are a number of poems such as: "Mystical voice", "Malignant spirit", "Abandoned soul", "Meditations by the River Mtkvari", "To Chonguri" (a traditional Georgian musical instrument), "Finding a Church", etc. and on the other hand, "Twilight over Mtskhinda", "Night at Kahakhi", "Newborn", "My prayer", "Light breaker", etc.

These discourses are constantly alternating in Baratashvili's poetry and in the this process each of them not only deepens, but intensifies the other as well. Finally, both motives unite and achieve their culmination in the verse "Merani" (a type of a horse, which is the fastest), which can be regarded as the last "chapter" in Baratashvili's lyricism.

Based on the same principle the upward and downward discourses of tragic melancholy and transcendental Dionysian motives replace each other. The first scholar to pay attention to the counterpoint structure of the verses was the outstanding Georgian philosopher Mose Gogiberidze, who dedicated an essay to Baratashvili entitled "The Aesthetic Analysis of *Merani* by Nikoloz Baratashvili" (Gogiberidze 1978:237-268)

2. Baratashvili's lyrical poems are full of manifestly nature, as well as a discourse of manifestation: for example, the verses "Napoleon" and "I bless the day I was born" can be regarded as such. Therefore, verses like these outline on the one hand on the conceptual nature of Baratashvili's poetry and on the other hand, it is through this "manifestation" discourse that poems are united around one

conceptual idea and establishes as a whole, united text. Hence, the lyrics of Baratashvili, through forming a textual base become a part of the plot of the whole text, and serve as structural parts or as separate "chapters" of the unified text (the analysis of "Napoleon" and "I bless the day I was born" can be seen below in Chapter 1).

3. Baratashvili's poems are conceptually and ideologically shaped and unified by the existence of one and same *Lyrical Hero*, who in the verses repeatedly constitutes one and the same contradictory world views, ethical and aesthetic positions. At the same time, the extreme emotional attitudes of the lyrical hero are always the same: on the one hand, the deep, tragic and melancholic and on the other mystical, and transcendental.

4. In Baratashvili's verses one and the same conceptual lexical units forming Baratashvili's poetical "terminology" is rather evident. These words are: "Night", "Dusk", "Moon", "Mysticism", "Secret", "Confusion", "Thoughts", "Knowledge", "Cognition", "Meditation", "Sorrow", "Sadness", "Heart", "Desire", "Aspiration", "Love", "Passion", "Feelings", "Fate", "Dew", "Light", "Sky", "Celestial" and others. These concepts are defined by the unified poetical, aesthetic, and theoretical nature of Baratashvili's poetry.

The Georgian literary critic, Revaz Siradze in his essay "N. Baratashvili's Literary-Aesthetic Beliefs" absolutely correctly pointed out about this nuance, which is rather characteristic to the Baratashvili's poetics: "Nikoloz Baratashvili revealed his genius at an early age: he wrote *Twilight over Mtskhinda* when he was only 16). Despite his early death, his poetic world seems to be absolutely complete. It seems that from the very beginning, his soul was bothered with numerous questions, which later found poetic expressions at different times in various verses. That's why it's not only images, but also the aesthetic ideas and principles which are recurrent in his poems, emphasizing the fully developed ideas of Baratashvili" (Siradze 1987: 207).

Chapter I: "Napoleon" and "I bless the day I was born"

The Georgian Romantic poets unlike the German ones did not create theoretical works on the essence of Romanticism¹, but Baratashvili's verses "Napoleon" and "I bless the day I was born" can be regarded as a manifest of Romanticism, displaying its ultimate manifestly discourse.²

The following lines from "Napoleon" are noteworthy in this context:

That's enough - he uttered
My dream's fulfilled, the world is bewildered by my name,
France is flourished by my glory
and fees are crushed for wondrous fame and story

The years will pass until we comprehend him!
The Death itself reveals his fame:
The smoldering fire and roar of waves
uncovers his fiery soul and boundless heart!³ (Baratashvili 1945:16)

In this case Napoleon serves on the one hand, as Baratashvili's own poetical mask and he (the author) expresses his poetical ideas and outlines the essence sometimes in first person and sometimes in the third person. The mask aesthetics, is a topos characteristic for Romanticism, and through which the character identifies himself with a wanted, perfect and absolute individual and in this kind of identification also obtains the mission of the individual. For example,

¹ The theoretical works by Georg Philipp Friedrich Freiherr von Hardenberg (Novalis), Wilhelm Heinrich Wackenroder, Karl Wilhelm Friedrich Schlegel: „Atheneum“-Fragments (1798) by Schlegel, „Outpourings of an Art-Loving Friar“ (1796) by Wackenroder and „Notes for a Romantic Encyclopedia“ (1799) by Novalis.

² Compare: „Wenn nicht mehr Zahlen und Figuren“ (When figures and numeric shapes) by Novalis: „When figures and numeric shapes/ No longer show us moons or eyes;/ When those who merely kiss and sing, // Trump scholars taught in everything, // When to free life the world retreats, // And in the world this free heart beats, // When then anew by light and shade, // True clarity will be displayed“.

³ The translation of Nikoloz Baratashvili's poem "Napoleon" can be found on the following link: <https://www.poemhunter.com/poem/napoleon-5/> (Last accessed 8 December 2017).

the lyrical hero of Novalis' "Hymns to the Night", the lyrical "I" as a poet ("Sänger") identifies himself with Christ and in the modern times to the "new Christ", imposing on himself the mission of saving mankind, which is carried out through his own romantic poetry and of course requires his self-sacrifice and while on the one hand "he lives all the daytime, in faith and in might and in holy fire" he still has to "die every night", (Novalis 2007:34-41).

Baratashvili by identifying himself with Napoleon, becomes the "new emperor" of Georgian poetry, who aims at inspiring and developing the Georgian language by performing an aesthetic "revolution" in Georgian poetry, and through using Napoleon as a metaphor. At the same time, the poem emphasizes the type of subjectivity that reigns over fate/destiny and stands above time and space ("The time is mine and I am her only hope!") meaning that Baratashvili through identifying himself with Napoleon, sees himself and his own poetry as an possibility for the realization and achievement of the absolute "self".

The stanzas from the second verse "I Bless the Day I was Born" should be understood as a reference to the divine nature of his poetry, which serves as a salvation for "his companion" and only through which the "mortals" can advance and attain the higher level:

"Despaired in sadness we have come to give you the drink of God
and instantly all your worries and desolation will disappear"
(*"I Bless the Day I was Born"*) (Baratashvili 1945:49)

In this respect an interesting and noteworthy concept is "sadly workers": sadness/melancholy is not only the spiritual condition of the romantic lyrical hero, but also expresses the whole romantic point of view, which is caused by the tragic consciousness, tearing the romantic lyric hero into two, which means the low and high beings

⁴ The translation of this verse has not been done, that is why the interlinear translation is done by the author of the article himself.

and in this regard the full acknowledgement of the inevitable tragic end.

Moreover, this feeling is neutralized through the transcendental poetical speech characteristic to Romantic Poetry, which serves as a *Dionysian nectar* ("the drink of the Gods") and through by tasting this liquid, obtaining God in oneself becomes possible, or to say it in other words, the return of lost paradise in one's existence becomes attainable.

Taking into account the meanings and sub-texts, it can be argued that Baratashvili on the one hand outlines the transcendental and Dionysian features of his poetry and on the other hand, indicates that only through this type of poetry an individual can be saved from vain and transitional existence and become the partaker of immortal, infinite and divine beauty. At the same time Baratashvili points out the necessity of reception of this type of poetry - by the "coming" of the lyrical hero, which should be seen as a poetical code, by which Baratashvili, the poet and the preacher invites his "fellow men" and "companions" on the new "last supper".

Yet, it is noteworthy that the road towards the divine can be compared to "through hardships to the stars", which is full of desperation and loss and in most cases results into a tragic end of the lyrical hero.

Chapter 2: The Romantic Terminology of Nikoloz Baratashvili

Baratashvili's poetical "terminology": "Night", "Dusk", "Moon", "Mysticism", "Secret", "Confusion", "Thoughts", "Knowledge", "Cognition", "Meditation", "Sorrow", "Sadness", "Heart", "Desire", "Aspiration", "Love", "Passion", "Feelings", "Fate", "Dew", "Light", "Sky", "Celestial" and others fully express and depict the general worldviews of Romanticism and the mystic-aesthetic feelings, as well as ontological and existential paradigm, where the universe is divided into high and low beings. Thus, this "terminology" accurately reflects the ontological data of the lyrical hero, his "shaky"

existentialism and "diversion," which further develops and forms his spiritual structure.

This spiritual formation, which is based on the "tremors" of the worldview and existentialism can be schematically expressed in the following way:

The Lyrical Hero of Baratashvili (Romanticism)

melancholy/sadness ↔ fun/happiness
 desperation ↔ mysticism
 (philosophical) skepticism ↔ (philosophical) belief
 Frenetic ↔ Peace

What is important, is that these seemingly contradictory ideological and spiritual mindsets are united in the spirit of the romantic lyrical hero, and through defining each other, reinforcing each other ultimately broaden, deepen and strengthen the knowledge and cognition as well as the spiritual intensity and promotes the knowledge and transcendent of the object resulting into the development of the lyrical hero: in particular, the coexistence of such opposing poles is a prerequisite for obtaining knowledge and a necessity to pursuit the perfect, absolute knowledge, because the extreme alteration of the radical poles opens a new view point or a different angle, which was hidden before.

Apart from this, by this "terminology" the behavior of the romantic lyrical hero is fixed, which is connected with his being in the condition of cognition, spiritual meditation. At the same time, this "terminology" expresses the fundamental rule of how the lyrical "I" should behave: *Aspiration (Sehnsucht)* towards the divine transcendentalism and describes his transcendental actions.

The conceptually marked and one and the same lexical units in Baratashvili's lyrics also show the process of *world's Romanticization* (Nivalin), or the process of high and low existence (being) and their mutual exchange, sharing, distribution, which the lyrical "I" always

achieves through cognition, aesthetic will (*Willkür*)(Fr. Schlegel) and force of imagination (*Einbildungskraft*) (Fichte, Novalis, Fr. Schlegel).

Hence, the function of the "terminology" is not a mere expression, but serves as a force of intensification of the process of world's Romanization. Thus, only through the usage of his "terminology" does Baratashvili manage to achieve his goals.

Chapter 3. "Merani" as the last chapter of the whole poetical text

Merani, the literary clone of the mythic Pegasus, was introduced in literature by the Georgian Romantic poet Nikoloz Baratashvili in his verse of the same title. Horse has always been associated with the high aspirations of human soul and the winged horse - *Merani*, was also a symbol of poetic inspiration.

Nikoloz Baratashvili's "Merani" serves a rather important part and can be regarded as the last chapter of the whole poetical text, because in this verse, the principle of counterpoint opposed, culminated, and radicalized are the fundamental spiritual condition of the lyrical hero, on the one hand the tragical feeling of desolation and on the other hand Dionysian feast, where the main and defining factor is aspiration (*Sehnsucht*), which creates a perspective of attaining the infinitely divine (*das Unendliche*). This utmost existential condition serves as a poetical concept of "salvation" for Baratashvili.

Baratashvili's "salvation" is connected to the concept and viewpoint of the 12th century famous Georgian poet Shota Rustaveli, which means getting free from the material dimension and attachment to empirical sphere. "To relieve from the earthly work, and enable me to be with the forces of air, water, fire and land", this

¹ "Merani" is not only according to the shape of *contra punctum* style, but also due to its contents, and therefore the harmony of the sequence and the concentration of the circles is intensified like a fairy tale, and the expression of it is the complete opposite from the starting point and until its full development. This peculiarity of the creative style is shown in the process of highlighting the main idea of "Merani" (Gogoberidze 1978: 239).

is the concept of salvation for Baratashvili, which is symbolized in the image of *Merani*, and the lyrical hero of the verse aspires towards "overcoming the borders of fate", which shows the transitional and vain being and the randomness of existence and the need and thirst for mastering the empirical given and the will of initiating transcendentalism. This is of course connected to the existential anthropological features of the lyrical hero, which according to the Romantic poets is termed as *Longing (Sehnsucht)*.

The traditional sinner-saint judgment does not happen here, because *Merani*, as the principle of individuality and subjectivity of the lyrical hero, stands far from the traditional dichotomy of "good" and "evil". Thus, the lyrical hero is not passively waiting for blessings and "forgiveness of sins", but seeks to attain "heaven" and his motivation is not necessarily defined by the removal and liberation from *felix culpa*: in this aspiration the establishment and need of personal and aesthetic "paradise" is understood.

In such aspiration the Apollonian and Dionysian origins are interwoven in the lyrical hero: in particular, the Apollonian is characterized by the principle of subjectivity and individualism, as the condition of consciously aspiration, as cognitive will, as self-determination (self-reflective rhetoric of the lyrical hero) and the *Dionysian* is seen as the overcoming of existential and ontological restrictions. *Merani* is the symbol of the synthesis of these two basics in the lyrical hero: it is simultaneously a symbol of individualization, personal will and ecstasy.

Thus, salvation, or becoming free from the material element, from the limited being and aspiration towards the divine is at the same time ecstatic and connected with the race of *Merani*, who becomes a symbol of striving. Here yearning (*Sehnsucht*) becomes the fundamental religious, existential and cognitive Apollonian and Dionysian concept of behavior for the lyrical hero.

As mentioned above, for the romantic lyrical hero the deep philosophical skepticism and strong philosophical belief, intensified *sublimis/melancholy* and spiritual-mysterious happiness, which

constant alteration of one another is a normal condition. In this radical turn of spiritual perception, the lyrical hero undergoes Catharsis and the perspectives for *salvation* become vivid, which in Baratashvili's verses achieves culmination in the Dionysian ecstasies of the lyrical hero of "Merani": its transcendence is related to the overcoming of the desacralized present ("Go onward") - homeland, family, friends, beloved women are the topos of the limited present and being - and through the Dionysian power sinks into divinity. In the end, this is the way in which individual religion becomes established in Romanticism, i.e., renews lost connections to the first and foremost forces with an enhanced consciousness and an advanced subjectivity. In such aspiration, Baratashvili's lyrical hero shows the ultimate individualism and speaks in the name of the chosen ones ("My Companion").

Thus, "Merani", as the last "chapter" of Baratashvili's unified lyrical text, completely logically performs the narrative of Baratashvili's lyric, leading the lyrical hero through death "in the eternal area" (*horse*, as a symbol of death - *Symbols ...* 2008: 274). Although, due to the *fragmentary* nature of Romantic poetry, and taking into account the open nature of the text structure, "Merani" should not end with a concrete finale, but should finish "sharply", leaving a sense of "unfinished" and "fragmented" text, because this is the only way through which the effect of transcendentalism is being created. Based on this "fragmentary" features it becomes a fundamental concept of Romantic viewpoint, poetics and aesthetics, which is called *Romantic Irony* ("*die romantische Ironie*") (Fr.Schlegel), which in itself holds the talent of perceiving and understanding paradox, which is a prerequisite of for aesthetic composition and poetic formation of incompatible ontological entities in the universe.

This paradox (compatibility of the incompatible), in the first place makes us feel the romantic text itself, whose text (sense) in itself holds the infinite transcendentalism (higher sense) and expresses it

(Kremer 2003: 90-97). "Merani" is a text with the sense of "endlessness" and *Romantic irony* and establishes as an united text.

In conclusion, this transition first of all completes in the imagination of the lyrical "I" and afterwards, on the last phase of eschatological reality, "transcendental poetry" ("*Transzendentalpoesie*") (Fr. Schlegel) is being created and the poetic visions are principally *constructed*, which the Romantic poets called *Transcendental Construction* ("*transzendente Konstruktion*") (J.W. Schelling).

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The markers of Nikoloz Baratashvili's romanticism

Most of the writer-romanticists lived short lives: Edgar Allan Poe lived 40 years on this earth, Giacomo Leopardi and Julius Slowacki died at their 39th years of age, Charlotte Brontë passed away at the age of 38, Robert Burns and Alexander Pushkin died at 37, George Gordon Byron – 36, José María Heredia – 35, Heinrich von Kleist, José de Espronceda and Gustavo Adolfo Bécquer – 34, Wilhelm Müller – 33, Percy Bysshe Shelley and Emily Brontë – 30, Novalis, Anne Brontë and Branko Radičević – 29, Nikoloz Baratashvili – 27, Mikhail Lermontov, Sándor Petőfi, Karel Hynek Mácha and Karoline von Günderode – 26, John Keats, Wilhelm Hauff and Wilhelm Heinrich Wackenroder – 25... and yet, in the short time of their lives, they created the literature of such a quality that they will remain in the memory of mankind forever; some of them marked the history of literature so profoundly that they still influence and will continue to influence in future the spiritual formation of people. How did they manage that? What explanation can be found?

The answer to this conundrum has to be found in their philosophy of life, in the philosophy of romantic life. The romanticists knew something that made their lives and creative work full-blooded and intensive. They managed to sharpen the feelings, or so to say, to create a sharper perception of reality by means of **polarization and potentiation**. Where the polarity or contradiction was weakly felt, they used to strengthen (potentiate) them artificially using the **technique of polarization**, which they mastered perfectly. Between the opposite poles, where reigns a harmony full of tension, they managed to find for themselves a space for romantic existence.

And even if on their way full of danger, evil fates overtook them too early, they did not deserve pity for that – that was their choice.

Generally, if we want to understand to some extent the essence of this complex phenomenon – romanticism, we have to address the anti-romanticist Novalis. In his texts, in his views on the life and creative work, we can find, so to say, the essence of romanticism, which we cannot find in so primary form, so palpable with the other romanticists.

That is even more necessary for us today, because Novalis was viewed by the Soviet literary science as a representative of the so called reactionary or pessimistic romanticism; for that reason he could be mentioned only in a negative context, while N. Baratashvili was declared as a progressive romanticist.

As the contemporary German philosopher Wilhelm Schmid, the re-establisher of the philosophy of art of living, decided to research the principals of the philosophy of romantic life, he addressed Novalis. W. Schmid's article "The art of romantic living", his lecture delivered in 2000 in Tbilisi, which we translated into Georgian at the author's request and published in the 2nd volume of the journal "Sjuri" in 2001, serves as the foundation of this our work. Let us see in what extent the philosophies of life of Baratashvili and of Novalis were the same and let us try to "measure" in this way the grade of the romanticism of Baratashvili.

W. Schmid writes:

"For the theory of romanticism and for the art of living it is fundamental that an individual and the world, the life and the history need a polarity between the poles of which, so to say, a current is flowing. In this context "the current" was not a metaphor at that time, but the real electricity was meant: referring to Galvan and Volta, Novalis calls those poles plus and minus. [...] We should recognize the negative sides of the existence – illness, insanity, and death – as the second pole. It is not the art of living to avoid them. The history vibrates between the positive pole of the ideal and the negative pole of the reality, always lagging behind the ideal: An attempt of

rapprochement of the real and the ideal does never end up with their merging" (Schmid 2001: 40).

Nikoloz Baratashvili is well aware of the possibilities of potentiation of life by means of polarization and of romanticizing it in this way. This is visible from the phrase of his letter to Grigol Orbeliani, in which he writes about the capture of his uncle (his mother's brother) Iliia Orbeliani by Shamil:

"Imagine, even Golovin's wife said that she always expected a Georgian would give such an answer as they say Iliia had given [to Shamil]: I prefer death to your captivity. Bravo, Iliia behaved himself bravely. [...] Sometimes even such an incident is good in one's life" (Baratashvili 1972: 116. Underlining is ours. – L. B.).

Baratashvili himself, as a real romantic, was living and creating between polarities.

His most important and conspicuous polarity was created, on the one hand, by the very miserable environment, in which he was living as an ordinary clerk, and, on the other hand, by his great talent and high spiritual interests. Those poles had determined mostly his luck, as well as his unluckiness, which is so evident that we won't dwell on this any longer and will go on to other polarities that are not so easy to notice with the naked eye.

Science and religion

There exists an opinion in the people that *aromanticist* is "a dreamy, sensually driven person" (Dictionary... 1960: 454-455), and they define *romanticism* (*romance*) as follows: "A disposition in which the sense prevails over the mind, a tendency to dreaming" (Dictionary... 1960: 454). But for Novalis "The sense is only the second, complementary pole of the science" (Schmid 2001: 41).

Here is a fragment from Wilhelm Schmid's article:

Novalis "himself is talking [...] about his 'love towards some sciences'. He, a romanticist, is driven by the thirst of knowledge, and is analyzing, measuring, and explaining with the help of

mathematical rules [...]. He was fascinated above all by mathematics, he is literally excited as he speaks about it: "The highest life is the mathematics", (...) "a real mathematician is an enthusiast *per se*. Mathematics does not exist without enthusiasm"; "the pure mathematics is a religion", "if someone does not take the book of mathematics with respect and does not read it as the word of God, then he will not understand it". [...] It is certainly a little difficult to see a mathematician in the true romanticist, but if we get accustomed to it, then it will be no longer a great surprise to us when we see Novalis, a man with romantic senses, engaged in the exploration works of brown coal mines, as a worker of mine industry, who loves Geology as well besides of his senses" (Schmid 2001: 41).

Fortunately, we can imagine thanks to a few memories about N. Baratashvili, passed down to us by the poet's friends, the attitude the poet used to have towards science.

"Baratashvili learned every subject well. The teacher of physics, Shostakov, who went away for some time, trusted him and Levan Melikishvili to continue the meteorological observation he started. Baratashvili was fulfilling well the trusted task, until, on some unfortunate day, the thermometer broke. He wanted to buy another thermometer, but he had no money and thus, he felt unhappy and very guilty before his teacher, - told us Levan Melikishvili" (Mesnargia 1968: 13).

In the 1940s Professor Mikheil Chikovani found in Leningrad, in the Central Archive of the Academy of Sciences of the USSR, documentation that tells about Nikoloz Baratashvili's attitude towards science (Chikovani 1968: 22-33). Pavle Ingorekva writes with reference to those documents, as follows:

"As it turns out [...], N. Baratashvili cooperated with the Academy of Science of Petersburg, to where at that time, at the initiative of the famous Georgian public figure and scientist Teimuraz Batonishvili, was invited academician Marie Brosset, who started to lead the research of the historical past of Georgia [...]. In 1842, an employee of the Academy of Sciences, a colleague of Marie

Brousset, adjunct Julie Fritsche came to Tbilisi. He was instructed by Marie Brousset to buy Georgian books and old Georgian manuscripts.

In the report presented at the historical-literary department of the Academy of Sciences of Petersburg on the 13th of January 1843, Fritsche writes:

"One Georgian poet, [...] the prince Baratashvili, declared his willingness, should it interest the academy, firstly to prepare the list of the Georgian manuscripts known to him, and then to rewrite the manuscripts the academy would choose. I am rushing to inform the academy about that!"

It has to be noted that, for such a particular matter they contact not a person who worked especially on the research of the works of Georgian history and old Georgian writing, but they contact **the poet** N. Baratashvili who apparently counted as the greatest authority in the field" (Ingorokva 1968: 45. The underlining is ours. – L. B.)

There we read:

"... A famous researcher Mikheil Baratavaev, the author of the monumental work "The numismatic facts of the Georgian kingdom (Hymnographische Fakten des georgianischen Reiches)" writes in a letter dated September 20, 1846 (Mikheil Baratavaev did not know at that time about the death of the poet) to Meliton, the father of N. Baratashvili: "I would be very glad, if our beloved Nikoloz Melitonovich [...], would complete **with his rich knowledge and talent** the first work of his old grandfather (i.e. Mikheil Baratavaev himself)" (it refers to the above mentioned work)" (Ingorokva 1968: 44-45. The underlining is ours. – L. B.)

Nikoloz Baratashvili dedicated his poem "The grave of the King Irakli" to Mikheil Baratavaev, the famous researcher who worked in Russia. It is just in this poem he speaks of the greatest significance of education. It is clear from the poem that the first one from the two positive results of the attachment of Georgia to Russia, in the author's opinion, is **the education** (he puts it in the first place) and the second one is **the peace**: the Georgians bring from Russia "to

their homeland the education with them [...], they bring from there the precious seeds to their homeland" (Baratashvili 1972: 54).

"But, as W. Schmid remarks, a romanticist, while doing a research work, is conscious of the fact that the reality is so all-embracing it cannot be fully researched even by all sciences taken jointly. It (the reality) remains marvelous, unreachable, and mysterious forever (...). The science is not thus denied, but its optimism, positivism, objectivism is regarded as relative. A romanticist keeps a proper distance from the pretentiousness of knowledge and guards the opinion that beyond of the space of science still exists "something" else, and even if it had not been existing, we should have invented it. What matters here is that science and rationalism are not supplemented, but complemented with something else. Otherwise the world would be naked and cold, extremely boring" (Schmid 2001: 41-42).

What is this "something" that exists beyond the science? Or, in other words: where does the competence of science end? The competence of science ends there, where the infinity starts – science is helpless in front of the infinity. Infinity is also called transcendence, which is principally unreachable with experimental cognition, with rational methods, and which can only be approached by the religious faith. In the opinion of Wilhelm Schmid, "the full movement of modernism, which started on the verge of eighteenth-nineteenth centuries, is related to getting free from any kind of religion. Since then, more and more people try to live without religion. [...] But it can be presumed that this kind of living will not be possible anymore in the course of time and this experiment will end unsuccessfully in the near future" (Schmid 2001: 43).

Briefly, "the life that encloses itself in its own finiteness, will never reach the wanted dimension of fullness" (Schmid 2001: 43-44). This is obvious to all romanticists including Baratashvili:

"Hey, heaven, heaven, your face is still imprinted on my heart!
 Now, as I see your sky-blue, my thoughts are rushing towards you,
 But they cannot reach you and disperse still in the air!
 I forget this earthly world, as I see you,
 My desire seeks a resting place beyond than you,
 Safe heaven, so it can prevail the vanity here, on this earth...
 But, unfortunately, the mortal humans cannot recognize God in heaven".
 (Interlinear translation)
 (Baratashvili 1972: 24-25. The underlining is ours. L. B.)

Here with unusual artistry is expressed the unreachability of transcendence with the help of rationalistic methods.

For a romanticist religious faith represents an opening into the infinity, the contra pole to science. The deep religiousness of N. Baratashvili is clearly visible in his poem "My prayer".

"My prayer" is an antipode of "Merani", its contra pole. If in "Merani" the irreconcilability with the fate and the pursuit of stormy winds are thematized ("Cut the wind, cut the water, pass rocks and rocky-terrains, / Go forward, take to your heels and lessen for me, the impatient, the walking days / Don't cover yourself, my flying horse, neither for heat, nor for rain, / Don't have pity with me, the selfless exhausted rider!" - Baratashvili 1972: 51), in "My prayer" on the contrary, the poet is asking God for rest and peace ("And let me rest from evil passions". - Baratashvili 1972: 40), he seeks a safe haven ("Don't let the evil winds blow my boat, / But give me a safe haven". - Baratashvili 1972: 40)

This poem ("My prayer") created much inconvenience to the literary critics in the Soviet era, not only for its ardent religious pathos, but also since N. Baratashvili had been assigned to "progressive", "fighting" flank of romanticists, it was inappropriate for the author of "Merani" to ask for rest and peace and they tried to "justify" him in this way: "What can we do, if the lyrical character of Baratashvili seeks sometimes a peaceful place?! Which fighter does not want, after a long effort, to rest for a second and restore his strength?!" (Jibladze 1968: 232).

In other words, it is considered as an irrelevant (unessential) motive to seek a peaceful place, but the pursuit of a turbulent life - as a relevant one, which is unjustified. For a true romanticist activity as well as rest are equal constructing states of romantic life, they are the poles, where, in the field of tension between them, a kind of life is possible, which is valuable for them. (For analogy compare "Sail" ["Happy"] by Mikhail Lermontov or also his poem "I come out alone on the street" ["Безосознательность"]).

As for an active, full-blooded life, it is viewed by romanticists as follows:

"The life should not be given to us, but we must create it ourselves as a novel" (Schmid 2001: 38), - read we at Novalis.

From that stems the great interest and enthusiasm with the person of Napoleon Bonaparte and also a latent envy of the man, who created his action-novel full of adventures not on the paper, but he "wrote" it with his own life, with his own biography. (Even those, whose homelands were conquered by Napoleon, recognize his greatness).

The poem "Napoleon" of Nikoloz Baratashvili, as observed by our literature scientists since long ago, is distinguished by the fact that the author presents the Emperor of France as an "always unsatisfied human being, who is painfully torn by inner and outer contradictions" (Jibladze 1968: 224); the poet realizes the person of Napoleon "in the aspect of "non-fillable vessel" of desires of a human being in general" (Abzianidze 1969: 172), which is connected with the spiritual unrest of the great supreme commander ("But my soul cannot fit in my body anymore!" - Baratashvili 1972: 34) and with the suspicion of the lucky Emperor towards his own luck ("But may be, my luck will leave me / And crones someone else in my issue". - Baratashvili 1972: 34). Exactly for this inner dynamic "the poem of Baratashvili with its original conception has a particular place among other poems about Napoleon" (Abzianidze 1969: 173).

The following phrase, which N. Baratashvili lets Napoleon say, is important in the aspect of romantic maximalism:

"Let even the grave be narrow for me, if someone is equal of me!" (Baratashvili 1972: 34) that means: I will do such great deeds that nobody can repeat them even in future.

Spiritual and physical love

"His (of Novalis, – L. B.) understanding of love dwells between the poles of sensuality and spirituality", – writes W. Schmid (Schmid 2001: 45).

In 1839 Nikoloz Baratashvili dedicated two poems to Ekaterine Chavchavadze, whom he loved hopelessly. The two poems are printed side by side in various editions. The first poem is a demonstration of the spiritual side of love:

"With Your beautiful voice,
With Your sweet singing,
You, aerial, are a joy for my soul!
You drag the eyes from place to place,
You wound the heart
And then caress it with Your smile!"
(Interlinear translation) (Baratashvili 1972: 35)

But the second poem is a sensual expression of love, the expression of physical sense:

"Hoy, You ear-ring,
You confuse with feelings,
Who kisses sweetly the place beneath You?
Who drinks the sweet drink
of eternal life?
Who embraces You with his soul?"
(Interlinear translation) (Baratashvili 1972: 36).

The patriarch of the Georgian professional criticism, Kita Abashidze (1870-1917) judges these lines very negatively.

"Kisses sweetly, dear friends, it is said very roughly. It may be a nice wording, but it is not a right wording for a delicate feeling" (Abashidze 1962: 71).

Kita Abashidze gives importance in the creative work of Baratashvili only to one pole of love – its spiritual side. He thinks it as a great achievement of Baratashvili that the poet makes the love "aerial, turns it into a strange and invisible metaphysical, holy ideal thing, and we must confess that in this aspect too, hardly can anyone be compared with Baratashvili" (Abashidze 1962: 70). But he regards the lines, expressing sensual, physical feelings, as an irrelevant, accidental and deniable appearance.

But for N. Baratashvili, as well as for Novalis, spiritual and physical loves are the poles strengthening each other and are, most importantly, so to say, the main precondition of romantic life. "It could be that the art of love is the main art of romantics, because it means to turn the whole life into a novel (The German word for novel is *Roman* – L. B.), because just the art of love is connected mostly to a novel and, in this sense, it is romantic per se" (Schmid 2001: 45).

Health and illness

"One of the technical means of romantic life is its relation to illness, which is the opposite pole of health. The romanticism expects from both health and illness the possibility of using both of them for the purpose of constructing individualism and life", – writes Wilhelm Schmid (Schmid 2001: 46) and refers to the following fragment from Novalis:

"Illnesses, especially chronic illnesses, play the role of the years of education in the formation of the art of living and the character. We must try to extract from them advantages by the way of everyday observation" (Schmid 2001: 47).

The letter of Nikoloz Baratashvili, written to his uncle (so the brother of his mother) Zakaria Orbeliani (1806-1847) in 1844,

preserves the feelings of N. Baratashvili which overtook him as he was having a dangerous illness (he does not mention the illness by name):

"Your letter, full of sadness and fatigue from the stormy stream of life, found a deep response in my soul, but we have different reasons for our sadness. I was very ill; I nearly left this life. I had known no illness until then, because of this, it has had a strange impact on my whole life, maybe. The unachievable purpose of our life, the infiniteness of human desires and the vanity of everything in this world, filled my soul with terrible emptiness. If I had a little possibility of independence, I would leave the world and the people with their greed and would live a peaceful and quiet patriarchal life in a simple nature, which is so very great and beautiful in our home country" (Baratashvili 1972: 125).

This fragment is a very good proof that as the consequence of illness a human being realizes his whole life, makes reevaluation of values; he learns what was worth of doing and what was not in the past life; an illness strengthens the ability of a human being to distinguish between true and false values.

He writes after the illness one of his last poems, "Poplar", in which exactly the solitude "in a simple nature" and keeping a distance from the society of "greedy people" is praised:

"On a solitary rock stands a young poplar,
With many branches, cooling, aerial, beautiful and tall.
It is very pleasant to dream in its shadow, and to listen to the rustling of its
leaves
and to listen to the muttering of water and to endure the bad luck of this
adverse world!" (Interlinear translation) (Baratashvili 1972: 59).

In the same poem we read following lines:

"I believe that there exists a secret language between inanimate things.
And the importance of their talk is greater than the knowledge of other
languages!" (Interlinear translation) (Baratashvili 1972: 59).

Baratashvili "conveyed the philosophy of nature most clearly in the poem "Poplar". In this poem the poet gives a tongue to the nature and lets it speak" (Abzianidze 1969: 169).

I think we would not be wrong to say that this poem too is a very good outcome of the illness Baratashvili speaks of in the letter to Zakaria Orbeliani.

Life and death

"It is extremely romantic to strengthen life with help of death. The ultimate possibility of life is death – death as the opposite pole of life: only thanks to death acquires life its tension ("Death is a minus – life is a plus"), and only by passing through the death's gate, the life merges with something else (...). "Owing to death, life gains strength". "Death is a romanticizing principle of our life" (Novalis, III, 359) (Schmid 2001: 47).

Nikoloz Baratashvili's attitude to death as a romanticizing principle of life has come down to us by means of his letter written to his friend and writer Mikheil Tumanishvili (1815-1975) in 1838:

"Dear friend! Don't reproach me for my silence. To tell the truth, there is nothing important in our town, dull of heats and stifling of dust. I only get to life in the moony evenings that are so beautiful in Tbilisi. Yesterday, in such an evening, I went for walk to the Moscow Outpost [Московская заграда – a place in the suburb of Tbilisi at that time, L. B.] and, suddenly, I found myself on a cemetery. I have to admit that I got nervous a little, as I glanced over the silence around me. It was 11 p.m., no single soul! There was eternal emptiness around; the moon was illuminating the graves weakly, as a twinkling lantern of deceased. The river Kura was flowing silently and slowly, as if it was afraid to destroy the coziness of the sad world... You are in a joy now and I do not want to disturb you with my sad contemplations that were awoken in me by that heavenly-earthly scene! I want only to tell you that a cemetery is a

very good invention; it is necessary, because a mortal man can read in it his life!" (Baratashvili 1972: 110. The underlining is ours. – L. B.)

Professor Iura Evgenidze remarks correctly that here "death is not viewed as a relief from the earthly torments and woes, but the contemplation about it in the middle of a cemetery is considered as an equalizing factor of the moral existence of a human being. What is the purpose of our living and what makes it meaningful? What is the purpose of existence of humans in this world and where is the destination of their pursuit? These are the questions N. Baratashvili is trying to handle" (Evgenidze 1982: 210).

Dream/daydream and reality

For Novalis "the evaluation of a dream is also romantic one, of a dream as the opposite pole of ordinariness, as an opening for penetration into the unknown, X-world. While the dream is banned from the Cartesian thought, the poetry of romantic thought legitimizes it, because the dream is of great importance for the art of living: It is 'a defensive measure against the monotonous and ordinariness of life'" (Novalis, 1, 199) (Schmid 2001: 46)

Nikoloz Baratashvili wrote to his relative and friend Maiko Obeliani in 1842:

"I heard about your illness, what happened to you? If you are thinking, what can you think of that does not end, what can you get that you will not lose? Show me a human being who is grateful to this world. [...] Regard the lack of others in this world with indifference, pride and believe that they are temporary! Although I am not a doctor, but I have learned about this remedy in a dream and, if you believe me, I hope, it will do you good" (Baratashvili 1972: 119. The underlining is ours. – L. B.)

We can see from this that N. Baratashvili is serious about the **dream** [a series of images, events and feelings that happen in your

mind while you are asleep] (The subject he is talking about is so serious that, in our opinion, it is impossible to see irony in the following words – "I have learned about this remedy in a dream".) And yet, the cited passage is not so important for our point of interest, as his abovementioned view about the cemetery. So, we will also get help from another meaning of **dream**: a wish to have or be something, especially one that seems difficult to achieve (in contrast to German or English those different meanings of the word are expressed with different words in Georgian, like in Russian – *сон, мечта*).

About the possibility of potentiating (romanticizing) the miserable reality with the help of dream is expressed in the following lines of "Poplar":

"It is a pleasure to **dream** in its (of poplar, L. B.) shadow, and to listen
to the rustling of its leaves
and to listen to the muttering of water and to endure the bad luck of this
adverse world!
The river (Mikvari) is roaring, the wind is blowing and it makes the poplar
rustle.
And they express the tune that let us sleep with sweet **dreams**!"
(Genealogical translation) (Baratashvili 1972: 59).

Here the dream (mentioned two times in four lines) opposes obviously the reality as its opposite pole, by means of which the romanticizing of reality is achieved and it becomes possible "to endure the adversities of this world".

Romantic irony

The recognition of the role and meaning of mutually conditioning, mutually balancing poles, brings about so-called *romantic irony*, which differs essentially from the irony of everyday life.

For that reason, we should not consider the thought expressed in the last four lines of the poem "Thought on the Riverside of Mtkvari" as a propagandistic appeal for the necessity of care for this world, but just as an expression of romantic irony. At the beginning of this poem the motif of the biblical "Song of Songs" about the "vanity of all things" is thematized (it is not possible to doubt in this, because, firstly, a human being is "a never filled up vessel", and secondly, because this world is going to end at some time, as religion and science assure us). This pessimistic motive is balanced in the end of the poem with the motive of "the care for this world". This balancing happens independently of our will, simply because we are humans and we can do nothing about this! ("But as we are humans - children of the world / We must follow it, and listen to our parent. / It is not good for a human to be alive but to look like a dead, / To be in this world, but do not care for it", - Baratashvili 1972: 31). Between those two poles - on the one hand, everything is vane, but on the other hand, we should nevertheless care for the world - the livings of people take place, which is a paradox as well as an inevitable reality at the same time. In contrast with the irony of everyday life, in which the subjective element prevails, the romantic irony is a profound, an objective irony, the roots of which are to be found in the objective controversy of the world itself.

The polarities of "Fate of Georgia"

In the long poem "Fate of Georgia" the last days of the independent Georgian kingdom are described: The king Erekle II decided, in order to protect from the Persian aggression, to put Georgia under the protection of Russia. Strongly against this decision is king's advisor Solomon Lionidze, whose opinion is fully shared by his wife Sofia. Both sides have the arguments for defending the rightness of their opinions.

There is a difference of opinions among researchers, as to which side is taking the author himself.

We regard as worthy of sharing the opinion of Kita Abashidze that it is impossible to guess from the discussion between the king Erekle and his advisor Solomon which side the author is taking, but the researcher connects that with the realistic features of the poem - according to his words, the author of this poem "is the initiator of realism in our poetry" (Abashidze 1962: 86). We think, it is a just very romantic fact that N. Baratashvili polarizes the opinions of the protagonists of the poem in such a way that both sides have their words. According to the poem (and, also, in the reality!) the political life of Georgia was taking its course in the field of tension, which had developed between two poles, between the two radically different political points of view: 1. "Now its time, Solomon, / That Georgia finds its peace... / It can only overcome Persia / Under the protection of Russia" - this is the position of the king Erekle (Baratashvili 1972: 73) and 2. "But, You the king, who allows You / to determine the lives of your people, / To follow your own desire / And to suppress the freedom of your people?" (Baratashvili 1972: 79) - This is the opinion of the advisor Solomon and his wife Sofia.

Besides this poem, each one of both those positions is strengthened by one more poems of N. Baratashvili: the position of the king Erekle in "Tomb of King Irakli", and that of Solomon Lionidze and his wife in "Hyacinth and a pilgrim". There is a complete symmetry!

In our opinion, it would be "unromantic" to pose the question in such manner: Whose side is taking Nikoloz Baratashvili, of the king Erekle or of the advisor Solomon? It would be also "unromantic" to ask: of the two positions thematized - in his poem "Thought on the Riverside of Mtkvari": 1. All things are short-lived and vain, the human is a never filled vessel, neither a good or a bad man (including kings) is and can never be without a trouble, and 2. "It is not good for a human to be alive but to look like a dead, / To be in this world, but do not care for it" (Baratashvili 1972: 32) - which one expresses the

position of the author? Or when is N. Baratashvili more sincere, as he in his "Merani" is striving for a turbulent life, or as he in his poem "My prayer" is dreaming of peace and rest?

Polarities are necessary to construct a romantic life and to create romantic literary texts. Romanticists are not interested in other kinds of life and other kinds of creative work, because they believe that "polarity is a condition of life and we should not see in it the enemy of life; moreover: where polarity is less than necessary, there we must strengthen it by means of polarization technique. If one wants to know what does it mean to be romantic, then she or he should refer to this point and she or he will thus make wonderful discoveries" (Schmid 2001: 40).

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Maironis's Collection of Poems *The Voices of Spring* – a Song for Lithuania¹

Works of the famous Lithuanian poet Maironis (1862-1932) from the romantic period still enter the top-ten of best Lithuanian poets. His lyrics collection *Pavasaris balsai* [*The Voices of Spring*, 1895] became not only the herald of the national liberation movement, but laid the basis of modern Lithuanian poetry and established its valuable foundations. The aim of this paper is to look into this collection as a romantic worldview and as musical harmony inherent to romanticism, as a song to Homeland, as well as to discuss some images of Baltic mythology, which open new dimensions of Maironis's poetry. This paper will refer to works of Viktorija Daujotytė, Živilė Ramoškaitė, Dainius Razauskas, Werner Wolf, Vanda Zaboškaitė, etc., research will be based on comparative methodology.

Key words: Lithuanian romantic poetry, Maironis's *Pavasaris balsai* [*The Voices of Spring*], poetics, folkloricity, musicality, sacredity, Baltic mythology, song.

1. Introduction. Maironis's collection of poems *Pavasaris balsai* [*The Voices of Spring*] can be analyzed in many ways: as a trumpet of the national liberation movement from the Russian Empire at the end of the 19th century; as verses of the

¹ Article is dedicated to 100th anniversary of the Restoration of the State of Lithuania (February 16, 1918).

spirit of resistance (Catholic and patriotic trends) during the Soviet period (after World War II at the beginning of the period of Khrushchev's Thaw publications of *The Voices of Spring* in 1962 and 1966 reached an unbelievable quantity of 15,000 and 35,000 copies), as the basis of the Lithuanian poetry school and as the foundation of civic, personal and universal human values. This work can also be perceived as a song for Lithuania which is still relevant today and which is close to the Lithuanian epic with its general panoramic view of a subject, poetry, folkloricity, mythological dimension and expression of musicality.

One of the roots of Maironis's creativity and vitality was folklore, which got into the poet's bloodstream in his early childhood through his nanny, a lively and energetic young woman, singer and narrator, who enclosed him in a natural world of folk beauty and fantasy (Zaborskaitė 1987: 13). There was also no doubt that his family had a conscious attitude towards their national culture—it was clear that the verbal folk art was highly valued. Later, while studying at Kaunas Priest Seminary, Maironis, as a future poet already "took care of his knowledge of Lithuanian literature, philology and folklore" (Zaborskaitė 1968: 12–13). Many titles of his poems reflect the world of Lithuanian legends and tales ("Miltinį kapai" [Graves of the Giants], "Šatrijos kalnas" [Šatrija's Hill], "Medvėgalio kalnas" [Medvėgalis's Hill], "Dvyvitis", "Užkeiktas Skapiškio varpas" [Cursed Bell of Skapiškis], "Jūratė ir Kastytis" [Jūratė and Kastytis], "Čiulinskas", etc.).

Though Maironis was very fond of music the world of classical music was not so familiar to him. At the same time, during musical evenings, which were organized in his house, he willingly listened to the works of Ludwig van Beethoven, Franz Schubert, Frederic Chopin and Lithuanian composers. Especially he was fascinated by musical improvisations on the themes of literature or nature. He also enjoyed visiting good concerts, performances and was interested in the musical life of other

countries including Poland and the Czech Republic, supported young musical talents, even gave advice on "how to convey melodiousness of the melody" (Augaitytė 1971: 20).

The poet also closely communicated with composer Juozas Pauzalis and often discussed his new songs with him.

On the contrary, Lithuanian poets in the 19th century were often called bards. They are Antanas Strazdas, Silvestras Valiūnas, Antanas Baranauškas, Antanas Vienažindis, Vincas Kudaka and others, who had created their own poems or adapted melodies for them (Landsbergis 1980: 10: 146). Consequently Vytautas Landsbergis described Maironis as a poet-songwriter quite precisely: "Lithuanian poets who grew up in rural cottages and, since their childhood, heard the sound of folk songs echoing in the fields or lingering in the evening twilight, naturally blended into Western romantic tradition and by their nature became poets/bards. Therefore, their lyrics, which have not yet managed to break away completely from a folkloric worldview, return to their native places as folk songs" (Landsbergis 1977: 5: 147).

During the period of the Lithuanian press ban (1864–1904) at the end of the 19th century so-called "Lithuanian evenings" began to appear, where Lithuanian plays were acted, numerous choirs performed songs, and Maironis's songs were sung together with the songs of other bards. It is known that in 1896–1904 in Lithuania 84 secret evenings were organized (Markeliūnienė 2012: 5). After the ban was lifted, a surprising and extraordinary rise in cultural activity took place: newspapers were established one after another, books were published, art exhibitions were organized and societies started their activities. In Lithuania about 100 choirs started to function in 1905. Approximately 200 locations were known where performances were played. In 1905–1915 about 1500 concerts and the same number of theatrical performances took place (ibid.). Composer Stasys Šimkus wrote: "Researchers, who investigated the rise of Lithuanian national culture, could call the period when the press ban was lifted until

the year of the Great War the age of "Lithuanian evenings". Even the smallest church created their own Lithuanian concerts and evening gatherings, at that time almost everyone who considered themselves as serious intellectuals became singers and artists! <...> Our cultural and national uplift was especially related to the song" (Šimkus 1967: 194, 216).

2. Particularities of Maironis's poetry. Altogether, Maironis's *The Voices of Spring* is a collection of poems composed with an extraordinary musicality. Literary scholar Vanda Zaborskaitė, writing about dynamics and psychology of Maironis's poetry, repeatedly emphasizes: "Instead of describing, deducting and logically disclosing already completed meaning, a living psychological event is reinstated here. The principle of dynamic development determines the inner structure of Maironis's poem, although this principle was not discovered immediately" (Zaborskaitė 1987: 148). Foundations of the formation of the structure of Maironis's poetry are perceived quite differently: two different origins are emphasized—logical and emotional, as a living psychological process, based on a logical axis (for more about the musicality of the poet's works, especially in the aspect of form, see Brūgienė, 2004).

In Maironis's poetry there are many parallelisms of folkloric nature, poems with expanded stanzaic form, folkloric epithets, symbols, diminutive stylistics (young sister, young lad, green little rue, little bird, cuckoo, young stallion, granny, country, green forest), and they are to the heart of a rural man, so altogether they have become an archetypal basis of national professional poetry. The most striking feature is the form of couplets, which are missed only in the oldest songs. Frequent refrains, repetitions of various forms and poetic devices are comparisons, metaphors, forms of parallelisms which are developed in various ways, multilayered symbolism, epithets and abundant diminutives. The

poems of Maironis mostly are based on the four-line stanza ("Vasaros naktys" [Summer Nights], "Aš norėčiau prikelti" [I Would Like to Revive]), or on the six-line stanza ("Kur bėga šelapė" [Where the Šelapė Runs], "Marijos giesmė" [Maria's Song], "Trakų pilis" [Trakai Castle]. There are also couplets ("Utraukim naują giesmę" [Let's Sing a New Song]), expanded compositions, works based on parallelisms ("Uosis ir žmogus" [Ash Tree and the Man], "Augo putinas" [The Snowball Tree Grew] and others).

3. Musicality of Maironis's *The Voices of Spring*.

Musicality of poetry can manifest in several respects (Wolf 2002). **First aspect of relation of music and literature is "music and literature" i.e. vocal genres.** Maironis's verses became literary songs with melodies resembling folklore and they are being sung up to the present day. Poet's words reached the wider circles of people in towns and villages in the form of song, some of the poet's texts became so traditional and common that they turned into folk songs. According to data in the chapter of Literary songs in the Lithuanian Folk Songbook Catalogue (Ramoškaitė 2013: 17) the most popular ones are: "Eina garsas nuo rubežians" [The Sound Comes from the Borders]-137 (47), "Už Raseinių ant Dubysos" [Behind Raseiniai on Dubysia's Shore]-63 (25), "Jau pavasaris anėjo" [Spring has Come]-55 (15), "Ar skauda man širdį" [Does My Heart Hurt?]-41 (4), "Kur bėga šelapė" [Where the Šelapė Runs]-29 (15), "Tupi žarka ant tvoros" [Magpie Sits on the Fence]-28 (4), "Mūkias ūgiai" [Forest Sounds]-25 (8), "Būku gyventi žmogui ant sviesto" [It is Hard for a Man to Live in this World]-25 (4), "Kur lygis laukai" [Where the Level Fields]-24 (8), "Lietuva brangi" [Lithuania Dear]-23 (7), "Utraukim naują giesmę, broliai" [Brothers, Let's Sing a New Song]-21 (8), "O! neverk, motėle" [Oh, don't Cry Mother]-20 (3) (the first number indicates the number of song's recordings).

the second one shows its melodious versions-R. B.). Song "Eina garsas nuo rubežiaus" [The Sound Comes from the Borders] still exists in our day, and is sung by folklore ensembles, bards' singing poetry and even by rock musicians in their own way. Especially these songs, like "Lietuva brangi" [Lithuania Dear] and "O! neverk, motuole" [Oh, don't Cry Mother], "Nebeužvenksi upės" [You Can't Stop the River Flowing] have become actual and important during the period of the revival and restoration of independence during the Singing Revolution (the end of the 20th century).

Maironis's poetry inspired the work of professional musicians at the same time. At the end of 19th century and in the first decades of the 20th century, Lithuanian composers Juozas Naujalis and Česlovas Sasnauskas created songs after Maironis's poems, as well as Aleksandras Kazanauskas, Juozas Tallat-Kelpša, Juozas Gruodis and others: until the 7th decade 35 professional composers created about 83 songs (Žilėvičius 1967). Among the composers the most popular poems by Maironis are "Mama gimtinė" [My Motherland] (even 7 different variations of this song are known) and "Kur bėga Šešupė" [Where the Šešupė Runs] (5 variations) (Markelaitienė 2012: 145).

31. Other aspect of relation of literature and music is "music in literature": it is the so-called verbal music (musical terms, impressions, intertextual references). For example, the names of the poems are "Tėvynės dainos" [Homeland Songs], "Duetas" [Duet], "Bažnyčioj gieda 'aleluja'" ["Halleluiah" is Sung in the Church], "Marijos giesmė" [Mary's Song], "Paskutinis akordas" [The Last Accord], "Varpai" [Bells], "Užtrauksim naują giesmę" [Let's Sing a New Song], "Birutės daina" [Birutė's Song], "Rekviam" [Requiem]. Musical vocabulary is found here too (Lithuanian pagan priest *vaivė*, chordophone type instrument *kanklės*, harp, hymns, chords of

songs, violin, lullaby, etc.), *dainius* [bards], *strings were singing so sweetly, bells ring, hum and clatter, folk song and others*.

32. Second aspect of "music in literature" is the so-called word music (phonics, metrics, intonational-syntactic derivatives, etc.). The dynamics of musicality of Maironis's poetic language and various aspects of phonics, perhaps, the most comprehensively (and so far unsurpassed) is discussed by *Isorapas Girdrijauskas*. He states that the best poems by Maironis are intrinsic with the harmony of the inner composition, because poet shaped "all, both semantic and intonational-rhymed elements of the language (dynamics, melody, syntactic structure) as a direct expression of poetic experience, at the same time he reached an organic unity of content and form, psychological persuasion and suggestion" (Girdrijauskas 1966: 269).

33. The last aspect in this systematics of "music in literature" is the expression of analogues of musical forms and musical techniques in literature. There is an endless number of forms of music and analogues of techniques in both arts. All are based on the ontological principles of music in time-based arts (see Karbusický 1997: 16–21). Musical models and technical

¹ Vladimir Karbusický, a German semantic and musicologist, searching for similar primary forms, reveals an existential musical model, corresponding to six archetypal universal principles, which create these forms, and which he describes in more detail in his article *Anthropological and Natural Universals in Music*. In his opinion the first principle relates to an initial zero condition, meaning silence, chaos, and formless state. The second principle (I form) is a reproduction of infinity, where time is running on the principle of energy-mass variation. The third principle (II form) is a system: sequence, completed by principle of addition (as an elementary imitation of heterophony, canon, fugue, figure). The fourth principle (III form) is the relation with a constant return to the starting point. Main movement of energy is the movement in a circle (circle form, etc.). The basis of the fifth principle (IV form) is a starting point moving coming back. This symmetry of ABA later was introduced into the principle of the Hegelian triad: thesis-antithesis (negation)-synthesis (negation of negation). According to Karbusický, the specific German song Lied (in ABA) in the form of sonata in three-part form of the complicated structure emerged, later also, in the course of cultural evolution. The sixth principle (V form) is based on the

analogues in literature can be analyzed on the basis of Viktor Bobrovsky's method of functional analysis (Bobrovsky 1978), and on the basis of systematics of the principles of formation of contemporary music. Speaking about musicality of the literary work, we should differ the form as architectonics (in music this form is as a result) and the internal form of a poem.

What are the analogues of musical models in Maironis's poetry? Some of his poems are close to Liedform – two-part (AA, or AB), three-part form (ABA). "Ne pranašas" [Non-Prophet] resemble a two-part, single-theme reprise form, "Malda" [Prayer] is a two-part single-theme non-reprise form with introduction and codetta and "Rudens dienos" [Autumn Days] are similar to a three-part single-theme non-reprise form. In the works of Maironis different variations can be found ("Vasaros naktys" [Summer Nights], "Miškas ūžia" [Forest Sounds], "Vilnius"), dialectics of sonata (ballad "Jūrė ir Kastytis" [Jūrė and Kastytis]), a complex variant of a three-part form (ballad "Čiūkškas"). These are just a few examples of the forms of musical analogues in the works of Maironis. Such internal musicality in combination with other manifestations of musicality creates a special sonority of the verse (Brižgienė 2004).

4. Aspects of sacrality in the oeuvre of Maironis.

Let's raise the question again, why Maironis's collection of poems *The Voices of Spring* still sounds like a song? Why is he so deeply entangled into mentality of Lithuanians like a poetic and symbolic archetype of a song-hymn? Is it just because of folkloric images entwined in the folk songs: little orphan girl, green woods, sky, stars, maiden like a lily, lad like a clover, stallion, rue, sword, bird, etc.? Or is it just because of these images, his verse sounds

mythical quadrangular dimension. All these principles during the course of cultural evolution formed basic archetypal musical models (two-part form, three-part form, variations, sonata form).

like a poetic song for Lithuania, for its heroic past, free human spirit, subtle feelings for nature, a meditative look into heaven, thinking about existence in a human and a divine aspect? It is agreed that Maironis's *The Voices of Spring* still reverberates. And not only because in our childhood grandmothers or choirs sang the most popular Maironis poems during concerts: ("Kur bėga šetupė" [Where the Šetupė Runs], "Mūžinį kapui" [Tomb of a Giant], "Lietuva brangi" [Lithuania Dear], "Nebeužvenksi upės bigimė" [You Can't Stop the River Flowing] and others, which had a sound, the heroic images of the past and the word *Lithuania*, which made the hearts melt; they have grown in our subconscious as archetypal, infinitely dear and sacred images. One of the most beautiful poems "Dear Lithuania" (music by Juozas Naujalis), which is similar to "Tautiška giesmė" [National Song] by Vincas Kudirka, became the unofficial Lithuanian anthem for many years, which inspired the formation of national identity and survival through the years of national revival and all occupations (19th-20th centuries). It became an anthem during the Singing Revolution (the end of the 9th decade) and in the struggle for freedom of Lithuania when rock singers travelled around the country with Maironis's songs "Lithuania Dear" and "Eina garas nuo rubežiaus" [Here Comes the Sound Comes from the Borders], raised people's spirit and strengthened the faith for free Lithuania.

4.1. **Christian sacrality.** The famous Lithuanian poet and translator Sigitas Geda named Maironis as "The Last of the Titans". He said: "Maironis rises from the depths where the greatest European talents Michelangelo and Raphael, Leonardo da Vinci, Goethe, Byron and Bach grew up and matured. He is one of these lagging giants on the outskirts of the Baltic in a country called Lithuania <...>. So do not be afraid to admit that we have received our own Scripture, our Gospel and our Apocalypse with the works of Maironis" (as cited in Daujotytė 2012).

Maironis's song ("Marija, Marija / Skaisčiausia lelija" [Mary, Mary / The Most Beautiful Lily]) during the Soviet times, when it was forbidden even to mention the name of God, have been sung in churches and elevated the hearts of people towards heaven and into transcendence of the divine existence. Academician Viktorija Daujotytė writes that his song (music by Antanas Kačanauskas), "together with Antanas Strazdas's poem "Pulkin ant kelių" [Fall on your Knees] of the 19th century is the most important religious song of Lithuania. It can be called a religious anthem extending the space of faith and general spiritual understanding" (Daujotytė 2012)¹. Scholar puts forward the most important features of sacrality in Maironis's works: "Poets, who have already become part of a national history, appear to be like *inviolable spiritual supplies*. They must exist and they have to be protected. <-> Feelings of Homeland and holiness should be protected not only as ideas but also as a state of mind, as a power of a deeply cognitive feeling to sense something that is not so tangible, as if it does not exist, which is perceptible and raised by the language of the complex internal organization, which at the same time remains **transparent and lucid**" (in bold here and further on from Daujotytė 2012). She also talks about a **silvery shine** of the state of the soul: the poem "Užmigo žemė" [The Earth Fell Asleep] by a young Maironis, where the silvery shine of the state of the soul is achieved, and rhythmic structures, created in the Lithuanian language, acquire the sound of silver: *Užmigo žemė. Tik dangaus / Negesta akys sidabrinės / The earth fell asleep. Only heaven / Eyes of silver shine* (Maironis 1987: 70;

¹ The song "Mary, Mary", which is often referred as the religious anthem of Lithuania, ends the solemn masses. It is sung during the noon mass and at the funeral. At the end of the 19th century, when the hymn "Marijos giesmė" [Mary's Song] was created, Kostas Alakšnyas writes that singing was an important part of everyday life in a religious Lithuania: "And how Lithuanians liked to sing, and not just sing! Sing in a church, sing at home, in winter evenings, on Sunday mornings; sing in the fields during the Ascension Day, at the celebrations of sanctification of fields, they sang hymns adapted for every part of the ecclesial year. Even our beggar sings about the saints, George, John, Mary, and Jesus. "Marijos giesmė" [Mary's Song] for outwards other hymns which were sung at that time, especially comic songs, which mostly were poorly translated from Polish or Latin, and it is one of the most popular church hymns in Lithuania now (Alakšnyas 2002: 234).

hereinafter only page reference). This Maironis's poem, written in 1895, is repeatedly analyzed and interpreted and can be considered to be the first lyrical programme of life of a Lithuanian soul with Lithuanian or **Homeland feelings** (ibid.). The scholar writes further that "Man cannot be a person without a high holiness—without the high meaning and in the presence of Apocalypse. In the time of lost freedom, when Maironis's creations were limited and supposedly allowed in small amounts, he was the one who was dedicated to perform the public mission of the holy book. Its format was of a small prayer book which always was very convenient to carry (ibid.). According to her the poet "using Lithuanian language, created the high feeling of homeland as some kind of a spiritual custody for Lithuanians." This is why Maironis's *Pavasario balsai* [The Voices of Spring], though there not a lot left of religious hymns here, is still like the *Scripture*, like a prayers book, the *Breviary*...

On the other hand, though Maironis often mentions the name of God and Lord in his texts, there is no specific reference to Jesus Christ or to other saints except the Virgin Mary. The question may arise which God was Maironis talking about in his texts? Of course, being a priest and a professor of seminary, he did not think of any other God than the Christian.

4.2. Indo-European sacrality and Baltic archaism. Sometimes the language of poetry is analyzed by historical linguists as texts where proclaimed relics of the Proto-Indo-European language have survived, as if they were weathered morphs, which appear out of subconsciousness of the poet from the levels of Proto- Indo-European dialect. They express an archaic language layer where the depth reaches thousands of years (Toporov 1967). This phenomenon was discussed more widely in Lithuanian literature by Skirmantas Valentas (he analysed the poetry of Albinas Žukauskas and Sigitas Geda, etc. (Valentas 2007)¹. Is it possible to find in Maironis's language, apart from

the common features of Lithuanian. It is worth to remember that in the living areas of the Balts, autochthons dwelled about 10,000 BC, that Indo-European nations were formed about 4000 (5000) BC, and the Baltic ethnos emerged around 3000 (4000) BC. Baltic languages are the most archaic together with old Indo-European languages: Ancient Greek, Latin, and Sanskrit and the only ones which are still spoken. It is also worth to remember that Baltic languages have a lot of special synonyms and diminutives, richness of adjectives' suffixes, an abundance of verbs, sensitivity of words referring to natural phenomena, etc.).

language, such archetypal elements as weathered morphs, which award his poetic language with the depths of the image of the Indo-European world? No, it is not. There are no such elements in his poetry.

In European culture from the times of Antiquity it is being discussed about the two types of archetypal energy: the positive energy represents goodness and the negative stands for evil, which are known in the form of Eros, the God symbolizing energy of love and creativity, and the God of death Thanatos (the energy of death). According to Carl Gustav Jung, these energetic beginnings are archetypal in the subconsciousness of a human (Jung 1999). In Christian culture, they acquire categories of good divine spirits and evil satanic spirits and manifest themselves in moral virtues or sins in the human soul and in its environment. Of course, the divine goodness, the origins of love and satanic rage, realities of vengeance also exist in the external world and manifest themselves with concrete images. According to Northrop Frye, two opposing worlds of deity and demon confront each other in a genuine myth, metaphorically identified with what is desired and what is not. The desired world is called the apocalyptic imagination by Frye and the undesired one is the demon-like imagination (Frye 1990: 95–115)¹.

¹ In the apocalyptic imagination, the human world created from the earth and sky is surrounded by primitive elements: water and fire, which connect the lower world to the sky.

Analyzing images of Baltic mythology, as well as the concept of divinity and devilishness, it would be interesting to introduce some other statements and interpretations by mythologist and folklorist Dainius Razauskas referring to his articles "Enigma of Maironis" and "Maironis and the Old Tradition". The scholar writes that "in Maironis's poetry individual motifs of the old tradition are abundant, as well as complete themes, and even some kind of "poetic reconstructions" and interpretations happen <...>, in many cases it goes beyond the boundaries of traditions of ancient Lithuanians or the Balts and images, reminding the antiquity of Indo-Europeans or all mankind, reverberates back" (Razauskas 2013: 55: 25). I will briefly discuss some of the most important statements of his articles.

4.2.1. Mythological cult of the Sun. The old Baltic or Indo-European mythology highlights the divine identity of the Sun, his/her daughter *Aušra* [Dawn], motifs of the Moon, echoes of the holiness of forests, the warriors, the defenders of the Homeland, who are identified as giants, and enemies-strangers recognized as the forces of the low chthonic world in Maironis's poetry. In the poetry of Maironis, the sun has a mythological relationship with the Balts deity of the heaven—the Queen of the Sky:

*Apsitapsi lydi, andra amto, raudona, / Hidden in veil, woven in gold,
in red,
Sauli žengia per dangų karalienės grastybę! / Sun passes the sky as a
beautiful queen! ("Saulės tekant" [Sunrise], 1900)*

light and shining deities in the underground dominions of death. Flora is represented by gardens, parks, vineyards and roses. The humanized forms of the animal world are represented by pets, sheep and shepherds; the non-animal world is depicted by stones, temples and cities. In total contrast to the apocalyptic imagination is the demonic world that is denied by presence. Here the sky is never reached; the world is managed by invisible gods hostile to humans. Animals are represented by monsters and predators, flora is represented by plangent forest, the inorganic world by mountains and deserts, and a straight road is replaced by a maze, relations of amability by the hostility of humans and the world.

² Here and further on the poems by Maironis and quotes from other sources were translated by

In Baltic mythology, the Sun—the queen with golden hair, gives birth to a daughter, young and beautiful and as the daughter of the Sun, she has three golden stars behind her ear (Razauskas 2013: 19, folklore and mythology sources here and further below are cited from this scholar). Daughter of the Sun, with her head decorated with stars, is expected to be *Aušrinė* [Dawn]—the goddess of the morning and the star (the scholar grounds his work on numerous examples of Lithuanian and Latvian folklore, the data recorded by historians, etc.). Generally speaking, gold is the universal symbol of the Sun, “metal of the Sun”, also “golden hair” come from the ancient times and is characteristic to the Sun. In Russian folklore, the Sun, apart from the golden hair, also has a golden crown (*I will get up early, white and pink and wash myself with dew; I will release the golden plait. When I climb up the mountain with a golden crown, when I look down with my bright eyes, both man and beast will rejoice—“sunrise”*) (Razauskas 2013: 55: 21). Also, the Sun, the queen of the sky, after she descends into the bay in the evening, takes the lengthy baths (*before going to rest the Sun dives for a swim, takes a long bath like the sun in the bay, etc.*). In *Rigveda* (X.37.9), the god of Sun is called *harikṣa saryu*—the “golden hair Surja”; his hair is compared to the rays of the Sun (X.139.1): *The Sunray, the golden haired Savitarus in the east raised the non-fading light* (Razauskas 2013: 55: 22).

So the gold, the golden crown, the golden wreath and the golden hair are characteristic features of the Sun and the golden veil itself also resembles with the Sun. The semiotician Algirdas Julius Greimas writes that the rays of the sun are the hair of the Dawn (1990: 131). The rising sun in the *Rigveda* is called the golden-haired, so it is the Dawn itself: *Dawn the goddess... you... golden one*. Dawn is also related to the rays of the rising sun and their weaving: it is written in *Rigveda* (1.134.4) in the appeal to

Divya Indras

Vėjai [Wind]: *The bright dawns in the far away land are weaving the robes of happiness for you from the miraculous rays, or (II.3.6) the joyful weavers of the dawn-night / they weave together keeping hoodles tight* (Razauskas 2013: 23). In Maironis's poem the veil of the queen of Sun is not just golden but woven in gold: *Apsispausi lyda, / Saulė tengia per dangų karalienės gražybę!* [*Hidden in veil / The Sun passes the sky as a beautiful queen!*] (190). The fourth strophe of the poem “*Vakaras (Ant ežero Keturių Kantų)*” [Evening (On the Lake of the Four Forest Cantons)] sounds:

Aušiam nurimę aukso svajones / I was weaving in peace the golden dreams
Aušros spinduliai; / With rays of dawn;
Lėkį ju, skrida, pilnos malonės, / They were flying and racing full of
graus.
Padanguj keliais / On the paths of the heaven (185).

In Maironis's poem the same words and in the same exact order alliterate *aušri-auksar-aušros spinduliai* [weave-gold-rays of dawn] as in traditional riddles. The mythologist concludes that Maironis followed the tradition of complete mythological themes and particular and individual mythical images, and also at the level of language, not of any kind of language but specifically of a traditional poetic language and at the same time a particular poetic reconstruction took place (Razauskas 2013: 55: 26).

4.2.2. **The cult of God's soldiers and God's forest.** In his other article “Maironis and the Old Tradition” the scholar writes that some motifs of Maironis's poetry go beyond the boundaries of traditions of ancient Lithuanians or the Balts and images, reminding the antiquity of Indo-Europeans or all mankind, reverberate back. For example, in the poem “*Milžinų kapai*” [Graves of the Giants], it is said that Lithuanian warriors are

compared with a roar of *Perkūnas* [Thunder], which means to *Perkūnas* himself:

*Svirinto miškai / Forests have sounded
Ilg Perkūnas aukštai, / As if Thunder in heights
Ir štai netikėtai lėtai / Lithuanians so unexpectedly Tarytum ugnis, /
Like fire
Kad ant stogo užsis, / Which is lit on the roof
Apraist kryžiuočių atgrivę, / Entangled crusaders with tumble. (200)*

The warlord of Vedas period in India, the king, was ritually identified with the thunderbolt Indra and the enemy was identified with Vritra which was a mythical enemy of Indra, whose names became the common nouns, especially when used in plural, in itself simply means an enemy, an adversary. As Arthur Maurice Hocart in his article "Kings and Councilors: An Essay in the Comparative Anatomy of Human Society" accentuated: "Since the king is a representative of Indra, he, like Indra himself, firstly fights with demons and only then with the earthly enemies" (cit. as in Razauskas 2013: 2: 12). It was the same in Europe. Mounds in Lithuania were not only intended for defense, but they could have strong links with mythology of *Perkūnas* [Thunder]. The chieftain, residing on the hill, could have been mythologically recognized as *Perkūnas* (not necessarily deliberately) and during the war when defenders of the castle were attacked by the "hillside" forces, who themselves were identified with the key mythological elements of the world of devilish underground and waters. *Perkūnas* is constantly and successfully fighting in this area³. This tendency can also be illustrated by the last phase of the poem.

³ The demonization of the enemy in Lithuanian culture is based on the mythological model. The war is mythologically perceived as a battle among gods, and *Perkūnas* is considered to be the God of war of the Balts (at least of Lithuanians). Therefore, it is reasonable that the opponent of this fight should be the Devil, who *Perkūnas* fights and persecutes (Vaitiekaitis 2007).

*Dabar ten baisu / Now it is scary
Ir maki'ia nedraugu! / And it is a timorous feeling!
Net vyrui uplenktį mėginę: / Even men try to avoid it. Eiq tai senų /
These are the old
Kapui miltinų, / Graves of the giants
Ir kartais net pasivaizdę, / And sometimes the ghosts reappear. (200)*

In many of his poems Maironis mentions graves of the giants – *milžinkapius* (hills of the giants, hill-forts), which were erected by the warriors to celebrate their victories. *Miltiniai* [giants].

is the great and strong men are associated with the semantics of the greatness [*didelis*]–the smallness [*did-vyris*] [the great man], *didžia- dvasis*, [the great soul] (in Hindu *mahātma* (<*mahā-dātmā*)) (cit. as in Razauskas 2013: 2: 14). The poet calls the giants and wants to revive them as fighters for freedom:

*Ai norėčiau prikelti nors vieną senelį / I would like to revive even one
old man
Ii kapų miltinų / Out of the graves of the giants
Ir išgirsti nors vieną, bet gyvą žodėlį / And listen to a single but alive
word
Ii senųjų laikų / From these ancient times.
("Ai norėčiau prikelti" [I Would Like to Revive], 53)*

*Ten uplėšian plyšį griūva / The abandoned castles crumble there. Ant
kalnų aukštai: / On the mountains high:
Miltinų sen kaulai pūva, / Bones of giants rot there, Verkia jų kapai. /
And their graves cry out for them.
("Mūsų gimtinė" [My Homeland], 64)*

Poet connects the present spiritual insignificance with a soulless spirit, i.e. a soul which has no language (*bežodis- voršlis*). Spirit and consciousness are frozen.

*Sudrebinti kapai!... Ne kapai didžiųjų! / The graves should shiver!...
These are not the graves of the great men Užmigtųjų tarp girių, /
Who were put to sleep in the woods,
Tik šimiesiems mūsų krūtims be žado, / Only frozen on our chest
without voice, be idijos, be vadų. / Without ideas, without a leader.
("Aš norėčiau prikelti") [I Would Like to Revive], 53)*

As states Razauskas, "In resurrection the first measure to regain voice and soul [žadas] is the word [žodis] and not just any word, neither an empty word, nor a superficial chatter, but the word from the chest, from the depths of the heart where the true great man, a giant of the old-time spirit, sleeps. This is the word that spells out [įlodina] and wakes up [prizodina] the life-long spiritual traditions of a new life. Poet speaks out such a word in his verses" (Razauskas 2013: 2: 15). There is nothing unusual that the interwar Lithuanian ethnographer Balys Buračas did not doubt that this enchanted and cursed army of giants has helped us to win our freedom and independence (Buračas 1996: 238). Of course, not in a direct, but in a figurative sense, when the army of giants rose in the souls of Lithuanians, awakened by the rebirth of a voice, the voice of the old tradition, which had powerfully spoken through the mouth of Maironis.

Briefly it can be mentioned a remarkable observation by the scientist about the parallelism and identification of *didžiųjų* [great-men] and *didžio-girių* [great-forests]. A son in the war for his homeland during the fight turns into *gėdolinga paukys* [a marvelous oak]; in many folk songs and riddles there are parallels between parts of man's body and the tree or even they are made equal.

*Mitkas verkia didžiųjų / Wood cries for the great-forests; Baisūs
kirsiai jau išklymė. / Awful axes cut them down; Verkia Lietuva didžiųjų /
Lithuania cries for the great-men; Aš neprikelčiau tėvynei. / Even homeland
can't revive them.*

("Mitkas žiū" [The Forest Sounds], 100)

Cutting the tree in the garden means the death of a close person. (Forests in pagan Lithuania were sacred and even now there are many of wooden chapels with sculptures of God *Rūpintojėlis* [Caretaker God on the cross] in the woods. He lives in the woods and looks after everything, both trees and birds.) Lithuanian goddess of the Forest *Medeiva* used to say that Lithuania itself is in the woods and when they are destroyed, Lithuania will be gone. The start of Lithuania's decline more or less had the same beginning with the felling of holy trees and sacred groves and now, as fast as the felling of forests continues, Lithuania withers in our eyes (Razauskas 2013: 2: 16). The forest belonged to God and this spiritual tradition sounds in the verses of Maironis: *O girios, girios!... atmint maloni: / Jos buvo Dievo, ne žviro... / Oh, forests, forests!... it is so sweet to remember: / They belonged to God, but not to a manor house... ("Senelio skundas" [The Old Man's Complaint], 120).*

Lithuanian attitudes to the forest, the wood, are as to a place to feel the proximity of God, the presentiment of God and the place to appeal to Him, so it resembles to a temple and, in recent times, like many other live manifestations of an ancient religion, it has survived in our mentality, moved into the contemporary poetry and got firmly established like Northern religion-religion of the sacred forests (Daujoitytė 2010-2011: 142).

The poem "Taip niekas tavęs nemylės" [Nobody will Love You so Much] remembers an old spiritual tradition, where poet admits his love to the Homeland, where the Homeland like a goddess, carries poet's spirit to heaven—the kingdom of the dead but altogether into the spiritual realm, because in the kingdom of heaven poet's spirit recovers (Razauskas 2013: 2: 18):

*Kas suteikė tau, mylimė-graži? / Who gave you, my lovely and
beautiful?
Tą (stabią, slaptąją galią, / Such a magnificent and secretive power,*

*Kuris (damsas) jeis dvasią neti; / You will carry his soul to the heaven
with it;
Vil degs jam norai atlaik! / His frozen wishes are burning again! (51)*

The implied blocking of a river and a flow, stopping of time and dawn, and the positive breakthrough after demolition of barriers (a fallen wall) which is accompanied by the lightning storms make the core of the poem "Nebautvenksi upės" [You Can't Stop the River Flow]. According to mythologist, these are typical images of the so-called Main myth. Their essence consists of the fight of the God of Thunder (for Lithuanians it is *Perkūnas*) with the chthonic opponent—the devil who can transform himself into the shapes of various mythical characters and animals or be recognizable from the inherent effects of his activity. This poem is simply regarded by the scholar as a poetic expression of the Main myth. In the poem Maironis invites: *Ginkime kalbą, žemę, jos būklę! / Stokim (darbą kaip milžinai! / Let's defend language, land and its manner! / Let's stand up for work like giants! (107)*.

These "giants" are also the discussed lightning-giants, inviting for a fight, and, at the same time the giants of the hill forts—Lithuanian heroes of the past, our ancestors who performed "thundering feats" worthy of the Main myth (Razauskas 2013: 2: 18). It is obvious that linguistic and mental references to the mythical or Indo-European mythology and sometimes even the universal myths, are highlighted in Maironis's verses. They seem to hide in realities of the everyday thinking but at the same time they illuminate the meaning of words in different shades and different depths. Namely, these mythological codes present Maironis's poetry with distinctive internal sound flowing in the text as a sacred light arriving from the creators of the universe.

It would be meaningful to count statistically all mythical images in Maironis's works, for example: how many times the Sun, the Dawn, *Perkūnas*, tree, forest, heroes, giants, etc. are mentioned. The image of the Sun illuminates poetry with internal

brightness in many places, possibly with the light of a mythical deity. Trees, forest, giants and *Perkūnas* bring the existence of a human being closer to a paganistic natural worldview. After counting the statistical data and their interpretations, mythical isotopes of the text, their peculiar "network", "holding" a human being in the spiritual space could be much more highlighted.

Conclusions

The collection of poems by the Lithuanian poet Maironis *Pavasario balsai* [*The Voices of Spring*] (1895) is an exceptional phenomenon of Lithuanian culture both from the point of view of society and literature as if it is a compendium of the highest civic, spiritual and poetic values and, at the same time, the foundation which is relevant in all aspects of contemporary values even nowadays.

Thematics in Maironis's *The Voices of Spring* are immensely multilayered. Many of his poetic motifs: folkloric (reflections from songs, legends, tales, myths), natural, existential, religious, historical and national, which arise from liberation struggles, create an epic panorama of indigenous Lithuanian culture with its roots reaching distant ancestral times. The colourful strings of various motifs—an emotional harmony sound like a song of a pagan priest-bard (*vaidilė*) or a holy hymn to Lithuania.

The miracle of Maironis's poetry to stay relevant not only at the end of 19th century and at the beginning the 20th century during the National Liberation Movement but also in the late 20th century during the Singing Revolution is so astonishing and mysterious. Looking for an answer to this question, this article discusses more significant features of the poet's biography, his relation with religious culture, presents an overview of the features of folkloric stylistics and the character of musicality of his poetry (verbal, word music, folkloric composition, tendencies of

analogues of musical forms), emphasizes the abundance of works created as literary songs and songs by professional composers.

Mythological interpretations of his poetry open up a deep semantic layer with its roots reaching ancient spiritual existence of Balts, Indo-Europeans or even the universal depths of the global concept of mythical world. It is possible that these archetypal echoes of imaginative mythology of Balts and Indo-Europeans in contemporary culture are called a *spirit of ancestors* and provide a very powerful force of excitement coming out from the very depths of existence for the nation.

Lithuanians fought for freedom calling for heroes of the past—giants of a spirit, inspired by the divine power of warrior *Perkūnas* with its origins reaching the Main myth—God's struggle against manifestations of demonism but not under the flag of Christianity. The history of Lithuania, strength and sanctity of its mythical and military heroes and the worship of forests and trees (partisan fighters after World War II were called "Forest Brothers") is the unique force, which breaks through in the works of Maironis with the voice of God *Proamžius* [God of the Universe] and which provides eternal spiritual power to a small volume of poetry.

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Imitation of the romantic codes in postmodern text

Summary

Patrick Süskind's works make it obvious that he is not a contemporary serial writer and his used techniques for displaying the life could be realized as an answer to Hoffmann's line of an artificial-semantic picture. The ambivalent approach by Süskind towards both the elite and massive culture is reached through the ironical intertextuality. In order to show up in the society great moral conclusions appeal on introvert character. A concept of foreigner – Blue Bird leads to interest in society, but place Patrick Süskind under suspicious.

Key words: element of fantastic, ironic discourse.

According to Ernst Theodor Amadeus Hoffmann a notorious fantasy can be a piece of the reality (Kakabadze, 1988:61). The main aspect of the postmodern literature has been shaped by the neo-romantic tendencies. Accordingly, for the proper realization of the Neo-romanticism the discussion of Romanticism as an artistic cultural paradigm is important. Moreover, stressing the common features between the Neo-romanticism and the Romanticism speak about the openness of the Neo-romanticism as a term.

Romanticism opposed ruling systematic thinking and expressed completely new interaction between human's "I" and universe. The

specific character has been determined by the epochal transitional character. Partially, this gives us explanation for both the "aesthetics" of romanticism and the passion for the language of art, creating the new reality most adequately and efficiently.

These features made romanticism closer to the transition periods and therefore made Neo-romanticism emerged at the leap of the XIX and XX centuries. As for the Postmodernism - contemporary views with both their own deepen idea and expression, as well as with the followed up political – social process captured the last decade of the XX century. Accordingly, the similar interconnection between both the Enlightenment and Romanticism could be considered as an interesting point. It is a well-known fact that the last one has been the reaction on both political processes and the French revolution.

In spite of the contradictory, various feelings, as well as attitudes of romantics towards the concept of loss, as well as the dualistic character of Romanticism as way of thinking is worth to be stressed. According to Schelling due to the synthesis of nature and freedom, the infinity of the unconscious, containing the romanticism should be considered as an outstanding feature of the art.

"Romantic situation" speaks about the boundless time, meaning that everything being already existed is already been expired and everything that is to be happen has not come yet (Musset 1958: 101, 120). Both the technical language and the technical progress, as threat have been explicitly prohibited by the romantics. For the early modernism, being excited by the technical progress, the renaissance and generally late medieval carnival grotesque has been much more appealing.

The divergent character from the general religion to the esthetic norms could be considered as the main reason for that. Contrary to romanticism the modernism with its all clown features, stressing the material, body related moments seems straighter. As for the romantic grotesque, it expresses a separate strong feeling of carnival-fulness and applies the cosmogonic unity of the Universe as a

basement. Postmodern artistic expression considers the following element as one of the main ironic, as well as an intertextual element.

Patrick Süskind's post-modern texts in the process of reaching the cosmogonist unity of the universe the ironic imitation of romanticism plays main role. In the novel *Perfume* the main character, the writer's hero Jean-Baptiste Grenouille is the outsider in the society, an individualistic, distinctive upright person. His character gives understanding that even though the genius lives in a fantasy, in an imaginative world his outside-character turns into the autism.

The misleading skill of the smell encourages people to make fun of Jean-Baptiste Grenouille. His character is the ironical performance of the romantic poet, being unnoticed by the crowd. His being causes unconscious loathing and irony in normal people and in the kind ones the feeling of fear.

The spent seven years in the mountains make Grenouille understand his existentialism, the feature delivered to the absurdity, as well as an allegory of apolitical existence of the artist and the ironic imitation of his either amorality or excessive morality. The romantic rambling from the Novalis's *Heinrich von Ofterdingen* could be considered as an answer to the following trend.

In spite of the cynical attitude Grenouille had the feeling of being special, born for a special goal. Within the following parodist expression Süskind points out the key metamorphosis, namely the specific perception of the beginning of laughing. In romantic grotesque the reduction of both laughing and humor turns into both irony and sarcasm. Such romantic – carnival feeling generally gives leading inter-textual tone to the postmodern artistic expression and irony to Süskind's writing.

In the end Grenouille as a real postmodern creates his own creations. On the basis of the living creature and secretly taken material from the nature he creates his own masterpieces. Their consistence is hidden in an intertextual manner and various senses intertwine. Both the literature codes and the identification with the

divine sense are imitated and depict Süskind's irony; giving us the supporting evidence that writer does apply the romantic grotesque. From Romanticism to postmodernism Grenouille undergoes several conditions of the expansion. Before the exile to the mountains, he is stylized as a romantic artist. At the beginning he collects smells and breathes in, keeps the various fragrances in mind and makes new combination of scents in his imagination. The following creations are not based on any esthetical principals, bearing an intuitive nature. While playing with the cubes, Grenouille collects and spreads out his creations of fantasy as children and destructs on the indistinguishable and artistic principal (Süskind 2004:46).

The artist Grenouille starts self-developing with meeting his first victim, in which he discovers high principal. In this way the blue flower, the symbol of the romanticism is ironically imitated. On that basis the creator should build up the other frequencies. With killing the victim Grenouille recognizes himself as a genius, realizes his highest motivation – the will of expressing his inner me the most approachable one and contrary to all those things being offered by the outside world (Süskind 2004:131).

With the help of the humoristic play Süskind moves from the ironic intertextuality of the blue flower to the imitation of the evil one from the decadence. According to Werner Fritzen Grenouille goes to the mountains as a romantic, but comes back as decadent. On his magical mountain the original creator got old, artist turned into the decadent (Fritzen 1996: 104, 30; own translation). Because of the absence of the romantic I and dominance of only the stench of his soul the renaissance through the death has not come true, the absence of the "überich" excluded the possibility of the transformation.

After coming back to the society Grenouille learnt by the scammer Marquet how to create the illusion, how to create human's smell. In Graz he learnt technique of the pharmacological science – the technique of emitting the smell. With the first masterpiece Grenouille made the decision of making people falling in love with him, as in a God-man. This made the genius of decadence

degrade into the face of Fuehrer. His real "me" – the vivid stench of the soul has oriented on murder and the passion for the unity turned into the totalitarianism.

Frizen links Grenouilles's face to the Goebbel's words that Genius creates a new world. The documents about the public speeches give a proof about the massive ecstasies, making people fell in and fell the boundless love of Hitler (Süskind 2004: 75). In the scene of the Bacchanalia Grenouille doesn't having his own individualism makes other people obliged to lose their individual me, the skill of individualistic manner of thinking. With the help of the ecstasies he used to make people turn into the animalistic, wild crowd.

For forming Grenouille into the Fuehrer Süskind completely applies the irony of the romantic grotesque and sarcasm. The postmodern discourse of the writer creates a modern research possibility. In order to open generalized icon of Postmodernism within the preexisting romantic discourse the interpretation of Hoffmann's Little Zaches could be appropriate. The Enlightenment background of Süskind's novel is considered as romantic – carnival grotesque.

Its leading actor like Grenouille is a small abandoned Zaches, who due to the sympathy of the fairy Rozabelweder- the daughter of the beautiful rose manages to learn the creation of an illusion, as well as the falsification of both the beauty and the knowledge of soul. His character helps him to become a minister at Prince's. He is dodgy enough and just like Grenouille the will of power helps him, the ravenous ugly man to fulfill his goals.

It is worth to mention that in both cases of Grenouille, as well as of Zaches the Genie reaches his high level within the enlightening of the society. After the death of the liberal ruler – Demetrius his descendents Paphnutius and Baramph implemented decree "Enlightment". Hoffmann makes fun of pseudo-educational aspiration and appeals on education. In global, state oriented change the fairy is still involved, but in a changed faced of a lady Belvedere

(Hoffmann 1982: 157-160).

At first both Zaches and Grenouille get the personal charisma – Zaches gets it with his three unordinary pieces of hair and Grenouille with the creation of human's smell and their fitting. Contrary to Grenouille-Zaches got with huge and immanence work and the diligent search. However, it turned into an ability of creating an illusion and its falsification, into a "strange charisma." Both Zinober and Grenouille the inhuman character of recognizing subjects and events only by smell and recognition has been put in from the very beginning.

On one hand contrary to mite-Grenouille-Zinober is completely powerless, but just like Grenouille his power is boundless as well, covered by the sadomasochist elements and being evaluated *fuehrer's* charismatic face. The fake face of Zaches and his ugliness is noticed only by ones, being either truly in love or being artists, as for Grenouille's smelliness and unhealthy nature by the pure poor ones, standing close to goodness, by the beloved nanny and the priest. Just like Grenouille-Zaches tries to conquer the love without giving love, making him in public eye even more glorious, putting him on the high level. All this gives him the opportunity of destroying people, taking a notice of his fake face.

From Süskind's perspective the faces of these characters make us real author's parody of a Fuehrer or even of the charisma over the creator. Both himself and Grenouille's return to Paris in certain conditions represented in the opening, as well as in the discourse is to be considered as scattering between murder and beggar. The following approach could be considered as a grotesque approach of Zache's drawing in his own dirtiness. The carnival grotesque means festive senseless, craziness, being directed against the official reality in the medieval centuries and his romantic feeling individualistic separation, getting dull and grey color (Bachtin 1990: 26, 27).

Within the romantic grotesque the carnival-fear against the beasts turns into the fear against the universe. Its implanting in the reader has been happening on purpose, aiming at making him feel it

deeply, the thing being coded as Stinky in *Perfume* and Grenouille's syndrome of being undefended. By changing the masks of Grenouille don't explain the idea of Grotesque. The mask in romantic grotesque becomes dull and gloomy. Shadow and complete emptiness are being depicted. It is the display of nothing and the multifaceted conception of life, being also interpreted in the night's grotesque, namely in the *Tales of Hoffmann*. This feeling developed by Süskind is coded in Grenouille's night massacres.

The romantic grotesque, the intertextuality of illusion is considered as an exception. Süskind uses techniques of quotations – elements of different texts corresponding to composition of the perfumes. Therefore, perfume follows the line of Hoffmann. But *Perfume* is not a conglomerate of the quotations, but a dialogical play with the traditions of the literature and reader. This kind of expression adjusts Raian's opinion that post modernistic text comes from the unique situation, in which this text is elaborated in between of making fun and parody (round 1991:92)

Perfume as a postmodern novel, containing the intertextuality, common for the romantics is also located between parody and fun-making, just like Grenouille, standing among humans' world and nature. He is the part of the both worlds. Within the postmodern interpretation of the grotesque Süskind develops cycle, chronotopic face of universe's generalized paradigm.

Patrick Süskind's works make it obvious that he is not a contemporary serial writer and his used techniques for displaying the life could be realised as an answer to Hoffman's line of an artificial-semantic picture. The ambivalent approach by Süskind towards both the elite and massive culture is reached through the ironical intertextuality. In order to show up in the society great moral conclusions appeal on introvert character. A concept of foreigner – Blue Bird leads to interest in society, but place Patrick Süskind under suspicious.

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Seeking New Voices from Abroad – Romanticism in Early Works of Lu Xun

Abstract

The kind of Romanticism Lu Xun chose during his stay in Japan (1904-1908) is called "the romantic power of Mara poetry", a proud and forceful power to challenge, revenge and sacrifice. This revolutionary Romanticism is combined with Enlightenment ideas, with which Lu Xun hopes to transform the Chinese national character, enlightening the public and rescuing the Chinese nation.

This fighting power is expounded in "Toward a Refutation of Malevolent Voices" (*Po eshenglan* 破恶声论) and "On the Aberrant Development of Culture" (*Wenhua pianshizhun* 文化偏至论, hereafter referred to as "On Aberrant"). On the one hand, Lu Xun continues to emphasize this anti-traditional individuality, comments on the philosophy of Nietzsche in "On Aberrant", reflects on how individuality is strangled by herd mentality in democracies, and calls for a Nietzsche-like superman with *xinsheng* 心声 (voices of the heart), *neiyao* 内曜 (inner-brilliance) and strong will. On the other hand, he upholds individual intelligence instead of material wealth (提倡物质而张文明), and criticizes the way science and industrial growth alienates people. Thus, it can be seen that Nietzsche's philosophy is the basis of Lu Xun's choice of Byronic Romanticism, but it is obvious that Lu Xun walks farther away from Nietzsche, as all of his arguments have a more exact direction: self-strengthening (自强) as well as nation-strengthening (强国).

It is precisely because of this, Lu Xun shows a unique sensitivity to Western cultural trends: he translated and introduced latest science

and artistic achievements in the West; embraced existentialism, which emphasizes on individuality and independence; advocates early Modernism which defies tradition; lays emphasis on subjectivity while objects to human alienation; recognizes Realism's particular strength in reflecting social reality. Although these philosophical ideas are different from each other, as some value subjectivity while others objectivity, some are science-based while others anti-science and anti-alienation, Lu Xun combines them to strengthen and rescue his country. This is the peculiarity of the Romanticism Lu Xun chose when he studied in Japan, as well as his most valuable philosophical legacy.

Key words: Lu Xun; Romanticism; consciousness of enlightenment; philosophy background

European Romanticism, which originated since the end of 18th century and the beginning of 19th century, is a rebellion against classical literature. In a broader sense, Romanticism marks a cultural trend beyond literature and encompasses philosophy. As Bertrand Russell puts forward in *A History of Western Philosophy*, "the Romantic movement, in its essence, aimed at liberating human personality from the fetters of social convention and social morality" (1946: 683). Maxim Gorky divides Romantic literature into two schools, "negative Romanticism, which is full of morbid sensitivity and excessive fantasy...and positive Romanticism, a broad one that is rebellious and fighting". This is the origin of "positive Romanticism" and "negative Romanticism". Lu Xun highly praises poets such as Lord Byron and Alexander Pushkin during his stay in Japan, advocates "the power of Mara poetry", which is defined as the power to "refuse to conform to the society for harmony of voices, but

bellow at the people to fight against tradition, a power that strikes a chord to generations to come” (不为颓世和乐之音。劫吹一呼，闻者兴起，争天抗敌，而精神复深感后世人心) (2005a: 68). Clearly, this power falls into the category of “positive Romanticism”. There are already many analyses on Lu Xun’s Romanticism choice when he studied in Japan. What researchers overlooked is that, although both are what Gorky would call active Romantic, Loed Byron and Victor Hugo had obviously very different approaches. Then what approach does Lu Xun identify with? What are the features of this approach? Is his choice of Romanticism associated with his outlook on culture? And what is the connection among Romanticism, Realism, and Modernism?

I. The Power of Mara Poetry: Lu Xun’s romantic choice during his stay in Japan

On or around the time of Boxer Rebellion, Western powers revealed the intention of carving up China. Therefore in 1902, Lu Xun went to Japan to seek the recipe of saving the country with the conviction to “offer my blood to the Yellow Emperor” (我以我血荐轩辕) (2005b: 447). National ignominy awakened Lu Xun’s will to fight and patriotism, and enlightened by Japan’s Meiji Revolution, Lu Xun formed his attitude towards literature—it must be “heart-touching” (攫人心) (2005a: 70). This can be demonstrated by “On the Power of Mara Poetry” (摩罗诗力说, hereafter referred to as “Mara Poetry”), where he champions Mara poets’ concept of literature with the purpose of “resistance and action” (立意在反抗，指归在动作) (2005a: 68), and aspires to destruction and defiance “as angry waves and severe gales” (如狂涛如厉风) (2005a: 84). Lu Xun’s acceptance of Romanticism during this period is mainly reflected in two aspects. On the one hand, his craves for the

Mara spirit. By introducing the Romantic passion of Mara poets, he wishes to inject the apathetic Chinese with courage and strength, so as to achieve national independence through the growth of national character. On the other hand, Lu Xun’s acceptance of Romanticism is reflected by his admiration of the idea that poems should “cultivate people’s mind” (涵养人之神思) (2005a: 74) and “change people’s temperament” (移人性情) (2005a: 70). This confirms that he realizes poetry can play an enlightenment role in the society, and represent a rebellion against tradition. In other words, “Mara Poetry” not only calls for the emergence of “intellectual warriors” (精神界之战士) as rebellious as Byron to transform the national character, but also proposes methods to enlighten the people—“abandon the ancient and seek new voices from abroad” (弃古事于不道，别求新声于异邦) (2005a: 68), meaning to learn from Mara poets’ rebellion against tradition, pursuit of equality and freedom, value of emotion, and supremacy of individual spirits, so as to combine Romanticism with Enlightenment.

In fact, before he abandoned medicine for literature, Lu Xun had aligned with Romanticism and wrote “On the Power of Mara Poetry”. When he was in Kobun Gakuin (Hongwenxueyuan, 弘文学院), his close friend Xu Shoushang (许寿裳) saw that he has Byron’s poem and Nietzsche’s biography inside his drawer. In June 1903, he published “Ghost of Sparta” (斯巴达之魂) on the magazine *Zhejiang Tide* (浙江潮), which was written in an exaggerated style as a fictional narrative (Gao 2015: 5). This is his first Romantic novel based on history. With heavily embellished details, he portrays historical figures lively and passionately. He showcases an aesthetic style where heroes “shout out with hair disheveled, hold books and walk alone, shedding no tear, with a strong breeze blowing out the candles” (披发大叫，抱书独行，无泪可挥，大风灭烛) (2005b: 4). This brilliant portrayal of Spartan warriors’ glorious death for their country is a vivid reminiscence of the actual history. Coupled with a

plethora of fiction and rewriting, the novel is more likely a romantic legend.

After Lu Xun abandoned medicine for literature, he took a fancy to the power of Romantic "Mara poets", such as Lord Byron and Percy Bysshe Shelley and those influenced by Byron such as Alexander Pushkin, Mikhail Lermontov, Adam Mickiewicz, Juliusz Słowacki, and Sándor Petőfi. In his "Mara Poetry", Lu Xun praises Byron as an "intellectual warrior"(精神界之战士), as he wrote "before Byron, there is no one like him who goes beyond tradition and norms, to speak up his belief. He wrote in strength, resistance, destruction and challenge."

(迨有裴伦，凡超脱古范，直抒所信，其文章无不刚健抗拒破坏挑战之声) (2005a: 75). Lu Xun endorses the proud and defiant Byron, believing that his poetry can play a role on the society through enlightening the public. Lu Xun introduces Byron's representative works such as *Childe Harold's Pilgrimage*, *Don Juan*, *Manfred*, *Cain*, and concludes that "in a nutshell, Byron favors both the Napoleonic destruction of the world, and George Washington's fight for freedom. He adores the defiant Corsair, and fights a lonely battle with the Greeks for independence. He resists on his own will against oppression. Freedom is on his side, as well as humanity"(由是观之，裴伦既喜拿破仑之毁世界，亦爱华盛顿之争自由，既心仪海贼之横行，亦鄙视希腊之独立，压制反抗，

兼以一人矣。虽然，自由在是，人道亦在是) (2005a: 81). It should be noted that Kitaoka Masako, in her "Notes on the Sources Lu Xun Used in Writing *Mara*" (摩罗诗力说材源考) pointed out, Lu Xun actually borrowed from Kimura Takataro, but the sentence "He resists on his own will against oppression" does not exist in Kimura's original text (1936: 1-5). Therefore, it is safe to conclude that the idea Byron vs. the rest of the world and authority is Lu Xun's own aspiration. The point is to highlight Lord Byron's will to resist powerful oppressors and set him as a role model of "intellectual warriors" to Chinese people. Thus Lu Xun transforms and adapts

Byron into an ideal figure according to the reality in China. In the fifth section of "Mara Poetry", Lu Xun approvingly describes how Byron did not assist in the British Empire's expansion, but struggled for the oppressed civilizations about their freedom. He wrote, "Byron cherishes independence and freedom, if there are slaves standing in front of him, sorrow and anguish will fill him...His sorrow rages from their misfortune, and he anguishes about their unwillingness to fight. This is the reason why Byron chose to aid the independence of Greece, and finally died in the Greek army. Byron is an adherent of freedom. He once said that when a man hath no freedom to fight for at home, let him combat for that of his neighbours."(气重独立而爱自暴，苟奴隶立其前，必衷悲而疾视，衷悲所以哀其不幸，疾视所以怒其不争，此诗人所力援希腊之独立，而终死于其军中者也。盖裴伦者，自暴主义之人耳，尝有言曰，若为自由故，不必战于宗邦，则当为战于他国。) (2005a: 82) Lu Xun admires Byron's character as he "resists whatever he encounters, and acts for whatever he aspires to...He values power and courage, respects himself and fights without hesitation."(所遇常抗，所向必动，量力而尚强，尊己而好战) (2005a: 84). More importantly, he commits himself to the Satanic spirit that hoerifies average people.

In section six of "Mara Poetry", Lu Xun introduces Percy Shelley, who is named by Robert Southey as one of the "Satanic School" Romantics. Lu Xun commends his sense of destruction that challenges hypocrisy, religion and society as a whole, but more importantly, his sense of enlightenment. He outlines Shelley's defiant poems such as *The Revolt of Islam*, *Prometheus Unbound*, *The Cenci*, and draws attention to his audacity against decadent norms and hypocritical falsehood. "Shelley wrote to challenge false virtues and corrupt values, but his literary career is cut short by these values and virtues. Such is the tale that many 'intellectual warriors' in the early nineteenth century perish for justice." (伟烈抗伪俗弊习以成诗，而诗亦受伪俗弊习之夭阏。此十九世

上叶精神界之战士，所为多超正义而研明者也。) (2005a: 87) Lu Xun underlines Shelley's awareness of enlightenment to cure social ills, as he writes, "let the past be the past. The real value of Shelley hasn't been so significant during the past decades as it is today. He is the shiniest jewel in the new wave. Shelley is a literary magnate in Romanticism. He debates through the promotion of Mary Wollstonecraft Shelley, and thanks to him, this new wave is engrained in people's mind. He brews justice, freedom, truth, benevolence and hope into Leon, Prometheus, and warriors of Islam. They stand to destruct old norms without any compromise. What is left when the norms are gone? Only the new ethos of reform. Indeed, the fate of the nineteenth century depends on innovation." (虽然，往时去矣，任其自去，若夫瘡痍之真值，則至今日而大開，革新之潮，此其巨派，文德文书出，初自其端，得诗人之声，乃益深入死人之灵府。凡正义自由真理以至博爱希望诸说，无不化而成醉，成为罗昂，成为普罗美提，成为伊式闍之战士，现于人前，与旧习对立，更张破坏，无稍假借也。旧习既破，何物斯存，則惟改革之新精神而已。十九世纪机运之新，实赖有此。) (2005a: 87) Lu Xun highlights the poetics of Shelley's life, Shelley, as he treats his thirty-year-old life as "a poem with no rhyme" (2005a: 85). He is an admirer of the poems on nature by Shelley, who "appreciates the mystery of nature. Everything in the universe that gathers in front of his eyes seems to have feelings that touch his mind. His mind works in resonance with nature and thus he creates lyrical poems. The beauty and divinity of these poems can be matched by none other than William Shakespeare and Edmund Spenser."

(广观天然，自感神韻。凡万汇之当其前，皆若有情而至可念也。故心弦之动，自与天籁合調，变为抒情之什，品悉至神，莫可方物，非狄斯丕尔（即莎士比亚）——

引者）暨斯宾塞所作，不有是与相伦比者。） (2005a: 88) Such is the enlightenment ideas Lu Xun learns from Shelley.

In the seventh section of "Mara Poetry", Lu Xun considers that Alexander Pushkin and Mikhail Lermontov, founders of Russian literature, as descendants of Byron's "Satanic School". When talking about Pushkin's classic *Evgene Onegin*, he emphasizes Byron's influences on the work, "the first two chapters are influenced by Byron. The protagonist Onegin strenuously challenges the society only to end up with disillusionment. He is a Byronic hero." (斯初二章，向受裴伦之感化，則其英雄阿内庚力性，力抗社会，所冀人间，有裴伦式英雄之概。) (2005a: 90) As long as he rebels against the society, keeps fighting in desperation, he is still an intellectual descendant of Byron even though he is a superfluous man on the edge of the society. However, Lu Xun is dissatisfied with Pushkin's changes as he made compromises with the tsar, because "[Pushkin] tried his best to be gentle and mild. He goes all the way to avoid saying anything that conflicts with the society." (立言益务平和，凡是与社会生冲突者，咸力避而不道。) (2005a: 91) At that time, he deems Pushkin only a superficial imitator of Byron (拜伦对普希金“仅摹外状”) (2005a: 91). He pinpoints the difference between Pushkin and Lermontov, "Pushkin only scrapes the surface of cynicism, while Lermontov absorbs Byron's essence. This is why Pushkin succumbed to the tsar and conceded to peace, while Lermontov buckled down against all odds" (普式庚在厌世主义之外形，米尔蒙多夫则在消极之观念，故普式庚终服帝力，入于平和，而米尔蒙多夫则奋战力拒，不稍退转。) (2005a: 93). Similarly, Lu Xun compares Pushkin with Adam Mickiewicz, Byron's protégé in Poland, "as seen from later works of Pushkin, he himself often said that his fondness of freedom since he was young has left him. He cannot see the way forward for his ideal. But Mickiewicz has been committed to his ideal with no second thought."

(普式庚于晚出诸作，恒自谓少年眷恋自繇之梦，已背之而去，又谓前路已不见仪之存，而密克威支则仪的如是，决无疑贰也。) (2005a: 96) Lu Xun praises Lermontov, Mickiewicz for their

tenacity that never compromise with autocratic tyranny. As expounded in the last sections of "Mara Poetry", this kind of spirit begins with Byron and Shelley, and is manifested by Polish poets Mickiewicz and Slowacki, who seek vengeance on the Russians for the enslavement of their people, as well as Petöfi, who fights for his nation's freedom. These freedom fighters act on their courage and resolution to resist and revenge in tireless struggles. They "vow never to be a slave" (誓将不复为奴) (2005a: 100). In this process, they "exhibit staunch disobedience of old norms. By holding on to their ideas, they do not pander to the majority or tradition. They make their mighty ideas heard to turn insensitive masses to individuals in the cause of national rejuvenation. They make their countries respectable in the world." (无不刚健不挠，抱诚守真；不取媚于群，以随顺旧俗；发为雄声，以起其国人之新生。而大其国于天下。) (2005a: 101) They won Lu Xun's applaud.

"Mara Poetry" marks the end of classical Chinese literary theory and the beginning of modern literary theory. It is consistent with the ethos of May Fourth literature revolution. In this sense, China's modern literary theory starts with a salute to Romanticism. Comparative literature was founded in the nineteenth century, with the rise of Romantic literature in Europe. The first comparative literary essay in China is Lu Xun's "Mara Poetry" (Gao 2002: 44-63). At the beginning of this article, Lu Xun takes comparison to the level of national self-consciousness, "to genuinely uphold the strength of your nation, [we should] reflect on ourselves and know about others—when there is mature comparison, there is self-consciousness" (欲扬宗邦之真大，首在审己，亦必知人，比较既周，爰生自觉。) (2005a: 67). This comparison conscious runs through "On the Power of Mara Poetry", as it firstly contrasts China, India, Hebrew and other civilizations from ancient glory to recent decline based on a cross-cultural perspective. Then it compares literature with history, motto, industry, commerce from an

interdisciplinary angle. It goes on to draw a parallel between Qu Yuan's "Heavenly Question" (天问), "Lament" (离骚) and the poems of "Satanic School" headed by Byron. After that, it presents an impact study of Byron on the poets of Russia, Poland and Hungary, as well as variations that emerge. Thus he creates a cross-cultural and cross-national "Byron pedigree". While these may be the by-product of the text, the overriding theme of "Mara Poetry" is to establish a new culture paragon to transform the Chinese national character. Therefore, the writer concludes at the end of the text, "Now across China, where are the intellectual warriors? Is there someone to lead us to genuine goodness, beauty, and vigor? Is there a voice of warmth to rescue us from this barren winter? ... Along with reform comes hope. What we are expecting are intellectuals to introduce the New Culture."

“今索诸中国，为精神界之战士者安在？有作志诚之声，发吾人之善美刚健者乎？有作温煦之声，拯吾人出于荒寒者乎？…… 固既推新矣，而希望亦与偕始，吾人所待，则有介绍新文化之士人。” (2005a: 102) Moreover, "Mara Poetry" inaugurates Lu Xun's enlightenment paradigm during the May Fourth Movement, namely "the intellectual warrior" should be a cultural Satan who challenges tradition and enlighten the people. He should be a Byronic figure who treats slaves and commoners the same as underprivileged people in Greece, "anguished by their misfortune, but angered by their cowardice" (哀其不幸怒其不争) (2005a: 82). In addition, "Mara Poetry" has a symbolic meaning in Lu Xun's literary career: his take-ism (拿来主义) begins with Byron and Nietzsche in Western Europe, and finally arrives at the Soviet Union and Eastern Europe.

2. The characteristics of Lu Xun's romantic choice during his stay in Japan

Byron, who is highly praised in the text of "Mara Poetry", imposed himself an exile from his country, where his poems were castigated. According to David Damrosch, professor of world literature, from 1964 to 2003 when "The Six Great British Romantic Poets" Wordsworth, Blake, Coleridge, Byron, Shelley and Keats were evaluated, Wordsworth was the top and Byron diminished to the bottom (2007: 6-7). However, Byron, who was expelled by his own country, was unanimously praised on the European continent. If evaluated from their impact on world literature, none of the five poets, Wordsworth included, can be compared with Byron. It can even be said that the sum of the influence of the other five poets cannot equal to that of Byron. Furthermore, Byron is a Titan, and his followers are also literary Titans from other countries. Johann Wolfgang von Goethe speaks highly of Byron with "he is a great talent, a born talent, and I never saw the true poetical power greater in any man." (1988: 89) and his greatwork *Faust* is influenced by Byron. Nietzsche holds Byron in high esteem as well, as he thinks that even the great Goethe should take a back seat compared with Byron. He mentions in his autobiography *Behold the Man* that whoever talks about *Faust* before *Manfred* will be subject to his contempt. Nietzsche believes that he is "shaped" by Byron, "I must be deeply related to Byron's *Manfred*" (2004: 29). Similarly, Mickiewicz trusts that Pushkin is shaped by Byron, and his worship of Byron amounts almost to a cult of personality, as he said "Byron's English contemporaries, in spite of the example of his genius and the influence emanating therefrom, produced nothing which can be compared therewith; after the death of the poet, English literature sank back to the level of that of the past century." (1904: 205-206) While Lu Xun, Byron's literary protégé in the East, is also a Titan like Goethe and Nietzsche. Similar to Pushkin, Mickiewicz, and Petöfi, he is also the founder of modern literature in China. It might

be safe to question though, how has Lu Xun accepted Byron? In other words, what are the characteristics of Lu Xun's Romanticism during his stay in Japan?

Although Wordsworth is highly respected in today's English-speaking world, his Romanticism would not have much appeal to Lu Xun back then. Likewise, the mysticism of Coleridge could not arouse Lu Xun's interest. Wordsworth is satisfied with the status quo. He can find enjoyment from mundane life, and is fascinated by the beautiful and clear lakes as well as divine nature. This sharply contrasts with Byron and Shelley's rebellion and destruction against the social apparatus. In other words, the Romanticism of Wordsworth is immediately reminiscent of the sense of complacency with the status quo among Chinese people, which is criticized by "Mara Poetry". The idea that many people equal Wordsworth with ancient Chinese poets Tao Yuan-Ming (陶渊明) and Wang Wei (王维) can also certify this point. The poets that Lu Xun respects are the "satanic" ones, who have the courage to subvert the society. Their poetry has the power to shake old cultural tradition in a dark society. Therefore Lu Xun shows special preference to Byron. In fact, shortly after Lu Xun went to Japan, Liang Qi-chao (梁启超) published the photos of Byron and Hugo in the second issue of the *New Novel* (新小说). Ma Jun-wu (马君武) published "Snippets of European Literature" (欧学之片影) on *Xinmin Series Newspaper* (新民丛报) on 27 March, 1903, where Byron and Hugo show the same rank as British and French "literary magnates". On June 15, 1903, Lu Xun translated the Fantine part in Hugo's *Les Misérables* and published it on *Zhejiang Talet* (浙江潮) with the title "Bad Duet" (哀乐). Later, Su Manshu (苏曼殊) translated and serialized sections of *Les Misérables* on *National Daily* (国民日报) titled "Miserable Society". It can be seen that "Byron fever" comes hand in hand with "Hugo craze" among Chinese students in Japan at that time. Although both Hugo and Byron are masters of positive Romanticism, Hugo lacks the Byronic

strength to proudly rebel against the world, but is more compassionate and humanitarian, in that he bemoans the state of affairs and pities the fate of human beings. This is the reason why Lu Xun does not choose Hugo as a role model. From this perspective, we can unearth the features of the Romanticism Lu Xun chose.

Certainly, the literary choice of Lu Xun during his stay in Japan is complicated, as it is mixed with other literary currents. In Europe, Romanticism and Enlightenment are different trends, and only Jean-Jacques Rousseau is a master of both. Voltaire, another leader of the Enlightenment movement, is a literary Classicist. As Lu Xun describes Byron's hope to awaken the Greeks and Shelley's consistent attention to enlightenment, he has made the literary choice of combining Romanticism with Enlightenment. After all, Lu Xun abandoned medicine for literature aiming to change society through writing. Therefore, no matter what choices he makes, enlightenment is always his priority. On the other hand, Lu Xun showed a unique sensitivity to the latest trends of Western culture during his stay in Japan. He introduced the latest achievements in chemical industry, the element radium discovered by Madame Curie, and Haeckel's ontogeny recapitulates phylogeny in evolution biology. He also tracked the latest philosophical and cultural trends in the West. In "On Aberrant", he held that philosophers like Nietzsche and Søren Kierkegaard are "pillars of rejuvenation" (新生之津梁) (2005a: 56), while they were not recognized as such in the West until the end of the Second World War. As Lu Xun prefers Romanticism, it is only natural that he becomes fond of Modernism at its infancy. Romanticism and Modernism share a close connection. Shelley's philosophy is a far cry from Modernism as he has a conviction of idealism, and the ontology of love and beauty. Byron, on the other hand, is modern in that he critiques everything a priori and existing. A case in point is his profound influence on Modernist pioneer Nietzsche. Therefore, one can find shadows of Byron's *Cain* in Jean-Paul Sartre's existentialist masterpiece *The Flies*.

Actually after publishing "Mara Poetry", Lu Xun and his brother Zhou Zuoren produced *A Collection of Fiction from Abroad* (Yuwaixiaoshuoji 域外小说集), including their translation of mainly Modernist novels by Oscar Wilde, Edgar Allan Poe, Fyodor Sologub and Leonid Andreyev. Among them Lu Xun translated Andreyev's *Silence* and Vsevolod Garshin's *Four Days*. Lu Xun is less impressed by British Lake Poets and German Romanticism, and the main current of Modernism—French Symbolism and Decadentism. This is because he does not approve some of the Romanticists and Modernists' inclination to return to the Middle Ages and to nature, away from reality. He does not identify with the aesthetics of "art for art's sake", the sense of nostalgia in Decadentism, and naturally not with Symbolism, which has no concern about the state, politics, and philosophical ideas. In order to awake the public and rescue the nation, Lu Xun cannot indulge in himself; he need to "keep his eyes open" (睁了眼)(2005a: 251) to his motherland and the world. He has to be objective towards the reality, and moral preaching is necessary for enlightening the public. This is why Lu Xun decides to side with Realism. A case in point is that he includes Guy de Maupassant's "Moonlight" and Anton Chekhov's "At a Country House" and "In Exile" in *Collection of Fiction from Abroad* (Yuwaixiaoshuoji 域外小说集). Andreyev's Modernist novels in this book are written with Realism as well. In Lu Xun's words, they "reconcile Symbolism with Realism" (使象征印象主义与写实主义相调和) (2005c: 201), which may also apply to the novels of Fyodor Sologub and Vsevolod Garshin. Therefore, among the schools of Modernism, Lu Xun prefers Russian Symbolism over French, as the former tends to go hand in hand with Realism. Among those in Romanticism, Lu Xun favors less the negative or mysterious schools, which desire for escaping from reality, but more "Mara Poets" for their fight against tradition.

When analyzing "Mara Poetry", we can observe the difference between Lu Xun's attitude towards Byron and other Satanic poets. Lu Xun devotes two sections to Byron, one to Shelley, while the other five Mara poets only take half of a section. What's more, in the two sections on Byron, Lu Xun does not talk about any other poets, but other sections do not go by without mentioning Byron. He approves everything Byronic: ideas in line with Byron are applauded, and those opposite to Byron are disapproved. This is particularly true in the section on Pushkin. Although Lu Xun allocates a section to Shelley, he actually modifies the image of Shelley according to Byronicism. Evil is a power of denial, this is the reason why Hegel and other philosophers affirm the significance of "evil" in historical development. Byron is a critical. He suspects and questions everything, which causes him endless pain, pessimism and despair. Shelley also has the "evil" side as he defies the society and tradition, but he pays more tribute to love, beauty, justice and goodness. Byron turns himself into Satan to challenge God, while Shelley promotes the "the inevitability of atheism" (2005a: 86). Unlike Byron, Shelley is convinced of the divinity of beauty and goodness, as he said in the preface of *The Revolt of Islam*, "the erroneous and degrading idea which men have conceived of a Supreme Being, for instance, is spoken against, but not the Supreme Being itself" (1818: 20). It can be said that Shelley's simplicity and meditation throws the Byronic complexity and desperation into sharp confrontation. Therefore, it is reasonable that Georg Brandes calls Byron as "patron saint of evil" and Shelley the "patron saint of goodness" in his *Main Currents in Nineteenth Century Literature* (1984: 275). The British back then were deceived by the vicious masks of Shelley; actually a good soul can be found once they removed the mask. Shelley is somewhat akin to Leo Tolstoy as he values goodness, harmony, and particularly his fraternity with the enemy. Nonetheless, in order to popularize "the power of Mara poetry", Lu Xun exaggerates the Satanic side of Shelley so much that some descriptions do not match the facts (Gao 1993: 116-119). More than 20 years later, Lu Xun portrays Shelly as

one "who has all the beauty, but is delicate,"(有一切美,然而纤弱) (2005b: 370) which is in glaring contrast from "swift and violent as a lion"(凶猛如狮子) (2005a: 86) in "Mara Poetry". Admittedly, Lu Xun's rewriting of Shelly is subtle as a whole, in that he selects materials to underline the Satanic and destructive Shelly rather than his mild side. Therefore, the Shelly in "Mara Poetry" is not so much the real Shelley, but more like Byron or Nietzsche, who is not only Byron's protégé but also the philosopher that inspires Lu Xun's choice of Romanticism.

3. The philosophical background of Lu Xun's Romantic literary choice during his stay in Japan

Many summarize Lu Xun's thoughts and works as the integration of "Tolstoy and Nietzsche philosophy" and "Wei-Jin dynasty essays"(托尼学说,魏晋文章) (Liu 1961: 140). Tang Tao (唐涛) said that "Lu Xun grows from Ji Kang's cynicism, Nietzsche's Superman, theory of evolution, to the working-class revolution theory."(鲁迅是由嵇康的情性,尼采的超人,配合着进化论,进而至于阶级革命论的) (Wang 1999: 6). In his essay "Lu Xun and Wang Guowei", Gao Moeruo(郭沫若) points out that both of them are obsessed with Nietzsche, "both of them have a Romantic period. Wang Guowei is taken by the philosophy and literature of German Romanticism, while Lu Xun admires Nietzsche, who is fundamentally a Romantic." (1959: 542) From these statements, we can see the impact of Nietzsche on Lu Xun.

In "Mara Poetry", Lu Xun mentions Nietzsche for many times. At the beginning of the text, he said that "Nietzsche is not hostile to primitives. He believes that from the primitive comes new forces"(尼采不思野人,谓中有新力) (2005a: 66). When discussing Byron, he also compares him with Nietzsche. What's more, at the

beginning of the whole text, Lu Xun cites a paragraph from Nietzsche's *Thus Spoke Zarathustra* as an epigraph. In "On Aberrant", Lu Xun puts forward the cultural philosophy that one should "uphold individual intelligence instead of material wealth, and assert individuality rather than popular opinion" (指物质而张文明, 任个人而排众数) (2005a: 47). As he regards Nietzsche as someone of the same conviction, he put him on a pedestal. He takes this idea to a higher level in "Toward a Refutation of Malevolent Voices" (Po eshenglun 或 恶声论) when he condemns how Chinese people at that time lost their individuality by parroting. He longs for a Nietzschean superman with voices of the heart (*xinsheng* 心声) and inner brilliance (*neiyao* 内曜) to awaken the subjectivity of his compatriots and to build the momentum of Romanticism. "Mara Poetry" discusses not only Byron, but his whole Satanic School. Similarly, "On Aberrant" dissects both Nietzsche's philosophy and that of his whole school. Many people might doubt this idea because it is reasonable to discuss Arthur Schopenhauer and Nietzsche together since they both believe in voluntarism, but why would Lu Xun connect Nietzsche with Soren Kierkegaard and Henrik Ibsen? In fact, their philosophical lineage is discovered by existentialist philosophers, who regard Nietzsche and Kierkegaard as their pioneers, and Ibsen an interpreter and practitioner of Kierkegaard's philosophy. This shows Lu Xun's unique insight. If "Mara Poetry" is a literary essay, "On Aberrant" should be considered as philosophical one. This "double variation" of philosophy and literature is consistent with the subsequent New Culture Movement (新文化运动) and the Literary Revolution (文学革命).

In "On Aberrant", Lu Xun firstly reviews the philosophical and social origin of the Nietzsche school's worship of subjectivity and individuality. He points out that the Western classical philosophy ideal "lies on the continuum of objectivity and subjectivity. Those who value knowledge believe that intellectuality is the key to transfer

the objective to subjective. Such a mentality reaches its peak with Georg Wilhelm Friedrich Hegel" (在知见情操, 两皆调整, 若主智一派, 则在聪明睿智, 盖移客观之大世界于主观之中者, 如是思维, 盖黑格尔 (F. Hegel) 出而达其极。) (2005a: 55). Lu Xun perceives that post-Hegelian Western philosophies shift to two "aberrant" extremes of science and humanism. He denounces Scientism, and the kind of philosophical school endorses only material and objectivity, because

"The 19th century embraces economic growth never seen in the past two millennia... people benefit from such a sustained economic progress that they come to value nothing else. Economic development becomes the norm, fundamental in all existences and even in the intellectual world. This idea becomes an unshakable and over arching standard in daily life, as people only pursue material progress. This tide commences in the 19th century, and spread to now and we have not seen the sign of its end."

(至十九世纪, 而物质文明之盛, 直傲视前此二千余年之业绩,久食其福, 信乃弥坚, 盖而奉为主臬, 视若一切存在之本根, 且得以此范围精神界所有事, 现实生活, 较不可移, 惟此是厚, 惟此是固, 此又十九世纪大潮之一派, 且曼衍入今而未有既者也。) (2005a: 49)

While on this current, he writes that

"At the end of nineteenth century, the defects of this trend manifest. It materializes everything, erodes individuality and reduces the interesting to the mundane. People seek only material success while neglect subjective well-being. They prioritize the external over the internal, the material over the spiritual. The masses are so blinded by wealth that social progress suffers a setback. This why falsehood, crime and hypocrisy emerges to overshadow inspiration of the soul. Such are the dark side of the nineteenth century."

(逮夫十九世纪后叶, 而其弊果益昭, 诸凡事物, 无不质化, 文明日以亏蚀, 智趣流于平庸, 人惟客观之物质世界是趋, 而主观之内面精神, 乃含置不之一者, 重其外, 故其内, 故其

固，遭其神，林林众众，物欲未蔽，社会憔悴，进步以停，于是
一切作伪罪思，蔑弗乘之而萌，使性灵之光，愈益就于黯淡
：十九世纪文明一面之通弊，盖如此矣。) (2005a: 54)

It can be seen that Lu Xun is soberly aware of how the expansion of wealth in Western societies pollutes individuality. He looks forward to highness individuality so he begins to trace the origin of herd mentality in democracies. He argues that since democratic revolutions take place in Britain, the US, and France,

"Hereditary privilege has been eliminated, feudal ranks have been canceled, and political power is held by the majority of people. The concept of equality, freedom and democracy has been engrained. As time goes by, all social, political and economic rights are held by the people. Differences in customs, habits, morality, interest and religion between upper and lower classes are removed to achieve equality. Following the majority means there is no difference between one and another. So those who agree with each other are right, and those who disagree are wrong. The majority rule is an important trend since 19th century, and its repercussions can still be felt today."

(扫荡门第，平一尊卑，政治之权，主以百姓，平等自由之念，社会民主之思，弥漫于人心，流风至今，则凡社会政治经济上一切权利，文必悉公诸众人，而风俗习惯道德宗教趣味好尚言语暨其他为作，俱欲去上下贵不肖之闲，以大扫平无差别。同是者是，独是者非，以多数临天下而暴独尊者，实十九世纪大潮之一派，且浸润入今而未有既者也。) (2005a: 49)

It can be seen that Lu Xun is not opposed to the prosperity of science and wealth; after all he had published several articles on science such as "The History of Human Being" (*Renjianzhilishi* 人间之历史) and "Lessons from the History of Science" (*Kexueshijiaopian* 科学史教篇) around the time of "On Aberrant". What he opposes are Scientism and economic growth "restrict everything intellectual" (2005a: 49). This attitude derives from Romanticism and becomes an important theme of Modernism.

Romantics dislike industrial expansion and materialism, while Modernists accuse industries of alienating human beings. Lu Xun does not disapprove social democracy per se, but feels strongly against how mob mentality in democracies strangles one's individuality. This signals that Lu Xun no longer identifies with most of the Reformist agenda of Western science, industry and democracy, but with the more radical revolutionary Zhang Taiyan (章太炎), a Byron and Nietzsche admirer.

After criticizing this philosophical trend, Lu Xun puts forward his idea of "upholding individual intelligence" (任个人) and "asserting individuality" (张灵明) (2005a: 47). He believes that "the foundation of the new thought at the end of 19th century is that of Hegelianism in the early nineteenth century" (根柢，乃是在十九世纪初叶神思一派) (2005a: 50). He first introduced Max Stirner as a neo-Hegelian philosopher: "German philosopher M. Stirner is famous for his radical individualism. He said that real progress lies at our own feet. Human beings should tap into their own individuality to free themselves from the shackles of ideas. The Creator is our Individuality." (德人斯契纳尔 (M. Stirner) 乃先以极端之个人主义现于世。谓真之进歩，在于己之足下。人必发挥自性，而脱观念世界之束缚。惟此自性，即造物主) (2005a: 52). Then he outlines Arthur Schopenhauer, who is considerably influenced by Immanuel Kant and puts more emphasis on "ego, individuality and genius" (愈益主我扬己而尊天才) (2005a: 52). He continues with Danish philosopher Kierkegaard, who "makes a strong voice that personality is the highest morality" (愤发疾呼，谓唯发挥个性，为至高之道德) (2005a: 52). Lu Xun then mentions Ibsen, who is "known for his interpretation of Kierkegaard", and "tends to challenge social norms and democracy" (往往反社会民主之倾向) in his works (2005a: 52). According to Lu Xun, protagonists in Ibsen's works "do not fawn over the masses so

are not socially accepted" (不列世相尔，而不见容于人群) (2005a: 53). Lu Xun respects Nietzsche the most,

"Nietzsche is an outstanding figure of individualism. He pins his hope on geniuses and abhors ignorant masses rule. What he argues is that if we blindly follow the majority rule, social vitality will soon be destroyed. Therefore, it is better to sacrifice the ignorant masses and expect the emergence of a few geniuses. With the emergence of a genius, our society can make progress. This is Nietzsche's "superman theory" which shocks Europe".

(若夫尼氏，斯个人主义之至雄傑者矣。希望所寄，惟在大士天才；而以愚民为本位，则恶之不殊蛇蝎。意盖谓治任多数，则社会元气，一旦可隳，不若用庸众为牺牲，以冀一二次天才之出世，遂天才出而社会之活动亦以萌。即所谓超人之说，尝谓欧洲之思想界者也。) (2005a: 52-53)

Lu Xun discusses Schopenhauer, Nietzsche and Ibsen as people who "uphold individual intelligence instead of material wealth" (指物质而张灵明) (2005a: 47). He wrote that,

"Schopenhauer asserts that introspection leads to enlightenment. He believes that will power is the ontology of the word. Nietzsche, on the other hand, looks forward to an unprecedented willpower, a superman resembling God. Ibsen writes about revolution as a driving force, and fighting against the powerful and even the whole world."

(勒宾霍尔所张主，则以内省请己，豁然贯通。谓曰意志力世界之本体也；尼氏之所希冀，则意志绝顶，几近神明之超人也；伊勃生之所描写，则以更革为生命，多力善斗，即逐万众不溃之强者也。) (2005a: 56)

Then what does Lu Xun's mean by "asserting individuality" (张灵明) after "upholding individual intelligence" (任个人)? The answer is that individuals need a strong willpower to liberate themselves from the tradition moral system, otherwise they may escape from real freedom. This is the foresight of Lu Xun.

Lu Xun is convinced that this philosophical trend at the end of the 19th century is "driven by rebellion and destruction to build a new hope of rebirth. It targets the old culture in all its forms" (以反功破坏充其精神，以获新生为其希望，专向旧有之文明。

而加之指击扫荡焉) (2005a: 50). From Lu Xun's point of view, China traditionally "favors material success over talent" (尚物质而疾天才), and "those petty superficial people flock together to bribe and stifle the majority of Chinese people. They strip people of their individuality. 气胜才小慧之徒，则又号召强暴，重杀之以物质而固之以多数。个人之性，剥夺无余。 This will result in "the accelerated destruction of China" (中国之沉沦遂以益速) (2005a: 58). He quotes from Nietzsche in *Thus Spoke Zarathustra*, "Recall that today's world is home to civilizations and diverse societies. But it is without beliefs and creativity towards knowledge. How can such a world last? I am in exile in my own country! I only look forward to a superman" (高而观夫今之世，文明之邦固矣，瑰丽之社会矣。特其为社会也，无确固之崇信；众庶之于知识也，无作始之性情。用固如是，美能淹留？吾见放于父母之邦矣！聊可望者，独苗裔耳。) (2005a: 50)

² This paragraph rewrites lines *Thus Spoke Zarathustra*, section 36, on the kind of education. I will quote some of the original words in the following: "For the first time I brought along eyes for you, and a strong desire: indeed, I came with longing in my heart. But what happened to me? As frightened as I was - I had to laugh! Never had my eyes seen anything so splattered with colors! I laughed and laughed, while my feet still trembled and my heart as well. 'This must be the home of all paint pots!' I said. With fifty blotches painted on your face and limbs, thus you sat there to my amazement, you people of the present! And with fifty mirrors around you, flattering and echoing your play of colors! Indeed, you couldn't wear a better mask, you people of today, than that of your own face! Who could recognize you! Written full with the characters of the past, and even these characters painted over with new characters: thus you have hidden yourselves well from all interpreters of characters! ... For you speak thus: 'We are real entirely, and without beliefs and superstition.' Thus you stick out your chests, even without chests! Unbelievable is what I call you... All ages prattle against each other in your minds, and the dreams and prattling of all ages were more real than even your waking life! And this is your reality. 'Everything deserves to perish.' ... I want to make it up to my children for being the child of my fathers, and to all the fathers for the existence of this present! ('On the Land of Education', *Thus Spoke Zarathustra*, p.93-p.95)

This is reminiscent of “saving the child” in Lu Xun’s later work “The Diary of a Madman” (*Kuangrenri*/狂人日记). At the end of the article, Lu Xun looks to the prospects of “building the people” and “building the country”.

“The wise should draw insights from global affairs, compare experiences and find out a remedy. They should apply this prescription neatly to their own country. They should look outward to philosophical currents in the world, and homeward to their own tradition. They can learn from both the past and present to create a new philosophy. This is the profound meaning of life. If people’s individuality is awakened, they can turn a heap of sand of a country into a *renguo* (人国), a country of individuals. When such a country is built, they can forge ahead in the league of nations. By then everything superficial and mundane will be gone.”

(明哲之士，必洞达世界之大势，权衡较量，去其偏颇，得其神明，施之国中，翕合无间。外之既不后于世界之思潮，内之仍弗失固有之血脉，取今复古，别立新宗，人生意义，致之深邃，则国人之自觉至，个性张，沙聚之邦，由是转为人国。人国既建，乃始维历无前，屹然独见于天下，更何有于扶谈凡庸之事物哉？) (2005a: 57)

Based on the analysis above, it can be seen that although Lu Xun introduces a number of philosophers, he admires Nietzsche the most. Although he presents many Satanic poets in “Mara Poetry”, his favorite is Lord Byron. There is a close connection between Byron and Nietzsche. As mentioned above, Nietzsche considers himself shaped by Byron. Byron’s profound influence on Nietzsche provides an uncommon example of how literature impacts philosophy in interdisciplinary researches. Bertrand Russell once analyzed this connection that “The great man, to Nietzsche, is godlike, to Byron, usually, a Titan at war with himself. Sometimes, however, he portrays a sage not unlike Zarathustra—the Corsair.” (1945a: 750) Nietzsche’s ideology originates from Byron, but he goes beyond Byron. Byron turns himself into Satan to fight against God in *Cain*

and other plays and poems; Nietzsche cannot stand the existence of God at all: he said God died. In *Manfred*, Byron depicts the strong will of his protagonists free from any bondage, while Nietzsche turns this strong will into the ontology of his philosophy. This deep connection between Byron and Nietzsche is on par with that between the Byronic “Mara Poetry” and the Nietzschean “On Aberrant”. This is the reason why Nietzsche’s philosophy becomes the basis of Lu Xun’s choice of the Byronic Romanticism.

In *A History of Western Philosophy*, Russell shows a pair of keen eyes when he regards Lord Byron as a link connecting Jean-Jacques Rousseau and Friedrich Nietzsche. Compared with objectivity and representation in Realism, Romanticism and Modernism share an emphasis on subjectivity. This is why Modernism was translated into “Neo-Romanticism” during the May Fourth Movement. Thanks to his admiration of philosophies at the end of the 19th century, Lu Xun chooses Romanticism and Modernism. On the contrary, Lu Xun, who sees “individuality” and “subjectivity” as a silver bullet to cure his country, would have no interest in Realism and Naturalism. These two-isms, especially Naturalism are originated from science, and the latter analyzes human beings as a lab animal to study genetics. They are empirically based on a mechanical view on the beings in the 19th century, which is precisely the “material” that Lu Xun opposes. Comparatively, Romanticism and Modernism in particular, defy science, alienation and rationality, these are the salient feature in the end-of-century philosophy.

However, this is only one side of the story. European and American scholars such as Douwe Fokkema and Patrick Hanan put too much emphasis on Lu Xun’s Romanticism and Modernism as to believe they make up the whole literary paradigm of him. They might make a mistake because Lu Xun is different from the poets and philosophers he introduces. Nietzsche looks forward to a “superman”, while Lu Xun expects “intelligence” and “individuality” can be a means to rescue the Chinese nation. This echoes the

expression in "On Aberrant" that "If people's individuality is awakened, they can turn a heap of sand of a country into a *rongguo* (人国), a country of individuals" (国人之自觉, 个性强, 沙聚之邦, 由是特为人国) (2005a: 57). It is believed that Lu Xun assimilates both "Tolstoy and Nietzsche philosophy" and "Wei-Jin dynasty essays" (Liu 1961: 140), which contradict each other in philosophy. The reason why Lu Xun can accommodate both during his stay in Japan is that his ultimate goal is to rescue China. Lu Xun is convinced that Nietzscheism is the key to the China's self-strengthening and Tolstoyism to anti-imperialism. As concerning about the fate of his motherland represents an overriding feature in his literary choice, he can benefit from both Enlightenment, Realism, Romanticism and Modernism.

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**Solomon Dodashvili and the 19th century
Georgian worldview
(Influence on romantic-realistic mind)**

Solomon Dodashvili is a very interesting figure in the history of development of Georgian mind and philosophical worldview. His role is significant not only in his epoch, but in the next era of Georgian history as well. It's fair to say that Solomon is the bridge not only in the sense of developing the word and mind, but with his activities as well, who's function was to revive connection between freedom and identity lost and enliven Georgia; "He is a soul whose actions speak", who bore a propitious fruit numerously and has gone beyond his epoch.

Romantic and realistic worldview itself from the point of literary theory are mutually opposed terms particularly. Realism has developed and founded as an opposition to Romanticism. They have diametrically different vision of the world and the function and role of a human or an author in this world. They also understand the past, present, future and the expression of real-surreal in a different way... It was the same in Georgia as well, but as a result of several issues (for instance: common history or context) on the basis of succession principle it is inherited from generation to generation and even on the background of this confrontation it is not hard to find a common basis. Such common basis was Solomon Dodashvili for Georgian romanticists and realists. Variety of factors affected the personal development of Solomon Dodashvili, including his intelligent priest father, who could hardly bear Russians. There are several important details in his biography: after receiving a primary education he entered theological seminary. In 1822, without even completing the

seminary course, he was appointed as a teacher in Signaghi Theological Seminary; In 1827 he completed philosophical faculty in St. Petersburg University; In 1828 he took Master's degree in philosophy in the same university.

The main "messages" that he conveyed to his contemporaries or next era thinkers are struggle for national identity, appreciation and respect of anything national, language revitalization, remembering the history, social equality, enlightened society, European way for the development of the country (in this context, his republicanism is also considered) and efficient, active, productive life. He was the embodiment of all this himself.

In science it is doubtlessly accepted that Decembrist ideas had a huge impact on Dodashvili's worldview. However, some of the Decembrist ideas regarding social issues might have been acceptable for Solomon but it is still not enough evidence to conclude the substantial impact of Decembrists on Dodashvili's worldview. First of all, Dodashvili's social views and, in particular, his attitude towards serfdom, were the result of deep analysis of social structure that has been historically formed in Georgia. Second and the more significant, is that national point was vital and imperative that concerned Dodashvili the most. Everything in his works subjects to national point. Decembrists desire was a complete and final assimilation of countries occupied by Russia. Any revelation of national interests was unacceptable for them, and in this regard, neither was exception between Russian Decembrists' intellectual force (for example A. Pushkin and A. Griboyedov). Solomon Dodashvili is a restorer and great representative of demolished Georgian philosophical school. It is notable, that while researching Dodashvili's philosophical heritage Sh. Nutsubidze underlines: "The issue – what place belongs to Dodashvili in the history of Georgian philosophy is directly tied with the issue – what is the place of Dodashvili in world philosophy". Then Sh. Nutsubidze remarks: "No one must see it as a praise, because Georgian thinker in the very

beginning of his short, but astonishing life appeared on top of the modern European mind and tried to follow his own path from that point" (Nutsubidze 1958: 487). This was not an overlay of predecessor's vision, or causal inherited way, but a vision fed by world opinion achievements according to serious analysis of the past, oriented on the country's progress; vision that shouldn't have lost ties to old Georgia, vice versa, counting on building a fundamentally new country with the help of this bridge. In spite of, Solomon Dodashvili calling himself "an obedient child" in the letter to Jonah Khelashvili (his teacher) but indeed, he appeared disobedient disciple in politics and philosophy as well. Solomon was a German classical philosophy follower. Despite this, according to K. Katsitadze, Dodashvili's thoughts were not torn from native roots, as one of the sources of classical German idealism is neoplatonism. Neoplatonism, as it is known, fed Georgian philosophical mind for centuries, not only Gelatians and Ikaltoians but Progelatians, School of E. Chkhetidze in the 16th century as well. Pursuit of their way is obvious with Dodashvili, notwithstanding that he went beyond the opinion "philosophy is a theology". Generally, Georgian understanding of philosophical and social-political mind's achievement was very common and remarkable for Dodashvili. At the same time, he revived and restored the tradition of "veritable philosophy" in Georgia.

It is discussed, that the main former of romantic worldview in Europe was Schopenhauer's philosophy (he returns to Kant in the concept of cognition and reality, however stays in the border of romantic-idealistic atmosphere, evolves Kant's the primacy of will and confronts Hegel's optimism with pessimistic final. Schopenhauer's view - life, as a pain, should be precise for Georgian romanticism). It is also known, that 19th century's Georgian society had its own Schopenhauer as Solomon Dodashvili, who laid the foundation for not only romanticistic but realistic writing as well. If we overview this era's writings in a reverse of 19th century's

philosophical thought and philosophical way it becomes obvious that his thinking concepts lead to "Georgian Schopenhauer".

One can boldly say, that Solomon Dodashvili - philosopher was raised by world's previous philosophical events. Solomon embarked his contemporary and later Georgian conjecture, like Petrtsi and Ikaltseli, who inherited Byzantine philosophical past, at which *espense* nourished the goldenera of Georgian philosophers. To consider this opinion is fair enough not only in the terms of building a bridge between modernity and past, but these philosopher's ideas crossed the boundaries of locked circle and became a stimulus for artistic change. If we look through Solomon's viewpoints we will easily find "bread for soul" of romanticists and realists as well. In Solomon Dodashvili's opinion "adorned prose", artistic word is a prerequisite for implementing progress in spiritual culture and serves cognition of life, is a stimulo benevolence and the tutor of truth. Coupled with diverse conditions (political, cultural, historical, biogedary) it is still obvious that Dodashvili (the author of the logic and rhetoric books, teacher of N. Baratashvili, the inspirer of 1832 conspiracy, democrat and national figure, philosopher and logician) influenced development of thought not only of his contemporary artists, but realist Iliia and Akakias well. It is significant that his opinions developed in worldview and ideology of both romanticists and realists. Some of Solomon's thesis directly enacted in realists' program. In this regard we should separate 1. Social trends; 2. National vision and doctrine of freedom; 3. Political; 4. Educational; 5. Aesthetic; 6. Thinking (logical reasoning, argumenting methods); 7. Strong impulses to thwart total injustice; 8. Humanism; 9. Ideas of Europeanism; or 10. Relationship between form and content in artistic compositions. One of the most important is the awakening of philosophical thinking in Georgia and the return of Georgian consciousness (which is strongly felt with Baratashvili). According to these trends Georgian society and opinion was "given a long-term direction" (restoration of historical movement to Europe and the

desire of republic government, that is so sharp to be seen with N. Baratashvili). However, if on one hand - romanticists - Dodashvili's works lead artists to disposition (an abundance of opposers), on the other hand - for realists - the same works became a fundament of compounding "the broken bridge". Iliia reasonably stated that he inherited "Droeba" from Dodashvili and George Eristavi.

To construct a portrait of Solomon Dodashvili as a great national tribute it is imminent to determine him as a teacher, journalist, author, scientist and a politician. But before we do that, it is necessary to discuss two of his cardinal thesis, his two pillars that is the fundament for Dodashvili's worldview. Firstly, physical and spiritual abundance idea of Georgian nation, and second - propaganda of Europeanism and its practical establishment in Georgian reality.

Even a narrow review of Solomon Dodashvili's work persuades that it is an outline of national ideology, that developed and accomplished in Iliia Chavchavadze's action program. Dodashvili coherently established an idea, that in order to achieve freedom each social strata has to unite around a common savior goal (Despite social background or intellectual ability): "It is not a name that man is praised, but his mind and artistic acts". This idea influenced GrigoOrbeliani's statement "give talent a broad way" and the greatest Georgian tribune's Iliia's treasure - the theory of "common soil". In addition, national, social and general human freedom ideas are in a natural coherence with Solomon Dodashvili. The main means of this idea's practical embodiment are education and science (Orbeliani's "King Tamar's face", Baratashvili's "King Irakli's Tomb", Iliia's "GlakhisNaambobi" or "Sarchobelazed"...). He remains as a predecessor of educational ideas of Terqdaleulebi.

No matter what was the field of his work, Dodashvili's ultimate goal was building strong ties between Georgian social life/mind and European mind and civilization. Preached inevitable importance of Georgian language development and spreading education among

people "for upcoming enlightened Europeans". He underlined the significance of studying ancient Georgian philosophical and literary mind "which was covered by darkness for enlightened Europe until now" (Exactly this is considered to be a reflection of motivation for Akaki's three Russian-Georgian lectures concerning "The Knight in the Panther's Skin") (Anniversary. 1986: 59), he requested help from Kharkovuniversity's beneficiary in terms of promoting training-educative process and so on.

Russian monarchy transmitted its culture as the only source of Europeanism in Georgia, which would help them implement assimilitarian policy among us. Thus aspiration for Europe couldn't cross the boarders of Petersburg and Moscow. In such circumstances Dodashvili's attempt - associate Georgian people directly to European mind and civilization, - was of significant importance progressive and qualitatively different phenomena.

It should be emphasized that, Europeanism for Dodashvili was neither political nor cultural orientation issue, but Georgian mind's, culture's and civilization's retrieval to a mother's bosom. Since Georgian culture (in the broadest sense of this word) was characterized as European from the very beginning and vindicated this vector even in the terms of extreme pressure (Or if it couldn't maintain, soon got rid of foreign eastern oriented trends). Therefore Europeanism was the source of maintaining national identity for Dodashvili.

"Georgian Schopenhauer" promoted the process of spreading and expanding Georgian philosophical and literary mind abroad. I mean his work "Short look at the Georgian literature", which was published in 1832 in magazine "T'p'ilis utsk'ebani", was translated and printed in "Tiflisskie Vedomosti" and after in "Mocxovskie Beasocra". Hence it was included in Jarry de Muncy's book "The history of ancient and new literatures, sciences and fine arts".

Solomon's worldview is precisely highlighted in his journalistic (if it can be said) work; He obeyed Georgian press to national

interests. In the beginning he edited the first Georgian-language newspaper "Tp'ilisitsk'ebani", a weekly addition to the Russian "TifliskieVedomosti" – where he was able to publish some important articles and news from time to time. Dodashvili decided to publish a magazine at its own expense, but, as it became impossible to establish independent body he formally contacted to "Tp'ilisi sutsk'ebani's literary part". Despite such name, magazine was an independent edition. Solomon has used all his income to this edition when he couldn't even afford a house.

It is worth stressing that, "Tp'ilisis utsk'ebani's literary part" with its content, abundance of worldview, national purpose, publicist spirit, literary and scientific level stands among its contemporary Russian and Europe's best editions. At the same time, he is the decent predecessor of Georgian national journalism in the second half of 19th century (In this sense he is also a fertile soil for realistic worldview). Here was published George Eristavi's "Osian novel", "Iverians call for protecting homeland", Thadeos Guramishvili's "Beloved Homeland" and so on. It is crucial that Dodashvili's works (both scientific and literary as well) were regularly published.

While creating Solomon's portrait it is vital to emphasize his participation in the 1832 conspiracy, in which he was inspirer, organizer and direction giver itself.

The idea of conspiracy was born in the environment of prince/princesses who lived in Petersburg and were exiled from Georgia in 1825. In 1827 according Dodashvili's return in homeland the epicenter of conspiracy was replaced by Georgia. Conspiracy was diverse even in the sense of ideology. One group – the majority seconded the restoration of Georgian monarchy (i.e. Gr. Orbeliani among romanticists), and another group – with Solomon's command proposed a republic as a form of government (This statement is clear in Baratashvili's poems "The fate of Kartli" or "Napoleon"). But still, Dodashvili must be considered as ideological commander of 1832th conspiracy. He is the author of the text, with which conspirators

should have appealed to people. This appeal is the brilliant document of Georgian national movement: "From the foundation of our country, our homeland had its own condition, own law, own religion, own language and habits, had its own monarchs and has never been dependent on outlanders, nor has it been a slave, as our homeland belongs here. And our voice, name and bravery of the predecessors has always rattled and impressed the world". The enemy has been defeated and devastated by them. And what do you see now? Our demolished and diminished country! Do you feel dismantle of each man?! Why is this happening? Aren't we the children of our fathers? Aren't we capable of nursing our homeland?! Is it possible that we don't have courage and power as our parents and predecessors used to have?! Then what are we living for?" (novels 2001: 118)

A short summary and the addition of several statements will more clearly identify the main core, that Solomon contributed to bring, establish, impose and broaden. This statements without Dodashvili would have spread lately or would have never spread in Georgian reality:

1. First of all, attitude toward education. In this regard Solomon's merit is priceless as he equipped Georgians with essential books. He has been the first Georgian student in Petersburg University (From this point many people followed his route, and firstly "Tergdaleulebi" (Georgian realists): "I'm gaining knowledge for my homeland" – wrote Dodashvili. In the letter to Jonah Khelashvili he wrote: "Here, beloved father! The number of my works: 1. I created "Brief Grammar of Georgian language" for educational places 2. Fulfilled rhetoric in Georgian language 3. Translated the laws under government's demand 4. Translated the book for horse racing 5. Recorded about 600 Georgian books 6. Composed diverse moral fragments 7. Compiled Short Course of Philosophy 8. Began recording the history of some authors and some of them completed. (Anniversary 1986: 129)

2. He guided and gave direction to 19th century's second half's Georgian journalism, as by the age of 23 he became an editor of "T'p'ilisiansk'ebani", a weekly addition to the Russian "Tiflisskie Vedomosti" (first Georgian magazine that has an immense significance to Georgian journalism and in the history of nation entirely).

In both statements "Short look at the Georgian literature" published in 1832 by Dodashvili's edition is of more significance, that was established "for education, embarking the spread of Georgian language and coming close to enlightened European citizens" (Gr. Orbeliani's "King Tamar's face" must be mentioned among romanticists: "To stand as nation among other nations... with its wealthy language, blazed by learning light...". For 60th authors (so called Tergdaleulebi) Education is the way to overcome ignorance and is an unconditional prerequisite for better future. For what all their periodical editions served).

3. Approach to language: In Solomon's mind, the nation cannot flourish without protecting and prospering the language. This is the fundament, that Grigol Orbeliani and Iliia claimed as the core feature of a nation. Therefore Dodashvili set as a magazine's goal to awake "desire and love of language and word" among Georgians. Georgian philosopher considered cherishing literary language as the prerequisite for country's progress. Hence, said: "Success in education is a proof of public advancement in mankind's consciousness and success in language and narration proves the advancement of a nation" (Anniversary 1986: 178) (It is not coincidental that Dodashvili, in this prospect as well, is an adherent of the great Georgian Neoplatonist. To protect the purity of language was Petritsi's vital concern. At the same time this is the significant path that Georgian realists inherited from Dodashvili).

4. Another function of the magazine is to awaken national identity. Arrested by the police after 1832 conspiracy Solomon Dodashvili states and declares a function and a goal of his magazine:

to reach the voice of freedom to society and to publish stories fulfilled with love of freedom.

5. Solomon Dodashvili's approach to Georgian culture is stunning and meritorious. He knows approximately what it means that "There are substantial scientific works and books translated from both ancient and modern languages as well". He distinguished the significance "Vepkhistaqosani" (same as: "The Knight in the Panther's Skin") by Shota Rustaveli. He considered that Georgian nation granted "Vepkhistaqosani" to world's cultural treasure, however, the issue that the world wasn't familiar with Georgian culture seemed unfair to him. As we mentioned above Solomon believed in dignity of Georgian culture and strived to awake the desire in society of its transmission in Europe (Subsequently his work was included in Jarry de Muncy's book) (Gatsrelia 1962: 91)

6. Philosopher Dodashvili and adherent of Schopenhauer thought about the purpose and destination of an author and its work and sanctifying, ennobling function of "adorned word": "the subject of adorned prose is cognition of truth, stimulus to compassion". This statement can be excessively found in German philosopher's work. In Solomon's opinion, the core function of the writing is the cognition of truth. In the sense of creator's destination Dodashvili is the ancestor of Tergdaleulebi (word refers to Georgian realists who worked in 60th). True reflection of reality is theoretical aspect of an artistic work.

7. Practical side concerns ethical and moral rearing of a person (Dodashvili's and Georgian realists viewpoints are in coincidence as well).

8. Solomon Dodashvili drew attention to interrelationship between form and content as well. From his point of view, to accomplish the goal author refers to beauty. Beauty helps him in terms of cognition life and purifying and ascension in a moral way (N. Baratashvili's philosophical view of beauty, beautiful spirit, and its purified nature is easy to be seen in his poetry: "Do not say

something, sweetheart, your lover thy heart, certainly" and "Why do you reproach man..."). Beauty for Solomon is an esthetic category, a phenomena. It is the same in Baratashvili's poetry. In Dodashvili's mind artistic creature will reach the target and the heart of auditory if only the idea and the form are in harmonious symbiosis. He deeply believes that just as the building compositions do also have its architecture and the master of words should lead to word building rules. In this context, "Vepkhist'k'asani" is a sample to him.

9. In comparison with realists it is worth to mention that Dodashvili (like Schopenhauer and presumably influenced by him) considered as a vital to understand the regularity of reality and expression of truth, obeying the objective laws.

10. According to Solomon Dodashvili's concept conscious mind of a human with the help of external emotions expresses the life and it is implemented in literature as well (This statement has also a close ties to Georgian realists' credo).

In conclusion, it was not accidental that Iliia Chavchavaძე on 10 year anniversary of "Droeba" stated: "The regularity of fair demands, that everybody will receive their do on earth, however regarding the flag, that S. Meskhi has mentioned, contemporary workers of "Droeba" have given their direction to it, but we have inherited the flag itself from Solomon Dodaevi and George Eristavi, Everlasting be their memory" (Anniversary 1986: 207).

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Aesthetics of the Romanticism and the Face Symbol of Raven

Romanticism Aesthetics was a distinct reaction to classics, and especially for the enlightenment, which, according to Romanticists, gave art still unknown utility and social function. The main theorists of Romanticism artfully linked the Christian ideas of creativity and symbolism to the emanation of neoplatonic aesthetics, and the external reality as an art model characteristic to absolutism. Absolutism's manifestation in nature is transformed into art by the artist (creator). Romanticists strive to erase the limits of life, philosophy, religion and art in which they see the paradigm of existence. Percy Shelley argues that poetry is a person who leads to divine wisdom.

To raise and adore the art and the Creator of the universe (or the expression of God's will) was extremely serious task for romanticists; at first glance it was the art of unrealistic forms such as play, dream, fantasy, irony. The spirit of 'transcendental bouffonade' attaches the full freedom to the artist, his work and the whole world. Perhaps it would not be exaggerated if we say that such manifestation of romanticism is characterized by the distinction and originality of the famous American writer Edgar Poe's work. Always special attention was given to his poem "Raven".

The author himself wrote about the creation of this verse: "Beauty is the only legitimate area of poetry. I believe that the glorious beauty is the pleasure that is the most severe and the most divine sense. Indeed, when people talk about beauty, they mean not a certain aspect but the impression - they mean the sharpness and the holiness of the soul, not the mind or the heart, this is the main

inspiration of the "beauty". Therefore, I consider the beauty of the poem to be the clear rule of art, the impact should be based on the immediate cause - that we should achieve the goal with the best combination; There was no weakness to reject that particular peculiarity of the verse, so the goal was to highlight the truth or intellectual satisfaction, or purpose - passion or anxiety in heart, or poetry. Such manifestation was achieved more easily in the prose; the truth is in clarity and passion. It's totally opposing the apprehension of beauty and I repeat again, the thrill or the bliss of a breath that is the soul. It is obvious that the passion or even the truth cannot be presented in the poem - because they must explain or give a general impression as a dissonance in the music, contrast - but the true artist always manages to give some sort of intonation, the best artist can always attach the intonation, and veil to the beauty as creatively as possible. (Poe, 2011: 158-159)

This poem of Edgar Poe was translated into Georgian by Vazha-Pshavela (while originally completed by the original hexadecimal):

"Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore!"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more" (Poe 2011: 9)

Raven as a feature-face-symbol is also found in Georgian romantic poetry, but without any exaggeration, it must be highlighted how different Georgian romanticism is from European romanticism.

In his study of Georgian Romanticism Kakha Katsitadze wrote: "Georgian romantics can be considered to be the representatives of these literary directions to make them accessible to the human essence. Romantic worldview was expressed in the way they imagined their own spiritual reality and took them to the front line,

which had a special sense of public importance (Katsidze 2012: 25).

Nikoloz Baratashvili's "Merani", which is the best manifestation of the author's mood - is dedicated to Ilija Obeliani and it was accepted as a national anthem by the society of that period.

After the above mentioned discussion Katsidze continues: "The lives of the Georgian people were reflected on the background of our romantic feelings; our romanticists tried to show the peculiarities of the national life of the Georgian people. This is the promise that the creations of Georgian romantic diversity is differed and distinguished from the creations of writers of other nations and has its own mood. The essence and purpose of life, the invincibility of love, the fascination of nature, the fate and the issues that interest the Georgian romanticists. With these signs, they are closer to romance, these themes and problems are integrated with in the limits of world romance; According to the time of a particular socio-economic situation, the unification of the country's history and the literary traditions, the romanticists such characteristic features, which are important not only as our literature development of the level of expression, but also as a kind of Romanticism in general - (Katsidze 2012: 25).

If we consider the opinion of the researcher, Georgian romanticism should be considered as a kind of romanticism desiring to express and depict social life. Here's never defined the poetic dignity of the refinement of the poetic works, its contempt and the quality of enjoyment. That is why "Merani" should be considered to be the expression of the desire and life of the whole society (when, in fact, it was the manifestation of the author's individualism).

"I hope the striving of my fervent soul will not have been in vain!
I know the track your gallop tramples, my Merani, will remain.

I know my follower will trace our path mile after easy mile;
His stubborn horse will thus outrun the black fate, and not just for a
while!" (Baratashvili 1968: 121)

The very interesting issue is that these two poems written in one epoch ("Raven" and "Merani") are linked to the one characteristic artistic form - the raven (which, despite the obvious differences), can still be the face of the fate.

In Edgar Poe's poem, the raven is a painting made by a great artist, painted with dark colors, painted as a great masterpiece:

"Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more." (Poe 2011: 125)

The ravenous myth is of the widely known character. It is connected with heaven, even with the earth underground, with water and with the sun. As raptors are associated with the black color of birds, the rattling, the death of the world and the bloody battle. With the common belief it is associated with the swallows, the swamped birds, the soldiers killed in the battlefield, the eyes of the dead. For example, we can check:

"... where do you go, where are you carrying your black body?
... the only child is dead, I should dig out the eyes!..."
(Alibegashvili 1992: 95)

In other cases, the ravens are accompanied by a dead best guy, the shadows, the ruthless ones, and the 'rusty'

"What bad character do you carry ravens, you even don't know how to
mourn over the dead,
It does not matter who dies good guy or not, you never have tears on your
eyes."

You are in black, without white, you are bloody every time"
(Alibegashvili 1992: 94)

As a bird, it flies to the celestial world. Accordingly, it is considered to be the mediator between the celestial, earthly and chaotic worlds. A specific voice that resembles a man, gives wisdom and prophecy. Such a kind should be understood by the face of symbols of the Raven. Baratashvili's "Merani":

"Roaring past a raven's croaking, his unblinking evil eye!"
(Baratashvili 1968: 120)

The black raven is the poet's curse, the poet considers it as a particular struggle: he tries to get rid of the stupid borders of the unaccompanied reality by the fierce fate, but its intentions are always evil moving ahead. Therefore, in the poem, the author of "Merani" emotionally and impressively gives us a life-threatening struggle against destiny, and carries disobedient pathos. In order not to put up with the fate, do not obey him, the poet is ready to lose his homeland, every relative, and somewhere in the world, to die, abroad, and to be forgotten and unforgettable.

"Let me not be buried in my homeland, in the family tomb
My sweet won't mourn for me, not knowing of my foreign doom,
A black-eyed raven in a wasteland- he will dig my grave, I know
My bones will soon be covered when the roaring wind begins to blow!"
(Baratashvili 1968: 120)

These tragic words became a peculiar prophecy - the poet seemed to be intuitive and realized his end. Baratashvili's death abroad should be the complete failure of society, which ignored the

spiritual vulnerability of the individual. It was a continuation of an evil fate that was finally depicted in his brilliant poem.

Edgar Allan Poe, in his famous letter, concludes: "The reader is already a symbol of the Raven, but the last string of the stroke does not clearly indicate his intentions of the work. The epic is a symbol of the memoir: and the raven does not fly again, still sitting on the white bust on the door of my room; And his eyes draw the eyes of the demon when he dreams, and the light of the lamp puts his back on the back of his lid, putting his shadow on the floor; And my soul is from the shadow of this shade, I will never come back again -(Poe 2011: 167).

But it should not be imagined that Nikoloz Baratashvili's work and Edgar Poe's poetry are connected to a deep worldview. On the contrary, we fully share Kakha Katsitadze's opinion: "Nikoloz Baratashvili clearly showed us that the joy is only a matter of action. That's why his poetry is not poetry of death and passion, but poetry of the life and future; it does not call us to be gentle, but gives a powerful stimulus of action. That is the difference between this great Georgian poet and Edgar Poe. The main point of Nikoloz Baratashvili's work is that the suffering caused by life should be overcome by fighting in the life. Nikoloz Baratashvili opposes the issue of a direction for the novelists of the Novalians, and in this way prepares the ground for us to use the great Iliad - Goethe's words to act as a real human being (Katsitadze 2012:28).

As for Edgar Poe's influence, not only on Georgian but on the general artistic thinking, it has already been said that it's hard to add new ones. Only one extra excerpt from Aka Morchiladze's essay "Hammerhide, little about Poe"

"Raven of Edgar Poe is the current passport: the carriages are everywhere.

The hero of "Raven" is probably a student of the University of Virginia. Presumably, he is already a student. Researchers declare the same.

The question of "Raven" every day is going to be extra, but sometimes, one hard night, you need to get the bottle to answer something. We cannot relieve you, but answers will be gone. Going to the side of the darkness, you will see what the darkness is. Would you like to keep your mind in darkness? There are things like that. But your mind does not see what's in there. So, Poe will tell you. Love and misery, evil and dusty magic books, coconut door ... The main thing is Poe's voice, Poe's unhappy, strong, colorful, voiced.

Nevermore, nevermore, nevermore" (Morchiladze 2014: 64).

It is hard to name the second artist who has had a great influence on the artistic thinking of the 20th century as Edgar Poe, who, in some ways, has had a great influence on Georgian modernist poetry, but it is a subject of a separate conversation.

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Blue (sorrow) Aesthetics

(Nikoloz Baratashvili)

The word, with its "canonic" essence, goes alongside the literature, sometimes precedes it, and even clears the path for the concrete course of writing. This was the case for sorrow (according to Sulikhan Saba Orbeliani this word has foreign origins), which isolated from grief, first with its emotion and then with its meaning as well. It's worth mentioning that sorrow saved the emotional depth from its terrestrial heaviness and then added tensivity of infinity to it. This outlined the contours of romanticism, which entered in Georgian writing with the word "sorrow" (alongside with other preconditions...).

Sorrow made romanticism as soul-penetrating as music—"expressive improving" of the universe. Evidently this relativity should create not only the Aesthetics, but unusual countenance as well, the "chosen one" of which was Nikoloz Baratashvili. He, romantic with his whole being, managed to put his anguish into the verse in such manner, that words preserved its tearful aroma and the depth of his soul. To integrate the sorrow phenomena, Baratashvili created new "poetic language", for somehow avoiding seeing haziness of emptiness, not to paint dull outlines of life, not to fill grim trouble and unbearable pain of pairing with loneliness...

As though originally sorrow would chase you harmlessly, grant you with instantaneous ultra-sensitivity of soul and as soon as it recognizes the prey in you – begins shaking your soul and becomes your inseparable companion, as the fate itself.

That's the way it was with Nikoloz Baratashvili. He curved out the blue labyrinth, where, under the words, had found its place his endlessness of isolation – mesmerizing the readers. Here, you walk thoughtfully along the mysterious river flow, you devour in passion of feeling by faint moonlight, you sink into the “unseen space” of night by its light dusk and assimilate your own depths of soul. This is romantic soul crying and infinity of blue expressiveness.

Here is an important detail worth considering: – “sorrow is a quit intensive phenomena of inner emotion, which has its efficient weakness that rarely can cover the original endeavor of this emotion” (Viliunas 2004: 114). Though we should not forget that “reading” the life by emotions is as old as history of humanity and this method was absolutely absorbed by Romanticism – with relevant aesthetic and philosophical insights. Herewith, romanticism, as the free space for literary symbols,¹ granted absolutely different possibilities to the artistic and emotional scopes of Word.

This is how “sorrow” isolated from the repressing heaviness of “anguish”, “grief” and begun its own journey with its “poetic” path. Sinking into “world’s sorrow” generally represented protecting romantic aspiration and at the same time, it was strong impulse for self-preservation. This is why Baratashvili made the “emotional field” of sorrow rather soft and exquisite. He “shrouded” sorrow with outward shades of beauty and chained himself with blue expressiveness. He granted to his feelings the expressive spatial extent with it and portrayed, at first site, similar “emotional pallet” in different poems. This gave birth to verbal “requisites” of blue expressiveness, pronouncing of which gives you the instant allusion of sorrow – especially in case of disappointed love or while challenging life in duel. Such biographical or creative peripetias were not strange for Nikoloz Baratashvili as well and that is why, in many of his poems (“Ketevan”, “Nightfall on Mtatsminda”, Thoughts

¹ K. Elashvili, *Symphony-Dictionary of Literary Symbols (Nikoloz Baratashvili)*, Book “Essayistic Portraits”, 2004: 7-31.

on the Banks of the Mtkvari”, “Kabakhi Night”) moon had to be mystified definitely with faint light, the only solution for understanding the movement of soul was the lonesomeness at the bank of the river, making the flow to carry away the forceful sorrow or just to regain peace by listening the sweet voices of waves of Mtkvari and its “pure mumble”.

But most of all the poet himself was mesmerized by nightfall and night scenes, especially if this darkened space was mystified by the purity of the mountain, where misty gaze of unknowability existed alongside the sorrow and the “hope of lighting every dusk” and for some reason, did not try to banish thoroughly this “silent grief” (“The Mysterious Voice”). Sorrow was already “breathing” in him, “heart was covered with anguish” (“When I am Happy”), “trembling with sorrow” (“To my Star”) and soul was shivering unusually, love had penetrated with an “echo of sorrow” and faded out in “melancholy voice” (“to a Chonguri”) – hypnotizing and elusive as fate... these are the tendencies by which Nikoloz Baratashvili saved Georgian poetry from traditional “wailing and sobbing” and camouflaged the intensity of feeling with infinity of beauty.

But till his last days he did not managed to escape from hopelessly oppressive emptiness of isolation. Poetic frame could not adapt the demolishing charge of this emotion (“Orphaned Soul”) and this is why Baratashvili followed the mementoes flow of “loneliness” only in private letters, where the open pain of “naked soul” is revealed. Addressee had to be Maiko Orbeliani, of course (VII. To Maiko Orbeliani dated by 1842, October 31), the only soul mate of his life – besides poetry itself... Soul mate is rather unusual phenomena, it is a rare talent of soul expression, and it is such pain, when you move the feeling beyond your “fog-bound heart” – for your soul to feel it.

From this point of view Baratashvili was seeking for primal peace – sorrow free and raised by perfection of aspiration. It was

"sky color", clearness of soul recovery – expressive double of "pure Mtkvari" or just "penumbra moon like an innocent soul"... this kind of vision (or feeling) of sacredness is only possible while walking the path of sorrow, that sprouted as a "Blue Flower" blossomed by the mysterious sadness with Novalis... this is why the exquisiteness of sorrow became the fate for Romanticism.

But somehow, blue aesthetics was remaining outside of the literature discourse, notwithstanding many eloquent points of view about it, from which the research of Dimitri Uznadze is rather interesting – "Development Nikoloz Baratashvili's Art", where "tone of feelings" and "residence of thoughts" are separated from each other. At the same time, all the words "that were used by Baratashvili to express his feelings, are observed. Here are the words: melancholy, grieving, sorrowful, heartache, trembling with heartache... what kind of ocean of desperation would be in the heart of human like this, for whom the every door of possible happiness is sealed forever!...Sorrow and grief are usual feelings for Baratashvili. His heart is sick, "dead", darkened. The disaster that took from him the ability to bliss must be unusual" (Uznadze 1984: 346-347).

Akaki Gatsrelia was mentioning while perceiving Baratashvili's pessimism, that "the spontaneity leaves impression that our poet experienced the transience of life with its full depth and lucidity for the first time... N. Baratashvili managed to deliver his thoughts with poetic language appropriate to extreme depression and expressed them with biblical voice..." (Gatsrelia 1965: 108-109).

Such was Guram Asatiani's point of view as well, he considered that "Baratashvili was way above of his contemporaneity by his soul structure and because of this he felt for his "loneliness" among humans so mightily. This loneliness was not his literary pose, but his cross that he bear for during entire life... "Immortal feelings" of the poet choose such forms of artistic realization that exclusively

coincides with its nature... Extremely expressive, artistically perfect poetic language was found here for representing new content, although not direct, but difficult esthetic influential process was the reason of it." (Asatiani 2002: 40-43).

Though wider format was necessary, range of literary portrait to be more specific, for Zaza Abzianidze to "see some regularity in these consecutive failures and guess the reason for this, which is something that makes one happy, makes to write a poem, gives inspiration from blue sky and brilliance of car-ring and desire to examine stars at nights and makes man to live in virtual world, but at the same time – it punishes and makes man miserable, because this young idealism, perception lacking the reality – of others and himself, not getting the desirable and impossibility to adapt the existent – eventually turns out with the severe disappointment that is visible in Baratashvili's letters and poems" (Abzianidze 2009: 159).

Here is another fact worth considering: "If Georgian romanticists were only pessimists, they would deliver readers to desperation. In fact Nikoloz Baratashvili made it very clear, that only action brings joy. That is why his poetry is not for dead and transient, but for livings and future..." (Katsitadze 2012: 28).

Despite everything, sorrow became ensuing companion for Baratashvili and gave esthetic allusion to him. The "sorrow" itself was part not only in new, but also in old Georgian writing, which obviously – should began from "Knight in Panther's skin". Most characters are "mournful" here; especially Tarieli, caught in the storm of feelings – fighting with his desires or pain of love and depressed by darkened life. The most important thing was that "emotional pallet" of this composition dissociates the spectrum of sorrow from grief, anguish, mourn. Because here sorrow with its characteristics and essence is rather "love made". Also the sorrow from "Knight in Panther's skin" had an amazing possibility for artistic interpretation, but later – with Teimuraz, Archil, Vakhtang VI, it was darkened by the heaviness of "weeping and wailing" and

* Expressiveness of Blue Flower - Metzler, Lexikon Literarischer Symbol, 2008: 47-48.

"reproach of life", which grow deeper by biblical expressions with Davit Guramishvili and gradually gave up its "romantic appearance".

Despite all above mentioned, in Georgian "biography of Sorrow" existed an important detail before Baratashvili – "Sorrow Garden" of Besiki (that has no symbolic analogues in Eastern poetry - K.E.), which added the light eroticism to Georgian verse and made the feeling more impulsive.

And even though, Nikoloz Baratashvili remains the poet, who gave "Blue Aesthetics" to Georgian writing.

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William Wilson and his Doppelgänger

"William Wilson" is one of Edgar Allan Poe's classic stories. It is directly engaged with the psychological effects of a split identity and seems to anticipate one of Sigmund Freud's concept from nearly a century later "The Uncanny". Like Freud, Poe associates the alter ego with a universal psychological condition, unaffected by specifics of time or place (what Wilson believes to be his Doppelgänger could be understood in terms of the "voice of the punishing super-ego"). The doppelgänger represents the narrator's attempt to project an inner evil on the outside world.

Key words: Edgar Allan Poe, "William Wilson", Sigmund Freud, "The Uncanny", doppelgänger

"William Wilson" is one of Edgar Allan Poe's classic stories. It was first published in Burton's *Gentlemen's Magazine* in 1839 (at that time Poe became the assistant editor of this monthly review). Shortly it is a story of a man who is haunted by his double figure, who takes the form of an almost identical twin whom Wilson might or might not come to recognize as his moral self at the end of the tale. In other words the story exemplifies the struggle for the reunion of the divided self, and this reunion is characteristic of violent self-destruction. In order to become whole, Poe makes William Wilson impulsively succumb to his alter-ego, the second William Wilson, who eventually brings him to destruction and death. To some degree,

the so-called second William Wilson is a phantom, an uncanny power that exists in the protagonist's dark unconscious, and threatens to obliterate his earthly identity (Shu-ting Kao 2016: 1). Without doubt this story reflects Poe's struggles with what society around him deemed appropriate, so the narrative is fraught with uncertainties as even the narrator's true name is unknown since Wilson states that it is merely a pseudonym ("Let me call myself, for the present, William Wilson" (Poe 1850: 417); "In this narrative I have therefore designated myself as William Wilson, - a fictitious title not very dissimilar to the real" (Poe: 422). While Poe uses settings that are noticeably from his early years in London, particularly in terms of Wilson's Catholic school and its schoolmaster, the story itself marks a certain landmark in Poe's writing career. Poe's biographer Arthur H. Quinn identifies "William Wilson" as an example of author's progress as a writer of fiction asserting that contrary to his earlier works where the character's mental and physical identities are maintained, a battle between moral and physical identities is waged where the moral side wins. This problem is directly engaged with the psychological effects of a split identity and seems to anticipate one of Sigmund Freud's concept from nearly a century later "The Uncanny" (Queen 1998: 287).

According to Freud, the subject of "uncanny" belongs to all that is terrible - to all that arouses dread and creeping horror. But he also specifies that this word is not always used in a clearly definable sense. It tends to coincide with whatever excites dread. So it implies some intrinsic quality which justifies the use of a special name... It may be true that the uncanny is nothing else than a hidden, familiar thing that has undergone repression and then emerged from it, and that everything that is uncanny fulfils this condition (Freud 1919: 15). The somewhat paradoxical result is that in the first place a great deal that is not uncanny in fiction would be so if it happened in real

¹ Freud explains his theory on the example of E.T.A Hoffmann's novels, especially "The Devil's Elixir" and "The Sand-Man" as according to Freud, Hoffmann "is the unrivalled master of conjuring up the uncanny in literature" (Freud 1919: 9).

life, and in the second place that there are many more means of creating uncanny effects in fiction than there are in real life (Freud 1919: 17).

In Freud's opinion, a problem of uncanny is concerned with the idea of a "double" in every shape and degree, with persons, therefore, who are to be considered identical by reason of looking alike. He refers to Hoffmann who accentuates this relation by transferring mental processes from the one person to the other - what we should call telepathy - so that the one possesses knowledge, feeling and experience in common with the other, identifies himself with another person, so that his self becomes confounded, or the foreign self is substituted for his own - in other words, by doubling, dividing and interchanging the self. And finally there is the constant recurrence of similar situations, a same face, or character-trait, or twist of fortune, or a same crime, or even a same name recurring throughout several consecutive generations (Freud 1919: 9).

Like Freud, Poe associates the alter ego with a universal psychological condition, unaffected by specifics of time or place.² "William Wilson" throws the reader directly at the

² Freud notices that the theme of the "double" has been very thoroughly treated by Otto Rank (1884-1939). He has gone into the connections the "double" has with reflections in mirrors, with shadows, guardian spirits, with the belief in the soul and the fear of death; but he also lets in a flood of light on the astonishing evolution of this idea. For the "double" was originally an insurance against destruction to the ego, an "energetic denial of the power of death". As Rank says, probably the "immortal" soul was the first "double" of the body. This invention of doubling as a preservation against extinction has its counterpart in the language of dreams, which is fond of representing castration by a doubling or multiplication of the genital symbol; the same desire spurred on the ancient Egyptians to the art of making images of the dead in some lasting material. Such ideas, however, have sprung from the soil of unbounded self-love, from the primary narcissism which holds sway in the mind of the child as in that of primitive man; and when this stage has been left behind the double takes on a different aspect. From having been an assurance of immortality, he becomes the ghastly harbinger of death (Freud 1919: 9).

³ The trend toward the irrational and the supernatural was an important component of romantic literature. It was reinforced on the one hand by disillusion with 18th-century rationalism and on the other by the rediscovery of a body of older literature - folktales and ballads. The motif of the doppelgänger (German for "double") comes from such material. The term was coined by Jean Paul (Johann Paul Friedrich Richter (1763-1825) in his novel *Siberskizis*, published in 1796. Many romantic writers were fascinated with this concept, perhaps because of the general romantic concern with self-identity

consequences of an already completed series of events, by means of utilizing a proleptic technique followed by a framed narrative through which the protagonist himself attempts to guide the reader. Wilson himself relays his story to the reader, in the nature of self-conscious, dramatized and consequently unreliable narrator, whilst denying an unrestricted access to his inner thoughts (Björnsson 2012: 6-7).

William Wilson's dramatic life starts in childhood. He is "the descendant of a race whose imaginative and easily excitable temperament has at all times rendered them remarkable" (Poe: 418). He has "inherited the family character" evil propensities that his parents failed to rectify. He is proud of his remarkable and ungovernable passions, and he sees himself "the master of his own actions."¹ Indeed, the protagonist sees himself as above the "mob," and the name "William Wilson" means "son of will". Poe's protagonist is conscious of the existence of the "genealogy" that links himself to his destiny of obliterating his earthly identity. William Wilson escapes the destiny of his genealogy until he yields to dissolution. He eludes the second William Wilson, who is indeed the imaginary personification of his evil propensities. This second Wilson is assigned the task of supervising what he intends to do and whipping himself whenever he has done wrong; he watches himself for the sake of restoring himself to an earlier state a prenatal state before he had fallen (Shu-ting Kao 2016: 3).

William Wilson's first encounter with his doppelgänger occurs in Dr. Bransby's school and his uncanny feeling about his alter ego entangles him with emotional disturbance. The second William Wilson leaves an impression of "sarcastic imitation" on first William Wilson when he appears in the school as his classmate ("He appeared

to be destitute alike of the ambition which urged, and of the passionate energy of mind which enabled me to excel" (Poe: 422). Wilson and his Doppelgänger pursuer not only share a resemblance in their appearance, but they are born the same day – on the sixteenth of January, 1813, bore the same Christian names and surnames and also have the same "congeniality in their tempers." They are "the most inseparable of companions." Each represents one half of a whole personality. However, to go back to the nature of his mental state, the construct of the super-ego has a tendency to falter at dispersed intervals. One such is described in this passage: "It was about the same period, if I remember aright, that, in an altercation of violence with him, in which he was more than usually thrown off his guard, and spoke and acted with an openness of demeanor rather foreign to his nature" (Poe: 426). In spite of such episodes, Wilson tends to write these glimpses out of his psyche as not only delusions but realities independent of himself; further to the point, he perceives a connection with his double which runs deeper than he had earlier presumed (Björnsson 2012: 24). Nevertheless, William Wilson's feelings towards "the twin" are "petulant animosity" and uneasy "fear" due to the alter ego's immoral superiority over him. Due to complex feelings towards this alter ego, William Wilson intentionally avoids occasions in which he might have to meet him. The narrator confesses that there exists a substantial sense of intimacy between him and the second William Wilson. Although they have quarrels when they confront each other, William Wilson discovers that they have met before ("I discovered, or fancied I discovered, in his accent, his air, and general appearance, a something which first startled, and then deeply interested me, by bringing to mind dim visions of my earliest infancy – wild, confused and thronging memories of a time when memory herself was yet unborn. I cannot better describe the sensation which oppressed me than by saying that I could with difficulty shake off the belief of my having been acquainted with the being who stood before me, at some epoch very long ago – some point of the past even infinitely remote" (Poe: 426)).

(Heinrich Heine's *Der Doppelgänger* (1827); Hoffmann's *The Devil's Elixir* (1815-1816) etc).

¹ Wilson quickly derides his family's "ill-directed efforts" to educate him, which "resulted in complete failure". He establishes that he quickly rose to become the law of the family household (his manipulative abilities seem powerful, as much as they are deplorable) and could do anything that he wanted (Björnsson 2012: 22).

It turns out that the first William Wilson has known the second since their infancy. He thus immediately takes notice of the appearance of his classmate and feels inseparable from him because of this recognition. The germ cells in William Wilson that retain "the original structure of living matter" function as an antenna to detect his original traits in the second William Wilson when the memories are refreshed and draw him back to the past. There must have been a process of repression through which the protagonist has forgotten the second William Wilson, but then an unknown uncanny power re-lies the destiny of the two the ego and the alter ego. But William Wilson does not find out that his classmate is actually his alter ego until he enters the latter's closet. At that moment, William Wilson recognizes that what he sees on the countenance of the second William Wilson on the bed is not merely an imitation, but someone he has known since his birth¹. His response to this recognition is to escape from Dr. Bransby's school (Shu-ting Kao 2016: 4-5).

Wilson's double follows him across Europe – from England to Italy – and from childhood to adult life. It is clear that the narrator's mental splitting of himself into two William Wilsons does not result from aggravating factors of a specific environment, since the narrator purposefully moves to different environments in an attempt to elude his double. The doppelgänger represents the narrator's attempt to project an inner evil on the outside world.

The story is concerned with the psychological problem: the engagement of morals in terms of human nature and the expectations of what should be considered morally good or evil. If it were not for

¹ "I looked, – and a numbness, an iciness of feeling instantly pervaded my frame. My breast heaved, my knees tottered, my whole spirit became possessed with an objectless yet insupportable horror. Gasping for breath, I lowered the lamp in still nearer proximity to the face. Were these – these the lineaments of William Wilson? I saw, indeed, that they were his, but I shook as if with a fit of the ague in fancying they were not. What was there about them to confound me in this manner? I gazed, – while my brain reeled with a multitude of incoherent thoughts. Not thus he appeared – assuredly not thus – in the vivacity of his waking hours. The same name! the same contour of person! the same day of arrival at the academy! And then his dogged and meaningless imitation of my gait, my voice, my habits, and my manner?" (Poe: 427)

Wilson's dynamic psychological instability and his hallucinations involving that which he believes to be his nemesis, the story of "William Wilson" could easily be read as an unremarkable adventure focused on a villain's exploits and subsequent flight from the constant harassments of the hero who works against him. Wilson might be a villain but so, really, is his double, therefore the ethical distinctions made in the story become misleading as no concrete psychic wholeness can rise from the complete tyranny that Wilson's double asserts over him. His super-ego has a real stake in seeming a benevolent and virtuous giver of decent advice, working to save Wilson from his depravity. Wilson's self-inflicting punishment might stem from a sense of remorse or guilt over his actions and a wish to attain the sympathy of his "fellow men"; however, the heavily dialectic tone of his own storytelling is more characteristic of his super-ego's voice: effective in its callousness due to being masked by its repentant confessions (Björnsson 2012: 19; 23).

What Wilson believes to be his Doppelgänger could be understood in terms of the voice of the punishing super-ego, the visual and auditory hallucinations of an obsessional neurotic. William Wilson sees, touches, and hears his double, who whispers words of admonition in his ear as a "shock of a galvanic battery" to the soul. William Wilson describes the admonition that wakes him up: "Few, simple, and familiar, yet whispered syllables, which came with a thousand thronging memories of by-gone days, and struck upon my soul" (Poe: 429). The alter ego intervenes when William Wilson becomes a depraved gambler at Oxford. Because Wilson's parents granted their son his every whim, he spent money wildly, indulging in every sort of vice possible, spurning "the common restraints of decency in the mad infatuation of (his) revels." So Wilson was quite good at gambling it, especially at fleecing his "weak-minded fellow collegians". Wilson commits "unpardonable" crime, beyond his hard drinking and manipulation of others, when he intends to drive into financial ruin one "young parvenu nobleman, Glendinning – rich, said as Herodes Atticus – his riches, too, as easily

acquired" (Poe: 430). Once when he arranged a party of eight or ten, a stranger burst in with such a flourish that all the candles were extinguished. He announced in a "low, distinct, and never-to-be-forgotten *whisper*" that Wilson was a fraud and a cheat. Before he vanished into the night, he challenged Wilson's friends to search their playboy gambler; they did and discovered hidden cards. So Wilson was forced to leave Oxford "in a perfect agony of horror and shame."¹

But it must be mentioned, that the second William Wilson's appearance and admonition do not improve William Wilson's behaviour. Instead, Wilson becomes more corrupted, more obsessed with evil deeds. The alter ego to some degree functions as a superego enlightening the conscience of William Wilson, but the dissolute narrator refuses his admonition and plunges more deeply into obstinacy.

The antagonism of the two reaches its climax when William Wilson, while attending a masquerade in Rome, intends to seduce the young wife of the host, a Duke. According to Shu-ting Kao, The palazzo of the Neapolitan Duke Di Broglis, where the narrator attends a masquerade, is characteristic of the Gothic style. "The suffocating atmosphere of the crowded rooms" irritates William Wilson as he feels it difficult to go through "the mazes of the company". Wilson does give the opportunity a serious thought, though naturally he is stopped by his super-ego before actually perpetrating it, even when it would have been with a woman of a similarly casual approach to morality ("With a too unscrupulous confidence she had previously communicated to me the secret of the costume in which she would be habited, and now, having caught a glimpse of her person, I was hurrying to make my way into her

¹ The unexpected appearance of a stranger reminds readers of Poe's "The Masque of the Red Death," in which the emergence of the stranger signifies the approach of ruin. It must be mentioned that "William Wilson" is Poe's most autobiographical story, and here it should be remembered that the author attended Bowdoin's school and the University of Virginia. Like the fictional William Wilson, Poe left the University of Virginia because of his gambling (Shu-ting Kao 2016:5).

presence" (Poe: 435)). No sooner has he intended to seduce the beautiful wife of the Duke Di Broglis, than "a light hand" intervenes "(A) this moment I felt a light hand placed upon my shoulder, and that ever-remembered, low, damnable *whisper* within my ear" (Poe: 435). Shu-ting Kao thinks, that light is significant in the Gothic space, for it is symbolic of both divinity and the inferno, and it always appears when William Wilson aims to do mischief. It is the light of omnipresence and omnipotence. It is also an infernal light since it brings the message of death (Shu-ting Kao 2016:5).

In an absolute frenzy of wrath, William Wilson turns at once upon him who had thus interrupted him, and seizes him violently by the collar. The unknown is attired in a costume similar to Wilson's own; "wearing a Spanish cloak of blue velvet, begirt about the waist with a crimson belt sustaining a rapier" (Poe: 435). A mask of black silk entirely covers his face. Wilson, irritated by the second William Wilson's intrusion, accuses him of being a "scoundrel", "impostor" and "accursed villain." Provoked, he drags the second into a small antechamber and plunges a sword into his bosom. In the last scene before the death of the second William Wilson the first one glimpses the final image of the alter ego in the mirror in which the feeble and dying William Wilson astonishes him, since he discovers that he is killing himself ("A large mirror, — so at first it seemed to me in my confusion — now stood where none had been perceptible before; and, as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced to meet me with a feeble and tottering gait. Thus it appeared, I say, but was not. It was my antagonist — it was Wilson, who then stood before me in the agonies of his dissolution. His mask and cloak lay, where he had thrown them, upon the floor. Not a thread in all his raiment — not a line in all the marked and singular lineaments of his face which was not, even in the most absolute identity, mine own!" (Poe: 436)). As Shu-ting Kao thinks, "The world in the mirror is a microcosm of the Gothic space, and it reflects the dark unconscious power of William Wilson, opening to a supernatural space...The Gothic space is

associated with a psychological space invisible to the real world, but William Wilson still feels its existence and impact, and undergoes the split of the ego and his judging self" (Shu-ting Kao 2016: 8).

Many scholars think that the theme of self-destruction and the recognition of self-destruction finds a parallel to Oscar Wilde's *The Picture of Dorian Gray*, published fifty years after Poe's creation of Poe's "William Wilson" as Oscar Wilde's above mentioned novel concerns the conflict of the ego and the alter ego on the path to self-destruction. "The second William Wilson, the specter in the tale, is the personification of conscience, who steers the passions of William Wilson to approach death. The Self, haunted by his conscience, tries to escape supervision, domination, and accusation. As he kills the conscience "I," he kills himself at the same time since the second William Wilson is his double, inseparable from him. The conscience dies; there is no hope for him to have spiritual rest in Heaven. The last scene is thus the triumph of evil as the Self dies in the reunion of the double (Shu-ting Kao 2016: 5).

The certainty as to whether Wilson actually succeeds in killing his super-ego becomes ambiguous at best. The voice that condemns Wilson (the double speaks no longer in whisper) is unmistakably that of his own, which could suggest that his double's persona – Wilson's morally good side – has defeated the deprived half of his psyche and in a sense masquerades as the instinct-driven Wilson. Consequently, it would be the double that does the telling of his autobiography. Poe disperses a number of hints about his identity as by the tone of his narration. First and foremost is Wilson's dynamic moral nature – irrespective of whether they are "good" or "evil" morals – characterised by the condemnations that he levels on himself for his

misdeeds that far exceed their actual seriousness. (Björnsson 2011: 19-20).

The conclusion of the story (the carnival atmosphere and inoperable ball) simultaneously holds depressing implications for the resolution of the double identity problem. Instead of a two-part and reconciling into one, the problem is only ended by the triumph of one half over the other. The second William Wilson is an alter ego who goads the ego to regress to a pre-natal state via a lifelong struggle with suffocating emotional disturbance. In other words, the alter ego is connected with the narrator's repetitive compulsion to regress to a prenatal state a state symbolic of inseparability from one's origin (Shu-ting Kao 2016: 8).

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¹ Recognition of Edgar Allan Poe's influence in *The Picture of Dorian Gray* appeared almost immediately after its publication in 1891 with Walter Pater's review of several of Wilde's works in the *Bookman*. Poe's doppelgänger motive present in *Dorian Gray* was founded by Walter Fisher in 1917, Edouard Rodin in 1924 saw Poe-esque elements in Wilde's novel. Wilde-Poe connection was again studied in the 1970s and has continued since.

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The Reception of "Merani" by Nikoloz Baratashvili in "Mutsali" by Givi Margvelashvili

Nikoloz Baratashvili's "Merani" and Vazha Pshavela's "Aluda Ketelauni" serve as a literary basis for the post-modern novel "Mutsali" by the German-language Georgian writer Givi Margvelashvili. Through "rewriting" new texts based upon them and the deformation of literary characters, the writer proposed new aesthetic reality – reality, in which there is nothing ideal. In the text written on the principle of palimpsest only single fragments of the old texts are apparent, those to which the very importance is attributed to uncover the thoughts of the author hidden beneath.

Givi Margvelashvili's "Mutsali" was written in the 1960's. Thus, it proceeds the period of the upheaval of post-modernism (in the 1980's) in the German literature. As it is said of a postmodernist novel, this parabolic novel, encloded with layers of fairy-tales, myths and futurism, is represented as a collage of heterocletic elements, devoid of any kind of harmony. Within it the rereading of a classical text takes place through the way of deconstruction. Through narrating in a parodic manner and double-coding, the author tells his own story. The boundary between tragic and comic elements disappears. The writer shows us the way the cultural values are devalued in the epoch of crisis and the way they become the matter of purchase and sale. Citation or the use of stylistic details in the text can be sometimes serious, in other cases – ironic. Due to the mentioned above, the text has no rigid structure. Givi Margvelashvili rejects the manner of linear and chronological narrative, and employs the

¹ "Mutsali" by Givi Margvelashvili was published in the German language by one of the most important publishing houses "Insel Verlag" in Germany. It was translated from German by Maia Badidze and was printed in the publishing house "Diogenes" in 2001.

fragmentary technique of retelling. As for himself, he is hidden beyond the text. As it is said of the epoch in general terms, the same applies to him, the underlying theme isto be constantly in pursuit of his own identity, to evaluate the past and the way of life led by ancestors.

The son of the Georgian emigrants, Tite Margvelashvili and Mariam Khetchinashvili, Givi Margvelashvili was born in Berlin, on 14 December 1927. His father obtained his higher education in Germany and defended his dissertation from the University of Halle-Wittenberg. After that he returned to Georgia and taught in the Kutaisi Gymnasium. At the same time, he was actively engaged in the social-political life of the country. After the year of 1921, when Soviet Russia occupied Georgia, Tite Margvelashvili with his wife and a 7-year-old daughter went to Berlin, in where as a professor at the University in Berlin delivered lectures in philosophy and oriental studies. In parallel with that, he led an active scientific life. Givi was four years old, when his mother committed suicide. Givi's father entrusted German guardians with raising his child. During school years he went to the Fichte, Moltke and Bismarck Gymnasiums in Berlin. During the Second World War he empathized with the National Socialist Dictatorship and the youth who were critically disposed towards the politics of Hitler. After the war Givi Margvelashvili's family turned out to be in the British sector in Germany. On 6 February 1946, Givi and his father were abducted by the USSR's Committee of State Security (KGB) and they were deceitfully moved to the Occupation Zone of Berlin. His father was firstly taken to Moscow, then later on 15 July, 1946 he was deported to Tbilisi and after lengthy interrogations he was shot dead. From February, 1946 to the autumn of 1947 Givi was detained in a Soviet Special Camp at Sachsenhausen. In the autumn of 1947 he was moved to Tbilisi, was allowed to live along with his relatives. Givi Margvelashvili and Lizi together with some Georgian emigrants from Germany fled to America, and from there they went to Buenos-Aires, in where he lived till his death. It occurred only after a 48-year

parting, in the year of 1994 he managed to arrive in Berlin from Buenos-Aires and visit his brother.

Givi Margvelashvili wasn't allowed to return back to West Berlin. Therefore, against his will he had to live, study and work in Tbilisi. He started writing from the fifties. He was completely aware of the fact that in Socialist Georgia there was hardly any chance that his German-language works would be published, having thought with thoroughness and care about totalitarian rule and human cruelty, he found the best solution – he resettled from reality into the book world and sheltered himself under the cover of the book. There he carried on living and created the literary reality, which cannot be placed within the frame of the Emigrant Literature and neither can it be said that it continues the traditions of the classical German literature closely and in every detail. As he a writer without a homeland, his creativity cannot be derived from the inheritance of the Georgian literature. The identity of Margvelashvili is Georgian-German, which is brilliantly revealed in his works, particularly, in the novel "Mutsali". Within it the writer considers himself as part of the world of the text. His homeland is his world of books. The first chapter of the novel "Mutsali" is called "Hard Fate of a Book Character" ("Ein hartes Buchpersonschicksal"). As for the theme of the book, it is bloody, since its main character is killed at the very beginning of the novel and his death is continuously mourned by the character, by whom he was killed.

With the introduction of the Georgian theme and the fictional characters into "Mutsali" Givi Margvelashvili took the place of particular importance in the German-language postmodernist literature. In the novel the writer tells a story, in a manner characteristic for postmodernism, that is, of the way shepherd took control of khevsureti. Henceforth, the theme of goat entered in khevsureti, though in it a major theme is a sheep (the symbol of Christianity). Because of this appalling thing occurred, Mutsali, Aluda Ketelaure and others get together and discuss how to escape from this horrific reality.

Margvelashvili broadens and deepens the underlying theme in "Aluda Ketelaure" by Vasha-Pshavelain the form of Mutsali (Margvelashvili 1991: 5). Mutsali resurrected from the dead unites with Aluda Ketelaure, "in order to think together how to escape from the community, from the khevsureti society impudently occupied by malicious shepherds, and to reach those settled in the political western part of the earth, hence, in principle, free Kists" (Margvelashvili 1991: 6).

In "Mutsali" there is a simultaneous representation of the personal adventures of the author and the history of the writer's homeland starting from the loss of independence, in the year of 1921, to the eighties. The parallel spaces of the novel – fictitious "the world of book" and "real world" – display the feature of a hero, escaped from his community and the fate of his homeland as well. Hence, in "Mutsali" we can identify quite easily several important layers: autobiographical, social, political, philosophical and psychological ones. These layers are merged with one another and it is so well enfolded in a literary garment that sometimes the reader finds it difficult to understand the idea hidden in the depth of the novel, for what the preface of the Georgian version of "Mutsali" comes as the help. The preface answers the questions, which will be emerged inevitably within readers and researchers whilst reading the novel. Margvelashvili remarks that the underlying theme of his novels grounded in Gilles Deleuze's philosophy, of which main principle is that the author does not place a full stop in his text. More to the point, the author draws parallel lines, which means that the literary heroes are not "buried" in their own texts; rather they even run away from these texts! In this case running away is an ontological concept. In the writer's view, "a person can also be brave at the time of running away" (Margvelashvili 1991: 5). A clear example of that is the Georgian romantic poet, Nikoloz Baratashvili, who, in his poem "Merani", brilliantly expressed his effortless attempt at escaping from this cruel world, rushing endlessly (1842). The poet's lyrical self is born on by his devoted Merani that beads neither trail nor

spoor, which has to gallop him at the fastest pace over many a mount and many a plain and has to "shorten his days of pain". Baratashvili strives not to obey "a raven black with ominous eyes of doom" - this cruel mortality". However, along his gruelling path, he suffers from the thoughts over homeland, parents, friends and his sweetheart. "Where the night falls, there let it dawn, there let my country be" - he cannot find it easy to become aware of that and acknowledge that as well. Particularly, it happens when he can open his heart only to stars, and his kin. It is only Merani who can fling "the stormy thoughts in raging darkness found" to the winds. The poet has no hope that he will be buried in his homeland, "where his fathers sleep", he will not be mourned by his dear sweetheart either, or "no tear from a grieving heart will be shed". But he hopes that "the yearnings of his restless soul" will not in vain have ended up and the road trodden by his Merani after that will help his brethren to overcome the obstacles of this path. Baratashvili does not place a full stop either. Neither is Merani buried within his text. It continues the existence and gives a huge impulse to each mortal - taking action is always meaningful. However, in "Mutsali" Margvelashvili makes a different interpretation of Merani's endless dashing away, envisaged by Baratashvili.

Givi Margvelashvili notes early in the novel that for him theme and community are one and the same. In this case, the writer does not play with words like postmodernists. In his opinion, the Georgians lost their main theme in 1921, and the community changed its face. Under the rules of a new community, as well as under general community rules, life is impossible for the writer.

The narrator of Margvelashvili's novel is Kist Mutsali from Vazha-Pshavela's "Aluda Ketelauri", who was galloped off to the Khevsurians by the "the damned horse" and was given into the hands of the enemy. This is how Mutsali ended up in a brutal community and was deprived of life and all rights, at the same time lost his own theme.

Margvelashvili writes about Kists' special love for horses. Even the stealing of a horse is considered worthy. Thus, Aluda takes part in robberies, always returning harmless with great loot - beige, grey and black horses - until Aluda Ketelauri spots the black horse. This is how Merani appears in "Mutsali", which is not even touched by bullets and not a single Kist is able to catch it. Many poets, Kists and Khevsurians, sang for it and told legends about it. The poems made Merani even more desirable for Mutsali. But most of all he remembers the lines written by its "unfortunate owner": "It runs; it flies; it bears me on; it heeds no trail nor spoor". Thus enters Margvelashvili's novel Baratashvili's brilliant lines. "A raven black with ominous eyes of doom" is not a stalker of the steed and the rider, but rather a companion, a sort of complement, an ally. And then he's thrown down by the raven into the field among meadows and is buried in screeching" (Margvelashvili 1991:27). The writer also refers to the linguistic designator - of the bird and the writer and the connection between them (Merani-Raven). Merani's fatal nature is expressed by the following lines: "Speed thee on and onward fly with a gallop that knoweth no bound". Givi Margvelashvili perfectly knows what inaccessibility and homelandness means, which in his novel is related to the Khevsurian community and the desire to blindly take possession of Merani. This is the place where Mutsali is a defiled and right handless corpse, this is the place where his kind rival Alu left with all the family because his own community was suffocating his soul. This is here that he can die and resurrect not in a new, but an old community so that Alu kills him again and cuts his right hand. This is "a dance floor of eternal death", which is alternated by the writer with his own invented game - Tomino (a variety of domino). Anyone who understands the rules of the game can win.

Besides the tragism of inaccessibility and homelandness, the third line of Baratashvili's poem is a reason for Margvelashvili's bewilderment. Its commanding tone gives the writer a message about an absolutely uninhabited wilderness and his death there. The

commanding tone, at the same time takes the character of a prayer "and by saying it a man expresses his desire to gallop on a horse" (Margvelashvili 1991:28). Mutsali is worried that he had only heard the first three lines of the Khevsurian (i.e. Baratashvili's) poem, and got acquainted with the rest of the parts when "he became a victim with no future within the Khevsurian community".

"I bid farewell to parents, kin, to friends and sweetheart dear
Whose gentle voice did soothe my hopes to a hot and bitter tear.
Where the night falls, there let it dawn, there let my country be."

These well known lines of Nikoloz Baratashvili are particularly close to Givi Margvelashvili. "Merani got me averted from my homeland, sweet life with them (fortunately, I didn't have a sweetheart yet). I mounted the horse and all of these became the past: mountains, Kists, relatives. From this fatal moment, I became a victim of the community" (Margvelashvili 1991:28). In these words, the reader will immediately recognize a 19-year-old young man's pain who after the dictatorship of nationalism-socialism, ended up first in Sachsenhausen's concentration camp, then in his homeland, the language of which was impossible to understand for him and neither were the principles of the community there. In "Mutsali", Margvelashvili fixes his focus on the part of the poem which expresses its main idea. "I mean all the riders who will be the next after me to be able to gallop Merani or a similar jade, or the ones who have already done that and this way ended up in a more softhearted (better) community - if it is so, I will frankly rejoice" (Margvelashvili 1991: 28). But Margvelashvili thinks that Baratashvili's lines in which the author hopes the road trampled by Merani will make his fellow men's life easier are just empty words because he feels that the treacherous transient world will do them the same or worse. He also thinks it is impossible to trample the road by galloping without knowing where to go and therefore, he trusts neither the poem nor the monster that "has been made to be glorified by the poem".

Having gone to steal Aluda's much praised horse, Mutsali has the fragments of Baratashvili's poem in his mind, after all, it has a *direct* connection with reality. The big trouble came when the captured black Merani rushed the rider off neighing not to Kisteti, but Khevsuri. Behind a raven was following screeching. The poem, which he was muttering meaninglessly before, became a terrible reality for Mutsali.

Later, the writer decides to introduce Merani in Tomino and start playing with Merani. Merani and raven are thematically linked to each other. For contrast, the author introduces a positive pair in the work: a gray horse and a pigeon. The one wishing to go out of the pair, remains if only he has a raven for White Merani, and Black Merani - for a white pigeon. White Merani should not be noticed by the goat shepherds. The grey horse and pigeon are not yet permanent residents of the community. They very quickly reappear and disappear. Through them, Mutsali stealthily sneaks into Kisteti. But as soon as the reader holds "Aluda Ketelauri", Mutsali immediately returns to the community, to be thematically killed. These are Mutsali's marvellous and dangerous actions, as the goat shepherds are guarding him. He manages to escape from the drunk Khevsurians with the very help of White Merani and white pigeon. But this is temporary. It is difficult to fight with the sinister world - Mutsali is unmercifully hurled to the ground.

The reader, brought up on the optimistic pathos of Baratashvili's "Merani", is indelibly impressed with Black Merani, which abducted Mutsali in Margvelashvili's novel. In this scene the writer presented a KGB man's hostage-taking and showed great personal and public skills. "The kidnapping of Kist Mutsali by Black Merani (followed by an ominous black raven) in the Khevsurian community is a reflection of hostage-taking by KGB, which killed my father and I in the summer of 1946" (Margvelashvili 1991:7). Margvelashvili's contrapuntal concepts: White Merani and white pigeon of peace supporting Mutsali are also impressive. Baratashvili's black raven is

transformed into a white pigeon with Margvelashvili, while the colorless Merani is changed into White Merani.

The concept of "Tomino" is essential in Margvelashvili's "Mutsali" combining the three concepts: Tomino, theme and community. "Tomino is composed of a number of events." It is a gameperfected by Mutsali. In Margvelashvili's extended and modernized version of Vazha-Pshavela's poem, the stones depicting the characters are put on the tables using an amusing combination method. The novelty of the game is the introduction of the stones names: "Black Merani", "Raven", "White Merani" and "White Pigeon". The first two stones can speed up the player characters', especially Mutsali's thematic ordeal. The last two stones slow down this ordeal, or even block it. Tomino is played with the principle of domino, i.e. stones are laid upon marginal stones" (Margvelashvili 1991: 7-8). The theme of Margvelashvili's book is just a hobby for the inhabitants of the community and has the function of entertainment. Tomino is a run away from a "community-thematic" ordeal, it is an escape line where he who happens to get the best stones wins.

The writer does not answer the question whether Mutsali's escape will ever end or not. He draws lines and hopes that if his escape line breaks all the points that can be put in, then his novel and hero will be able to shift into fundamentally better, more readable and liveable conditions (Margvelashvili 1991: 9). Margvelashvili's postmodernist text is directed towards the opening and exposition of reality, which he does by breaking the traditional essence of art. At the same time, the reader is forced to absorb all the elements of the creative product, its fragments and parts devoid of integrity.

Thus, Baratashvili's Merani is of a special significance among the numerous face-symbols that Givi Margvelashvili presents in "Mutsali". It is very familiar to German-speaking Georgian writers. He, like Baratashvili, avoids the "ominous black raven" and is in constant search of his fellow men and homeland. Despite a lot of danger, he is an optimist and expects a better time, when the reader

understands the author's hidden thoughts in his works and takes them into consideration, when people don't lose their theme and do not repeat the gross errors.

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Quest Hero in English Romantic Poetry

Quest hero, considered as one of the archetypal images in Literature, gained an interesting interpretation in English Romantic poetry. The analysis shows that Romantic poets always identify themselves with the Quest hero, even when the poem is written in the third person. Their quest in most cases turns into a psychic pilgrimage and the Quest hero becomes a "mental traveller" (W. Blake) who through the quest seeks "attaining of the expanded consciousness" (Northrop Frye).

The article also draws some parallels between the quest of English Romantics and that of the famous Georgian poet Nikoloz Baratashvili in his "Meditations By the River Mtkvari", "Night Over Matsminda", and above all in "Merani".

Key words: quest hero, romanticism, Baratashvili.

Quest hero which is considered to be one of the archetypal images in literature gains an interesting interpretation in English Romantic poetry. Retrospection, individualism and subjectivity characteristic of the Romantic period finds its reflection in the interpretation of the quest hero whose pilgrimage in the works of major Romantic poets takes a form of a spiritual quest. By focusing on the inner world of the hero and his attempt to widen his worldview, or better to say his sensibility, the Romantics present the quest as a means of penetration into the meaning of the world as well as the essence of human

existence and creativity through the Romantic imagination. Wordsworth's definition of poetry as "the spontaneous overflow of powerful feelings", which located the source of creativity in the individual, marked the turning point in poetics. The long tradition of the creative process as mimesis gave way to understanding poet's creativity not as a mirror to the outer world, but as an illuminator who gave a new life to the outer world by absorbing it through his own world. As William Butler Yeats put it when describing a creative process:

It must go further still: that soul must become its own betrayer,
its own deliverer, the only activity, the minor turn lamp.

One of the results of this shift in the intellectual gestalt resulted in the shift of the purpose and location of the quest, which with the Romantics turned into an interior journey, a story of the development of the self, or as Northrop Frye suggested the Romantic quest turns "inwards and downwards" and the object of such a quest is "the attaining of an expanded consciousness, the sense of identity with God and nature." (Frye 2005: 117).

Later Harold Bloom remarked that Romantic quest is an "internalized quest" and the quest hero is the author himself which is why the spiritual biography of the quest hero has a great deal in common with that of the author.

The present article attempts to explore how the lyrical hero's romantic quest is represented in the works of major English Romantic poets. William Wordsworth's works give a good testimony of such a quest, where the poet himself is the lyrical hero in both his lyrical poems ("The Daffodils", "Tintern Abbey") and narrative poems. One of the best of them is "The Prelude or, Growth of a Poet's Mind" in which Wordsworth clearly and precisely stated that the object of his long narrative poem was to explore the formation of a poet's mind. The world outside or the objective reality, which before the Romantic movement was the main subject of literature, for Romantics matters only as a catalyst, as an influence on this growth.

In other words, what matters is not the world by itself but as it is perceived through the poet's imagination.

It is noteworthy that "The Prelude" was conceived as an epic poem, which Wordsworth and Coleridge thought to become a modern epic that would surpass "Paradise Lost" by Milton. The choice of the subject matter for such an ambitious project should have corresponded and expressed the spirit of the age – which has drifted from the public, legendary and heroic into the inner world of the poet. As a result the subject for the epic poem of the Romantic era became the story of the growth of the poet's mind and not an important historic event or a Biblical theme as it used to be.

Thus, Wordsworth's work is the first narrative poem in English literature which chooses a formation of human mind as its object. And although the geographical area of the protagonist's odyssey is quite vast (ranging from London to the Alps), and Wordsworth often describes the hero's various journeys and long walks (ranging from walks on Grasmere to ascending Mt. Snowdon), and large the author and his lyrical hero seem quite indifferent to them as well as to the beauties of nature which he encounters on his way. What Wordsworth endeavors to observe and render is the impact that these impressions have on the growth and formation of artistic sensibility from which creativity takes its origin. This is why the poem lacks chronological order. Despite the fact that Wordsworth tells the story of his own spiritual biography and does so in a chronological order, which is well apparent in the titles of the poem (Childhood, School-time, Residence in Cambridge, etc.), it is hard to trace any linear development inside the fourteen books of the poem or to speak of the plot of the poem in the traditional way. What Wordsworth is after is to tell about the experiences and impressions which had an impact on the development of the poet.

It was William Hazlitt who first noted this characteristic feature of Wordsworth's poem shortly after its publication. According to him; "It is not so much a description of natural objects, as of the feelings associated with them:... his thoughts are his real subject... He sees

all things in himself. He hardly ever avails himself of remarkable objects or situations, but, in general, rejects them as interfering with the workings of his own mind, as disturbing the smooth, deep, majestic current of his own feelings" (Hazlitt 2011).

Identification of the quest hero with the author occurs not only in the poems which are written in the first person like Wordsworth's "The Prelude", but also in the third-person narrative poems by Shelley, Byron and Keats. In Shelley's poem "Alastor, or The Spirit of Solitude" (1815) the protagonist shows a lot of likeness with Shelley: he is a young poet, wanderer "of high thoughts", a lover of nature who seeks to find the meaning of life in solitude and loneliness. (Shelley did not omit even such a detail from his personal biography as his vegetarianism and attributed the same quality to his hero).

Another example of such a fictitious character who in fact is the poet himself in a thin disguise is Byron's Childe Harold. Byron's lengthy comment in the introduction stating that Harold is the child of imagination and "a fictitious character ... introduced for the sake of giving some connection to the piece; which, however, makes no pretension to regularity", is itself a testimony that Byron is well-aware that his readers will identify Harold with the author. Byron is right when he stresses the function of the main character as the unifier of the four Cantos, which otherwise would have had very little unity. However, giving unity to the poem is not related to the problem whether Harold is Byron's alter ego or a fictitious character as he claims. It is acknowledged that "Childe Harold's Pilgrimage" is largely based on Byron's own travel experiences. It is also well-known that after completing the first two Cantos, Byron had second thoughts about publishing the poem as he thought it very personal.

It is noteworthy that Byron called the poem a romaunt after the popular medieval genre of Romance which was also popular in the Romantic era with Walter Scott's "Marmion" and "Lady of the Lake" as the best examples of the genre. Although even at a glance it is

obvious how much Byron's text differs from Scott's romances. Byron alludes to the genre of romance not only by calling it a romance, but also by referring to Harold as Childe (a young nobleman who has not yet attained the title of a knight). However, at the same time the poem contains an irony on the genre as well as its protagonist. Besides, Harold's quest differs greatly from that of the medieval romance. If the latter's quest was of the Holy Grail, the latter's object of quest is expanding his sensibility. His journey, the places he visits and the sights he sees matter only as long as they contribute to the protagonist's spiritual growth. Byron says that experiencing sublime makes a person's mind expanded and enlightened: "great masters... who could raise... fountains of sublimity" (Canto iv, 155). Byron's quest hero is in search of eternal of something that time cannot beat and that can make humans experience eternity. However, his search is secular and fully devoid of any religious feeling.

John Keats' quest hero – Endymion – is also a wanderer like Childe Harold. However, unlike Childe Harold Endymion's travels do not cover the real geographical destinations. He ventures into the Underworld and journeys into the bottom of the sea. However, what Childe Harold's pilgrimage and Endymion's journeys have in common is a search for eternal Beauty, of which Keats speaks in the beginning of the poem:

A thing of beauty is a joy for ever;
Its loveliness increases; it will never
Pass into nothingness;

It is interesting to draw a parallel between the quest of English Romantics and that of the famous Georgian Romantic poet Nikoloz Baratashvili (1817-1844) in his "Meditations By the River Mtkvari", "Night Over Mtatsminda", and above all in "Merani". There is no evidence whether Baratashvili was familiar with English Romantic poetry. However, as some poems by Byron, the most famous among them on the Continent, had already been translated

into Russian and French (languages which were spoken by Georgian aristocracy besides their mother tongue), there is a possibility that he had read or at least had some information about them. But even if any influence is excluded, Baratashvili's poems reveal many traits which are in line with the spirit of age: the poet as a solitary wanderer himself whose journey turns into a quest.

As it was mentioned above, the quest-hero is the poet's alter ego. However, in some cases in a poem there may exist poet's two alter egos which represent different facets of his personality as it is in Wordsworth's poem "The Excursion". Both characters of the poem – the Wanderer and the Solitary – despite a considerable difference between them and their attitude to Nature, God and Beauty, both represent quest heroes which chose different ways. The names chosen by Wordsworth speak for themselves; the Wanderer is the one who was born and raised in the countryside and lived "in communion" with nature, whereas the Solitary probably represents Wordsworth's skeptical self. This "meta-dialogue" between the Wanderer and the Solitary, where the former claims that nature can redeem human life and the latter who is mistrustful and skeptical, in fact is the dialogue between Wordsworth's two selves. As Geoffrey H. Hartman put it solitary is "the Hamletian man in black and a dangerous part of the poet's mind" (Hartman 2003: 104).

Another poem written in the third-person narrative is "The Rime of the Ancient Mariner" (1798) by S.T. Coleridge. One of the impulses for the creation of the poem was Coleridge and Wordsworth's joint project entitled "The Wanderings of Cain". The work was not written. There is only a fragment written by Coleridge, who later recalled that they both realized a ridiculousness of the whole scheme and "the Ancient Mariner was written instead." Another mythic pattern which underlines the work is the tale of the Wandering Jew. Many years later after the poem was published Coleridge already in years remarked that for him the mariner was the Wandering Jew (Coleridge 1957: 45). Caen and the Wandering Jew have one thing in common; this is their curse to wander over the

earth. Their punishment is fugitive, nomadic, solitary life which Romantics often viewed as a journey of discovery. The crew committed by the ancient mariner by killing the white albatross, its punishment when his ship-mates die and his soul is won by Life-in-Death and his penance all these ends with the curse that he has to tell his story over and over again, i.e. to share his experience with others.

Thus in this poem as in the works discussed above, the purpose of the journey is to expand consciousness which gives a deeper and fuller view of the world. Coleridge, who was not only a poet, but also the most important literary critic of English Romanticism, joined the romantic quest with the creative process. According to him purpose of art was representing *Naturanaturans* by means of imagination as no making a copy of *Naturanaturata*.

Creative act for Coleridge is "holy madness", "divine frenzy" which is the state of the human mind when its limits broaden and they see the truth revealed only to solitary seekers. Many of his poems endeavor to render this state of mind, among them: "Ode on the Departing Year", "On the Death of Chatterton", "Kubla Khan".

Thus Romantic poets see the poet and his quest as a means of knowledge. As Shelley writes in his Preface to "Alastor" his hero is an "adventurous genius led forth by an imagination ... He drinks deep of the fountains of knowledge, and is still insatiate." However, the knowledge sought by the Romantics has nothing in common with the scientific knowledge as Kaitlin Southerly interprets it. She considers that Shelley's poem differs from other Romantics point of view as Alastor's quest is "a more scientific quest" (Southerly 2017: 126). This statement seems unjustified as Shelley's estimation of scientific knowledge like other Romantics was not very high. It is quite enough to recall his famous treatise "The Defence of Poesy" where Shelley declares "Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred."

It seems that Romantics agree on this issue: the purpose of the quest is not logical, empiric knowledge. On the contrary, it is usually different and even opposed to the knowledge gained through the quest. Blake considered materialistic view-point as the greatest obstacle in perceiving the irrational, sacred and hidden nature of the Universe. This is why, Isaac Newton, who is often represented as a personification of empiric knowledge, becomes one of the targets of attack and criticism in his poems. "Pray God us keep / From single vision & Newton's sleep!" – writes Blake. In another poem the antithesis to "Newton's particles of light" is the light which comes from "Israel's Tents", thus opposing religious-intuitive world-view to empiric, mechanical knowledge.

Keats's famous phrase about Newton "who according to him 'has diminished all the poetry of the rainbow, by reducing it to the primary colours'" (Heydon 1929: 231) is a good testimony that Romantic quest is not after empiric knowledge, which Romantics thought as mechanical, partial knowledge which could not give answer to their most vital questions.

Any journey means a journey to somewhere. However, in the romantic poetry it is the journey which the Romantics find more important than the destination. And although the image of a road, a way, a path is a persistent image in the poems, it is often lost ("way is often lost" (Endymion, II, 565).

And it is never possible to express the experiences gained during the journey in words. As Keats says, his vision is "Too huge for mortal tongue, or pen of scribe" ("The Fall of Hyperion").

Wordsworth sees the tragedy of a poet in his inability to express the greatness of his vision through the limited medium of words. The vision is either distorted or incomplete and thus his constant yearning to convey the excess of emotion remains unsatisfied:

...often sees
Too clearly; feels too vividly; and longs
To realize the vision, with intense

And ever-constant yearning – there – there lies
The excess, by which the balance is destroyed.
(“The Prelude”)

Shelley used these words in his preface to “Alastor” in which his protagonist encounters the same problems when seeking the “deep mysteries” and “strange truths in undiscovered lands”. Shelley says that “He drinks deep of the fountains of knowledge, and is still insatiate”. Although through inspiration some visions flash through his inward eye and for a brief moment the poet as if sees “the thrilling secrets of the birth of time”, but he also realizes vanity of his attempt and comes to the conclusion that all his endeavors are just “weary waste of hours”. The disappointment apparent in Wordsworth’s, Shelley’s and Keats’s poems find the most radical form in the most tragic quest hero of the period – Byron’s Manfred who does not seek knowledge, but oblivion. His Faustian aspiration to knowledge leads him to the following conclusion:

Sorrow is knowledge...
The tree of Knowledge is not that of Life.”
(Act I, Scene I)

The noble and sophisticated search of the romantic poets, their aspiration towards breakthrough, enlargement of cognitive boundaries, accession of the divine wisdom, beauty, and love mostly results into a tragic outcome. Even if the quest hero manages to obtain beauty, or wisdom, its vision is rare and short-lived, and the road towards it full of difficulties and loss.

However, at the same time all Romantics acknowledge the necessity of the quest and sometimes even believe that their vision/adventure will have some positive effect on their fellow men.

The belief is expressed in Coleridge’s *The Rime of the Ancient Mariner*. Its protagonist is cursed; he has to tell others about his journey and through this act to share his experience with them, which according to Coleridge will make his listener “a wiser man”.

The same belief is expressed in Baratashvili’s verse *Merani*. The typical hero hopes that “yearnings of his restless soul” will not be in vain, and his venture will “pave a new untrodden road”, and those “who follow will find a smoother path”. Wordsworth, who complained about inability of words and poet’s skills to express the vision, at the same time outlined that the aim of his poetry is to teach others to love what he loves; and show them that the human mind can be thousand times more important than the whole world:

What we have loved
others will love and we will teach how.
(*Prelude*)

Thus, Romantic poets express their altruistic strife to bestow on others, especially on posterity their visionary knowledge and love or imitation gained through their spiritual quest.

This uncertainty about the results of the quest, which ranges from a deep despair about impossibility to attain the vision to a belief that their experience during the journey will serve as a message to others, could be explained by the difficulty of the mission that Romantic poets had to achieve. In the spiritual context, Romanticism was the first attempt to delve into the unknown areas of human psyche and no wonder that to express this new experience caused some difficulties for them. The expanding the boundaries of human’s awareness, striving towards the vision of the invisible, the revival of the intuitive access of the world after the dominant rationalism Romantic attempt of conveying new feelings and experiences require new forms of expression; the Romantic poets were well aware of these complications. In a poem by Wordsworth dedicated to Coleridge he writes, that the usage of unknown words and colors became necessary. In his lectures on Shakespeare, Coleridge compared the old writers with the new generation highlighting “the sense of elegance, proportion, honor and dignity that the elder ones had, whereas the younger ones were seeking for infinity and therefore

used the indefinable to express it: vague hope and fear, passive wanderings - these are the features of the new generation".

The aspiration of the romantic quest hero towards wisdom, the process of creativity, revealing beauty, is constantly accompanied by the feeling of fear. In the history of literature, it is difficult to find such authors as romanticists, who expressed their desire for inspiration, and aspiration to the vision of invisible to such extent and at the same time dread and awe towards greatness and divinity.

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Sight, Passivity and Trauma in Coleridge's 'Rime of the Ancient Mariner'

Abstract

This paper examines Coleridge's masterpiece 'The Rime of the Ancient Mariner' from the perspective of attempting to understand traumatic narrative relation. Specifically, it seeks to identify the Ancient Mariner's style, emphasis, and articulation through the concept of trauma and the application of scholarly study of trauma, without specifically undertaking a full reading based upon trauma theory. It also seeks to identify similarities between the Ancient Mariner's approach to memory and narration with those of historically documentable trauma, such as the historical memory of the Holocaust.

Key words: Passivity and Trauma, Coleridge, 'Rime of the Ancient Mariner'

'The Rime of the Ancient Mariner' is one of the indisputably great poems in the English language, but it is also a source of continuing ethical perplexity. The poem pretends to a moral message, yet this is a relatively facile exhortation that one shows respect for life by loving all animals. Some divinity insists upon this, but the role of a God or deity in the poem is vexatiously unclear. Here fate is

unpredictable but punishment is ferocious: the motiveless killing of an albatross provokes, after some supernatural dicing, the death of two hundred men, all of them guiltless of the crime, whilst leaving the one guilty perpetrator alive. The world of the poem appears to have mechanisms of justice that work without proportionality, and punishment that vastly exceeds the crime. Although the fate of 'death-in-life' seems intended to be the proverbial fate worse than death, it must have occurred to many readers that the fate of the wandering Mariner is preferable to being killed simply to teach a shipmate a lesson he seems slow to learn anyway.

This paper does not resolve these difficulties; it acknowledges them as ineluctable, while also insisting upon the genius and artistry of the poem. As his biographer Rosemary Ashton has noted, 'Coleridge's wide reading and his extreme sensitivity and suggestiveness have combined with extraordinary metrical subtlety in this poem to render the Mariner's physical and psychological torture vivid to the reader.' (Ashton 1996: 129) Yet this paper proposes a potentially useful reading: the concept that the Mariner's story is essentially the record of a traumatic experience, and that he may not himself fully understand the moral implications of what he is saying. He is, in this reading, compelled to tell his story, perhaps as an attempt to understand it himself, but in any event, he is driven to relate his experience to others. In this reading, certain elements become somewhat more easily explicable than they have traditionally been for critics—it plausibly explains why he stops the wedding guest and tells his story; it helps to explain the Mariner's essential passivity in the text; it perhaps explains why the imagery is so heavily reliant upon visual metaphors in the moments of greatest trauma; and it aids in understanding why the moral lesson drawn at the conclusion of the poem seems relatively vigorless and unconvincing. It does not pretend to solve all of these questions posed by the poem, but it may perhaps shed some light on otherwise puzzling elements of 'The Rime of the Ancient Mariner.'

The first claim that has been made is that a reading emphasizing *trauma and witness* is that it helps to resolve the question of why the Mariner stops the particular 'one of three' 'next of kin' narrator. There are numerous enticing questions that the poem implies, among which one of the most alluring is why this specific guest has been stopped. It seems that if we could establish why this particular guest must be told this story we would have some additional insight into the poem. But no answer is entirely adequate; the Ancient Mariner is thrust into our world as abruptly and unexpectedly as he is into the life of the wedding guest. This exact question ('wherefore stopp'st thou me?') is unanswered, and indeed, is apparently ignored:

It is an ancient Mariner
And he stoppeth one of three;
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?
The bridegroom's doors are opened wide
And I am next of kin;
The guests are met, the feast is set:
May'st thou hear the merry din.'
He holds him with his skinny hand,
'There was a ship,' quoth he,
'Hold off! unhand me, grey-beard loon!
Eftsoons his hand dropt he.
He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.
The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.
(Coleridge 1834:1-20)

In this passage, several elements are notable. First, the Mariner is twice noted—in the first thirteen lines of the poem—as having a 'glittering eye,' which seems to have some mesmeric power over the

wedding guest. From the outset, the Mariner is notable for his sight and his eyes; he is distinguished by what he has seen, and what he can see. The paper will return to this point later. Secondly, he does not specifically engage the wedding guest in responsive conversation, but instead intrudes his own story, without explaining its relevance to the listener. As Harold Bloom has observed, '[The Mariner's tale's] proper audience is an unwilling one; its function is monitory. The message can only be relayed from a lurker at the threshold to a prospective sharer of the feast.' (Bloom 1971: 207) Clearly, in this dialogue there are intermingling elements of wandering prophets, penance, enchantment, and the comparison between the suffering and death witnessed by the Mariner and the joy and fecundity the marriage feast intends to celebrate.

It does the poem a disservice to dissolve these multiple engaging elements into a simple answer, yet there may be an additional layer of meaning if the text is understood to be the testimony of a trauma. The narrator may stop the guest for no reason greater than that 'he cannot choose but hear', in other words, the Mariner stops the person who appears most likely to listen. Narratives of recollected trauma frequently note the enormous value placed by survivors of outrages on the simple act of being listened to, and being believed. Similarly, grotesque efforts to deny that catharsis—of recollecting, and being believed—have been undertaken systematically, notably through denial of the Jewish Shoah. As Judith Berman notes, 'Holocaust denial literature is an attack on survivors' memories and hence on their identities, and was the catalyst behind the decision of many to speak publicly about their personal experiences of the Holocaust. They did so spontaneously, with no direction or cajoling.' (Berman 2001: 73) The wedding guest, in this sense, meets exactly those criteria trauma survivors most need—he is repeatedly noted as being unable to move away or divert his attention, and he never demonstrates any doubt or incredulity, except in the implied fear he displays when the Mariner needs to assure him, 'This body dropt not down.' (Coleridge 1834:

111) If the Mariner's experience is indeed traumatic, as it certainly appears to be, being listened to may be postulated as part of his attempt to gain understanding of what he has endured.

In this sense, the very randomness and apparently undiscoverable cause why the Mariner should choose this specific auditor becomes less pressing. The point of connection here is not specifically between two individuals preordained to interact, but between one man with a traumatic event that requires narration to an attentive listener, and a listener—any listener, willing to accept the truth of the story being related—who finds that listening compelling. This answer inverts the common phrasing of the difficulty: instead of asking why this specific auditor must listen to the Mariner, we may now that the wedding guest answers that question simply by listening throughout the poem: by his presence, attentiveness, and willingness both to listen and to believe.

This leads us to the second question addressed by the paper, which relates to the peculiar inactivity of the Mariner in his narrative, or what Bloom has called 'the extraordinary passivity of the Mariner.' (Bloom 1971: 209) With the general exception of shooting the albatross, the Mariner is a subject acted upon by fate, not actively shaping his fate. Part of this is an enactment of his own recognition that forces more powerful than his own require his self-control (i.e., he must not kill wantonly lest a punishment be imposed upon him). Yet it is certainly true that most of his 'penance' is misery that befalls him, and his crew, without him either acting or, apparently, learning much. Even his crucial, emancipatory blessing is 'unaware.'

The Mariner's guilt is indisputable, but his role in his later suffering is worth investigation. If we regard his punishment not as a lesson well earned and later learned, but instead as a traumatic event that he may not even have understood fully, it gains in clarity. The telling of the narration may not be an attempt to convince his auditors of something they need to hear, but an attempt to gain perspective on his own experiences. His one decisive action, that of killing the albatross, is wild and unclearly motivated; he and his crew pay an

astonishing price. Much of the difficulty in 'The Rime of the Ancient Mariner' arises from attempting to reconcile the extremity of suffering imposed upon the Mariner with his relatively minor sin and its evidently unpremeditated nature. Yet if part of the narrative's purpose is to demonstrate the sheer trauma of the experience, the testimony may seem slightly incoherent precisely because the narrator (the Mariner) himself is uncertain how the punishment relates to the crime. This discontinuity between an apparently casual transgression, and the subsequent massacre of the transgressor's colleagues, is difficult to comprehend precisely because the narrator too cannot fully understand what he has experienced.

This brings us to the notable shift in sensory evocation throughout the poem. Early on, multiple senses are suggested. For example, when the Ancient Mariner and his crew first sail into the storm before the Antarctic waters, the primary sense is sound, with some visual clues. This approach seems designed to align itself with the main experience the wedding guest has preceding the mention of the storm; he hears the music and the minstrelsy, in other words, pleasant aural experiences, combined with the sight of the bride's beauty, and the heads of the musicians bobbing in time:

The Wedding-Guest here beat his breast,
For he heard the loud bassoon,
The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.
(Coleridge 1834: 31-40)

The images include multiple senses because the wedding guest is still in the rational world of his experience. In Part IV, however,

where there is only penance and suffering, the Mariner suffers his greatest agonies and the images are almost exclusively visual. This is natural; Coleridge emphasizes the Mariner's isolation by indicating that he no longer has anyone with whom to speak or to whom he might listen. Yet the prevalence of visual images and eye actions is striking:

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.
I looked to heaven, and tried to pray;
But never a prayer had power,
A wicked whisper came, and made
My heart as dry as dust.
I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay dead like a load on my weary eye,
And the dead were at my feet.
The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away.
An orphan's curse would drag to hell
A spirit from on high;
But oh! more terrible than that
Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.
(Coleridge 1834: 240-262)

It is notable that, at this crisis of the poem, when the Mariner is cursed and alone, the images are almost purely visual. He has nothing to hear, nothing to taste, nothing to touch—everything around him is dead, by his action, and he is condemned by his shipmates, specifically, by their eyes. This condition finally changes when, again, he sees his surroundings:

I watched the water snakes...
 I watched their rich attire...
 O happy living things! no tongue
 Their beauty might declare:
 A spring of love gushed from my heart,
 And I blessed them unaware
 (Coleridge 1834: 272, 278, 282-285)

This seems crucial. At the moment of apparently complete misery, he is again presented with a visual image and, here, redemption cannot be obtained through speech ('no tongue their beauty might declare'), and instead he is saved by an 'unaware' blessing. He has been unable to pray, and only this unaware expostulation of blessing saves him.

The general observation need not be belabored. The proposition advanced here is that Coleridge very cleverly employs multiple sense images during the period of normal existence (the wedding guest listening to music from the feast, the minstrelsy and the bassoon; the touch of the Mariner's hand; etc.), but then shifts to almost completely visual images at the moment of greatest stress and trauma. In essence, the Mariner is literally becoming an eyewitness to his suffering. His visual sense is all that remains to him, and he cannot act, thus lapses into a passivity that is only observing. Where before he had the power to act, and to hear, and to speak, at the moment of greatest crisis and suffering he is reduced to a passive observational role, much as those who have endured substantial assaults on their identities (as, for example, depicted in Elie Wiesel's concentration camp, or Aleksandr Solzhenitsyn's GULAG) note that the sense of agency for oneself is almost completely stripped away. At the point of absolute extremity and suffering, the most that one can possibly accomplish is to watch, and to commit to memory, and later to relate what one has seen. Towards the end of this period of supernatural suffering, in one of the final moments of horror between death-in-life and death, the dead men make a groaning sound but then, again, we focus on eyes, and seeing 'those dead men rise.' The

narration then moves back towards auditory symbols, notably the revivifying effect of sound:

Sometimes all the little birds that are,
 How they seemed to fill the sea and air
 With their sweet jargoning!
 And now 'twas like all instruments,
 Now like a lonely flute;
 And now it is an angel's song,
 That makes the heavens be mute.
 It ceased; yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 In the leafy month of June,
 That to the sleeping woods all night
 Singeth a quiet tune.
 (Coleridge 1834: 360-372)

He is now returned to the world, and his senses flood back with new impressions. More importantly, he can speak, and soon becomes compelled to speak. This is consistent with what has been observed by Elaine Scarry: 'one of two things is true of pain. Either it remains inarticulate or else the moment it first becomes articulate it silences all else.' (Scarry 1985: 60) Although this leads to speculations somewhat beyond the scope of the poem, it is at least coherent with the Mariner as he is portrayed to note that he does not appear to have any other subject of conversation, after being overwhelmed by this shattering experience. It is difficult to imagine the Mariner and the wedding guest proceeding on to a casual conversation about politics or sport. The Mariner's experience has become the totality of his conversation.

If we thus conceive of him as an eyewitness, reduced by traumatic suffering to an essentially passive observational role, then his return to life should be accompanied by a relation of his experience, and the potential passing on of a message. At first, this fails: his attempt to be shirven by the old hermit does not appear to

involve explaining his sins, as in a traditional confession. Instead the frame of mine was wrenched

With a woful agony,
Which forced be to begin my tale;
And then it left me free:
Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.
What loud uproar bursts from that door!
The wedding-guests are there:

But in the garden-bower the bride
And beside-maids singing are;
And hark the little vespers bell,
Which biddeth me to pray!
(Coleridge 1834: 578-596)

Thus, the Ancient Mariner neatly ties his compulsion to tell the story with the imperative stopping of the wedding guest at the outset of the poem. The imagery is again that of perhaps not peace, but of confused impulsion. He must tell his story, which is a speech act, but only after recognizing the person he must teach 'that moment that his face I see.' It has long been the favored interpretation of the poem to suggest that the Mariner is driven to teach his lesson, as explained by Richard Holmes: it is the Mariner's task 'to make other people share everything he has undergone and learned through suffering. His tale to teach, by a constantly repeated act of the imagination.' (Holmes 1991: 96) Yet it remains to explain whether or not the Mariner

demonstrates sufficient knowledge of his experience to specifically 'teach' his experience.

This poem of such magnificent fantasy and nightmarish oddity concludes with an inadequately evidenced lesson: 'He prayeth well who loveth well/Both man and bird and beast.' (Coleridge 1834: 612-613) One may wonder in what way this is supported by the poem, and why even the grammar is shaky (both man and bird and beast?). The lesson is not wholly coherent with the experience. Immediately one asks: pray to whom? As Patrick Keane has observed, 'The forces at work seem remorseless but arbitrary, even haphazard: rather than a harmonious universe presided over by a loving God, we do seem to be in a "nightmare world" in which supernatural retribution is weird and unpredictable—at best capricious, at worst malicious.' (Keane 1994: 322-323) Even if one postulates a comprehensible God, the poem gives little if any evidence of prayer being efficacious, nor of any clear preference of a divine being for the fauna that live on the earth. The deity of the poem loves 'man' so little that two hundred guiltless men die because of the crime of the one man who survives. The Mariner too seems to learn nothing that moves him towards the lesson of the poem; he shows no particular love for the albatross before or after his experience. The essential lesson of the poem is unsupported by what the poem relates. Moreover, it does not appear to have any demonstrable relevance to this particular auditor. If he is being taught this story—and the verb used by the Mariner is 'teach'—it is debatable whether or not the evidence is compelling to support the appositeness of this lesson to the otherwise unremarkable wedding guest.

Yet if we suppose that the experiences of killing the albatross, the punishment of the Mariner, the death of his crewmates, and the supernatural voyage with the risen corpses manning the ship, form a collective trauma beyond the Mariner's full comprehension, we begin to glimpse a cause of why the lesson is so absurdly simplistic. The Mariner in fact is groping towards understanding, and attempting to

comprehend his suffering, yet does not fully understand it. Instead of teaching a lucid lesson about fate and guilt, he relates a powerful tale of suffering without drawing a clear conclusion. This suggests that he does not fully understand what has happened to him, nor what it was intended (if anything) to teach him. If the poem is intended to relay a clear message that is supported by the events it relates, it fails, but if one conceives of the Mariner as not fully understanding the trauma that he has suffered, his guess at what it means places the message into context. He believes that this had some purpose, and his conclusion is that he is expected to learn that 'he prayeth well whosoever well both man and bird and beast.' But it may be that this trauma, like so many in historical memory, is not structured, has no clear lesson or purpose, and can only be understood by recounting the experience, and passing on the memory.

Primo Levi, who survived Auschwitz, gave enormous amounts of his post-liberation thought to the attempt to remember what he experienced, and to how one may relate the incomprehensible that has, nevertheless, been experienced. His view was that simplification was unavoidable: 'Have we—we who have returned—been able to understand and make others understand our experience? What we commonly mean by "understand" coincides with "simplify"; without a profound simplification the world around us would be an infinite, undefined tangle that would defy our ability to orient ourselves and decide upon our actions.' (Levi 1989: 36) In a manner perhaps analogous, the Ancient Mariner's impulsion—an almost physical wrenching that drives him to tell his story—is an irresistible reaction to incomprehensible trauma, which cannot be resisted, even if it is recognized as being simplified or, perhaps, even compromised by the failings of comprehension and memory. Yet the story of trauma remembered must be told, at whatever cost, which may account for Levi's fascination with the character of the Mariner, and for the fact that the epigraph of his collection of essays about the Shoah and its understanding comes from 'The Rime of the Ancient Mariner':

Since then, at an uncertain hour
That agony returns,
And till my ghastly tale is told
This heart within me burns.
(Levi 1989: Epigraph)

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- (Following traditional practice in Coleridge studies, this paper makes line references to the textual version being cited, then the line number, thus for example: Coleridge 1834: 255.)
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Romanticism's Engagement with Foreign Languages and Culture-Specific Poetry and Prose: Revealing and Comparing Selected Aspects of Byron's and Goethe's Life and Work from Literary, Multilingual, Cosmopolitan, Educational and Empirical Perspectives

Abstract

While Byron is often seen as the epitome of the Romantic author, Goethe was one of the few Western Romantic writers focusing his cultural and linguistic attention on the Arabic area. This paper analyzes and compares selected elements of Byron's and Goethe's work, life and world-view from the conceptual viewpoint of cosmopolitanism as the contemporary cultural identity form of world citizenship, based on a literature matrix of what constitutes a cosmopolitan person, for instance engagement with specific cultural diversity. Empirically, the paper links up with a previous study of the author establishing three new types of cosmopolitan individuals, called "Advanced Tourists", "Transitional Cosmopolitans", and "Interactive Cosmopolitans". The paper then analyzes and compares whether, to what extent and degree, and with which limitations Byron's and Goethe's linguistic and literary engagement, and in Goethe's case specifically his engagement with Arabic language and literature, fulfill the requirements of, and can inspire contemporary cosmopolitanism.

Key Words: Romanticism, Goethe, Byron, Arabic, Multilingualism, Cosmopolitanism.

1. Introduction: Revealing and Comparing Byron and Goethe

Lord George Gordon Byron (1788-1824) is often seen as the epitome of the Romantic author, and discussed as an example of cosmopolitanism in the literature. Johann Wolfgang von Goethe (1749-1832), commonly recognized as Germany's greatest writer and poet of all times, was one of the few writers of Western Romanticism who focused their cultural and linguistic attention on the Arabic area, considering it as an example for the meeting of East and West (Miller 2016: 908). This seems especially relevant since Goethe is considered to have coined the term "world literature" in the sense of modern comparative literature studies (Mortensen 2014: ix). For our comparison, we first look at Byron and Goethe from the conceptual viewpoints of multilingualism as mastering languages in a certain number and degree, and of cosmopolitanism as the contemporary cultural identity of world citizenship. Empirically, we then link up with a previous study of the author, which had established three new types of cosmopolitans beyond the existing literature, called "Advanced Tourists", "Transitional Cosmopolitans", and "Interactive Cosmopolitans". We conclude by evaluating both Byron's and Goethe's linguistic and literary engagements with Arabic language and literature against contemporary multilingualism and cosmopolitanism. These timeless learning ideals are deemed to be ever more relevant in our globalizing world, as are Byron and Goethe as poets, writers and scholars. Hence literary, linguistic, cultural and educational studies, scholars and practitioners could benefit, and aspiring writers, students and teachers of language and literature could be inspired not only by their achievements, but also by their limitations. Therefore, we will compare these two poets to those students in terms of multilingualism, cosmopolitanism, and inspiration for international education.

2. Cosmopolitanism and Romantic Passion for Language and Cultural Learning

Some stress that a "mix of passion and rigor, of enthusiasm and analysis...is necessary in language learning, and indeed in any type of considered literary expression (which is any expression that puts language to fine use)" (Halliday 2003: 82). Others highlight that "a 'Romantic' disposition places the individual at the heart of the language-learning project, accentuating the personal value of the cultural encounter" (Ros i Solé and Fenoulhet 2013: 257). They further this argument in that "Romanticism...can play out in language learning" to the extent that "studying and entering a new languaculture [sic] can also be a way of living more intensely...Language learning then can act as an affective force that mediates between reason and passion...Language learners therefore...engage with difference and work out new meanings in the here and now" (Ros i Solé 2016: 40-41). One could see Romantic cosmopolitanism as related to such passion for language and cultural learning: in her 2009 book, *Romantic Cosmopolitanism*, Wohlgenut maintains that "the early nineteenth-century figure of the cosmopolitan derives in large part from philosophical tales of the Enlightenment such as Montesquieu's *Lettres Persanes* (1721), Swift's *Gulliver's Travels* (1726), Voltaire's *Candide* (1759), and Goldsmith's *Citizen of the World* (1762)" (Wohlgenut 2009: 95). She broadly defines a citizen of the world, or cosmopolitan, as a person who fluidly moves between cultural spheres, exchanging them at will for home countries and cultures (2009: 97).

2.1 Byron and Romantic Cosmopolitanism

Several authors specifically link Byron to cosmopolitanism in a version they label "Romantic cosmopolitanism". In her 2009 book, *Romantic Cosmopolitanism*, Wohlgenut generally maintains that

"the early nineteenth-century figure of the cosmopolitan derives in large part from philosophical tales of the Enlightenment such as Montesquieu's *Lettres Persanes* (1721), Swift's *Gulliver's Travels* (1726), Voltaire's *Candide* (1759), and Goldsmith's *Citizen of the World* (1762)" (Wohlgenut, 2009, p. 95). Wohlgenut then specifically describes the English poet Lord Byron as a self-declared citizen of the world. She broadly defines a citizen of the world, or cosmopolitan, as a person who fluidly moves between cultural spheres, exchanging them at will for home countries and cultures (p. 97). She analyzes Byron's *Child Harold's Pilgrimage* as an example of someone who left their country without much regret or looking back (pp. 100ff.).

In her 2009 article *Byron and Cosmopolitanism*, Esterhammer points out that "Byron is of particular interest in this context because he abandoned his potential political career in England in favor of more covert political involvement in resistance movements in Italy and Greece, then wrote his Mediterranean experience into best-selling and epoch-making literature, especially the long poem *Don Juan*" (2009, p. 114). She then stresses some of Byron's literary and lived experiences: "For Byron...encounters with otherness in life and in literature habitually take verbal form, including conversation and foreign-language acquisition. Byron wrote *Don Juan* as an expatriate, while living mainly in Venice, coming to terms with life in Italian, and intentionally engaging with linguistic foreignness. Before beginning the poem, he spent several months studying modern and ancient Armenian at the Armenian monastery in Venice, having been attracted to this challenge precisely because of the difficulty and strangeness of the Armenian language" (2009, p. 114, referring to his *Letters*, 5: 137).

Esterhammer concedes that, purely on a story level, *Don Juan* "stages encounters with strangers and their cultures, performing these encounters in terms of tourism and imperialism, piracy and rescue, love and language-learning...speaking Spanish, dressed up by the

islanders to look 'like a Turk, Or Greek' (2.160), and craving an English beefsteak breakfast" (2009, p. 119). However, Esterhammer summarizes Byron's cosmopolitanism as a foremost literary and theoretical dimension: "Byron's literary language thus performs experiences of border-crossing...Byron's poetry can open up an alternative genealogy for cosmopolitanism – a way of recovering, alongside Romantic nationalism, a Romantically [sic] ironic theorization of cultures in contact" (2009, p. 120).

Additionally, from what Wohlgenut reports from Byron's own travel writing, his also seems to have been a rather self-centered and Eurocentric position, combined with an explicit superiority complex, for instance when he writes in his *Letters*: "Here I see and have conversed with French, Italians, Germans, Danes, Greeks, Turks, Armenians...and without losing sight of my own, I can judge of the countries and manners of others. Where I see the superiority of England (which by the bye we are a good deal mistaken about in many things) I am pleased, and where I find her inferior I am at least enlightened" (*Letters*, 2: 3, 35).

By contrast, we receive no clues as to Byron's personally successful, or just attempted, interactive and in-depth engagements with both a target language and a target culture, as would correspond to our model of interactive cosmopolitanism below.

2.1 Goethe and Arabic Cultural Engagement

Goethe first started to read the Holy Qur'an in 1770-71, in his early twenties, and to practice Arabic handwriting. (Mommmsen 1967: 15 and 2014: 4, 12-14). Yet only in his mid-sixties, in 1814, he went beyond the script and seriously considered learning Arabic (Einboden 2014: 60-61; Mommmsen 2014: 13). He then spent around a decade learning Arabic, in hours of daily practice, for example copying verses from the Holy Qur'an, in 1815 (Einboden 2014: 61-62). In 1814, upon receipt of the Persian poet Hafiz's *Divan*, he decided to

write what became the 1819 *West-Eastern Poetry Collection* (*West-östlicher Divan* in German) (Einboden 2014: 63-64), a collection of 150 poems in oriental style (Mommmsen 1967: 12, 122). Goethe's famously expressed: "Hafiz has no peer" (Bell 2003: back cover). Hafiz was the poetical surname of Shemsuddin Mahammad, who lived in Shiraz in the early fourteenth century, the dates of his life put between 1315 and 1390 (Avery 2010: ix; Bell 1928: 1 and 2003: 1; Hicknell 2012: 8). According to Lewisohn (2010: xix), Hafiz's timeless appeal lies in his accessibility, allegedly greater for today's Persian-speakers than Shakespeare is for English speakers. Witteveen (1999: 9) holds Hafiz's poetry to be even more beautiful than that of his famous countryman Rumi. All this might account for Goethe's fascination with Hafiz, across the four centuries that separated them.

2.2 Goethe and Arabic Language Learning

Goethe mastered seven languages already as an adolescent: publishing in his native German, he corresponded in English and French, had a comfortable reading knowledge of classical Latin and Greek, and admittedly struggled with Hebrew in high school (Ullendorff 2001: 470-473), besides deepening Italian during his later published *Italian Journey*. Regarding Arabic, we know from contemporary sources relying on accounts of Goethe's peers as well as of his remaining handwriting manuscripts and practice sheets that Goethe combined the study of Arabic with a deep reading of the Qur'an, practicing the Arabic script at every opportunity, given his limiting schedule. Müller (2014: 19-20) accounts: "While Goethe poetically reflected himself in the figure of Hafiz in the *Divan*, he used the manuscripts themselves for an act of profane writing magic: he tried to familiarize himself with writing Arabic characters. His immersion in the spirit of oriental calligraphy was disconnected from actually understanding the verses he copied. But the copyist wanted

to absorb the combination of the spirit, word, and script: 'I'm so close to learning Arabic. I want to at least practice the lettering enough to be able to copy the amulets, talismans, Abeaxas [sic] and seals in the original script. In no other language are spirit, word and letter embodied in such a primal way.'" Mommsen (2014: 122) holds that "Goethe would not have achieved the penetrating insight of that final sentence without studying those manuscripts that had come to him by chance".

3. Cosmopolitanism's Conceptual Framework

3.1 Cosmopolitanism's History and Transdisciplinarity

Historically, cosmopolitanism has been especially intensely debated during the time of the Greek Stoics of the 1st and 2nd century BC, in the seventeenth/eighteenth century, and since the 1990s (see Appiah 2006: xiii-xv; Carter 2005: 15-28; Grovogui 2005: 103; Mazlish 2005: 101). Multiple possible definitions across various disciplines have changed over the course of these historical periods (see Trepanier and Habib 2011: 5; Brennan 2001: 76; Pollock et al. 2002: 1; Dharwadkar 2001: 1). Our cosmopolitanism is a literature synthesis in form of a topics matrix, enriched by considerable critical thinking, and describing a cultural individual identity as relevant for today's writers, teachers and students.

3.2 Cosmopolitans being at Home in the World

Cosmopolitans "feel at home in the world" (see Brennan's 1997 book, *At Home in the World: Cosmopolitanism Now*), or an interest in or engagement with cultural diversity by straddling the global and the local spheres in terms of personal identity, with one foot in each

sphere, finding a balance in which the global is decisive without trying to dominate all the time.

3.3 Cosmopolitan Global-Local Continuum

While persons that we typically see as "locals" may not be interested in cultural diversity, "cosmopolitans" consciously value, seek out and try to access local cultural diversity (Hannerz 1990: 237, 249-250; Pollock 2002: 17). This could be visualized as a continuum along which the cosmopolitan can advance, and which also serves to distinguish between different cosmopolitans with respect to their local competences, as well as between different degrees of competence (and local cultures) within the same cosmopolitan person.

3.4 Cosmopolitan Openness and Engagement

A key characteristic of cosmopolitanism is "a willingness to engage with the Other, an...openness toward divergent cultural experiences" (Hannerz 1992: 252; similarly Papastephanou 2002: 69-70). Yet the individual cosmopolitan is free but not obliged to endorse that culture positively, either in its entirety or with respect to components of it. Regarding the preceding three matrix issues (3.2-3.5), Byron and Goethe seem to differ in several interesting ways: while Byron was more actively involved in different geographical locations while Goethe engaged with the Arabic language and culture mainly at home, yet Goethe, in his literary pursuits was more interested in the Arabic world and literature, and consequently actively and personally sought out and appreciated the corresponding linguistic and religious diversity that he encountered.

3.5 Cosmopolitan Effort and Elitism

Cosmopolitanism might require personal effort. Bruckner calls it "finding joy and strength in overcoming habitual limits" (1996: 247), giving examples of poets and writers struggling to acquire or express themselves in their foreign language. One could see cosmopolitan effort as requiring all the personal resources aspiring to elements of the cosmopolitan matrix. As for elitism, Brennan puts forward "the unalloyed goodness of the 'cosmopolitan'" and argues that "in the English language, its connotations have been relentlessly positive: 'free from provincial prejudices', 'not limited to one part of the world', 'sophisticated, urbane, worldly'" (1997: 19). Some characterize cosmopolitans as "people with credentials, decontextualised cultural capital" (Hanerz 1990: 246 and 1996: 108), while some see "intellectuals" as typical examples of cosmopolitans and in turn naming intellectuals at the same time as the typical example of transnational professionals (Robbins 1998: 254). Here, Goethe's explicit and literary documented efforts at learning the Arabic language are relevant. Regardless of the degree of success of the outcome, in this case Goethe's degree of fluency or mastery of the language, he would have at least credibly and culturally sublimated any linguistic shortcomings with his literary engagement with the Muslim world, in his *West-Eastern Divan*.

3.6 Cosmopolitanism's Relationship to Traveling and Tourism

Cosmopolitan traveling is indispensable for first-hand experiences of cultural diversity (Beck 2000: 96; Clifford 1992: 103), yet only if combined with "connaissance" (connoisseurship) and a cultural engagement that differentiates it from mere tourism (Hanerz 1996: 105; Robbins 1998: 254). "Typical tourism" is often limited to holiday stereotypes and cultural clichés with respect to the target culture (Bruckner 1996: 247-249; Carter 2001: 77). This could

likewise be considered a continuum, showing individuals between stages of tourism towards stages of cosmopolitanism. While both Byron and Goethe traveled extensively in connection with their writing, Goethe's comparably more extensive real-life travel related to his writing resulted in his 1816 account *Italienische Reise* (Italian Journey), which was itself undertaken between 1786 and 1788. Here, we focus on his expressions of deep linguistic engagement, which are foremost found in relation to his Arabic learning.

3.7 Cosmopolitanism and the Question of Home

For the cosmopolitan, "home" might not necessarily be the "home culture" any more, but take on an entirely new meaning (Hanerz 1990: 240, 248 and 1992: 253-254 and 1996: 110), or combine several locations or perceptions of home, while it logistically probably cannot be just about "everywhere". Our empirical part sheds new light on the array of cosmopolitan homes, specially mediated by the linguistic abilities of our interviewees.

3.8 Cosmopolitanism's Relationship to the Nation-State

Due to the etymological classical Greek origin of *kosmou politikós*, "citizen of the world" (Appiah 2006: xiv; Carter 2005: 21; Kemp 2011: 23; Werbner 2008: 2), some reject any cosmopolitan attachments or loyalties beneath an all-encompassing global humanity. By contrast, a more moderate "rooted cosmopolitanism, or...cosmopolitan patriotism" (Appiah 1998: 91) stresses loyalties and ties to smaller geographical or cultural entities, such as nation-states, local communities, or families. Also, etymologically the concept of internationalism (as "between and among nations") cannot easily explain (as can the cosmopolitan "feeling at home in the

world") why a person's home might be outside of one's nation-state or in several parts of the world. Likewise, cosmopolitanism can easier capture cultural issues below or above the nation-state, such as local cultural diversity in regions or cities, or world-spanning identities. All this makes cosmopolitanism far more transnational than internationalism, and more suitable for aspiring to a globalized identity that transcends nation-states in the sense of world citizenship.

3.9 Cosmopolitanism and Globalization

While globalization is associated with cultural uniformity (Sifakis and Sougari 2003: 60) just as much as with diversity (Scholte 2000: 23), cosmopolitanism actively seeks out diversity. Also, the globalization debate started only in the 20th century (Scholte 2000: 16), while cosmopolitanism's historical roots are much longer.

Regarding the preceding three matrix issues (3.7-3.9), we have earlier seen Byron openly adhere to his English roots, whereas Goethe, by contrast, had occasionally in his life expressed a discomfort at the limitations of a purely German educational context. While for neither of them vehement or explicit real-life expressions or proclamations of internationalist attitudes are transmitted, their well-renowned real-life actions speak for themselves: Byron's self-sacrificing participation in Greek independence, and Goethe's coining of the term "world literature" more than fulfil the previous two categories, in both lived and literary terms.

Regarding the preceding four matrix issues (3.7-3.9), Goethe had occasionally in his life expressed a discomfort at the limitations of a purely German educational context. Besides, having coined the term "world literature" more than fulfil the transnationalist requirement. Finally, globalization being a contemporary concept and research category which neither Byron nor Goethe could have

known or fulfilled, it is therefore of exclusive and unique importance and responsibility for modern-day citizens in any part of the world, including linguistic and literary students and scholars.

3.10 Summary of the Cosmopolitan Literature Matrix

A cosmopolitan person's areas of concern serve as a reference for empirical investigation, for placing Goethe in context, but also for locally and culturally interested students and scholars:

- 1) Straddling of the "global" and the "local" spheres as a world citizen;
- 2) "Connaissance" (connoisseurship) regarding local cultural diversity;
- 3) General willingness and openness towards that cultural diversity;
- 4) Possible sense of personal effort to achieve a cosmopolitan identity;
- 5) Mobility to travel, just not only with a "typical tourist" attitude;
- 6) Notions of "home" that can be extremely varied, just not everywhere;
- 7) Nation-state attitude between "rooted" and "unrooted" identity;
- 8) Transnationalism beyond inter-nation-state limitations; and finally,
- 9) Globalization attitudes favoring cultural diversity over uniformity.

4. Method of Investigation: Linking Multilingualism and Cosmopolitanism

Out of an overall sample of forty-eight international, post-graduate students at the University of Bath in England, pre-chosen for their multi-linguistic competence, I chose the eleven most multilingual ones via a self-assessment questionnaire of each one's language learning history and ability, with quantitative and qualitative criteria requiring advanced working knowledge in at least three foreign languages beyond the mother tongue. This was based on literature definitions requiring the mastery of "at least three foreign languages" (Apeitauer 1993: 275), while conceding that in such scenarios "it is inappropriate to expect near-native speaker competence" (Morgan 2001: 46). All our interviewees, between 22 and 27 years of age, had advanced working knowledge of between three and five foreign languages, in all four skills of reading, writing, listening and speaking. Goethe easily fulfills these requirements with his applied working knowledge of four, and reading knowledge of two further languages. However, we miss detailed accounts as to Byron's actual language mastery, outside of for instance a multitude of multilingual character voices in some of his works such as *Don Juan*.

The sample choice reflected that the literature on the identity of multilingual persons is mostly unrelated to cosmopolitan identity. Authors merely find that they are "acquiring a different cultural identity in every language" (Kotchemidova 2000: 130), or that they "have a richer repertoire of linguistic and cultural choices and could fine-tune their behavior to a greater variety of cultural contexts" (Sroinska 2003: 97). Only two writers describe their linguistic identities in plastic but still basic terms, such as "strata" or "layers of a cake" or of "an onion" (Bassnett 2000: 66-71; Steiner 1998: 12-127). Overall, more research is needed on the identity of multilingual persons (Aronin and Ó Laoire 2004: 12; Gunesch 2008: 74-81 and 2013: 178). Only one author links cosmopolitanism to linguistic

development, giving examples of writers and poets who learned and prominently used foreign languages in their works, such as Vladimir Nabokov (Bruckner 1996), but taking for granted that his sketchy cosmopolitan model has a lot to do with language learning. Hence our interviews were exploratory, in-depth, semi-structured and open, as the topic of "cosmopolitanism" was explored in a non-guiding manner to ensure full validity for any established links between the multilingualism of the interviewees and their revealed cosmopolitan personal cultural identity.

5. Empirical Research: Analysis and Synthesis

With the student interviewees expressing themselves freely about their language attitudes, against the background of the cosmopolitan literature matrix categories, which were treated as interpretive and flexible tools rather than fixed categories, it was possible for a pattern of three broad ideal types of (multilingual) interviewee profiles to emerge, which I called "Advanced Tourist", "Transitional Cosmopolitan", and "Interactive Cosmopolitan":

1) Even if the advanced tourist is not the "simple tourist" of the literature any more, some interviewees revealed functional mastery concerns, consumerist attitudes, or national identities in ways that limited their willingness to engage with the diversity of target cultures.

2) The transitional cosmopolitan is located somewhere between the tourist and the cosmopolitan on the continuum, but developing over the matrix categories towards the third type, the interactive cosmopolitan.

3) The interactive cosmopolitan reveals advanced forms of interactive and integrative behavior and mindset, fitting the ideal-typical cosmopolitan literature requirements, especially by displaying

an open-minded, flexible, self-critical, as well as giving or sharing attitude.

These three ideal profile types were then compared to each other via an empirical synthesis. To show the elements of the analysis and synthesis, each below paragraph quote corresponds to an individual interviewee; stacked quotes highlight the process of the empirical synthesis.

5.1 First New Ideal Type: Advanced Tourist

The advanced tourist's identity dimensions center on local, regional, or national dimensions, and despite declarations of openness and worldliness, the emotional inner world reveals parochial or local limits with respect to the matrix issues of "identity dimensions" or "home":

"First of all I'm Basque, and afterwards a European. I don't know; my European feelings haven't been very developed yet".

The advanced tourist stresses the professional usefulness of language learning, which suggest the advanced tourist being a prototype of "transnational occupational cultures" (Hannerz 1990: 243, 246 and 1996: 108; similarly Robbins 1998: 254):

"I think why I chose Spanish is especially because... Latin America is for Political Scientists a very interesting field of study... This was more utilitarian, to have more possibilities afterwards with the language... to find a job, in the now uniting Europe or in a job market that is getting more international every time".

5.2 Second New Ideal Type: Transitional Cosmopolitan

Transitional cosmopolitans, on the continuum between the advanced tourist and the interactive cosmopolitan, might for instance profile as still advanced tourists regarding certain matrix issues, such as the question of home, where national and even local attachments prevail, with wider attachments only established exceptionally:

"I tend to live wherever I go... It's where you are brought up, where you had your first friends, and where you live, where your parents' house is... But then, you have other parts of the world where you feel very comfortable as well... Madrid... became my second home... It usually doesn't happen... but when it happens, it's something exceptional".

On the other hand, transitional cosmopolitans can have a very cosmopolitan attitude towards their (native) nation-state, with foreign sympathy triggering compatriot criticism:

"The nation-state makes you homogenous, and makes you patriotic, and gives you myths, gives you symbols, and gives you a whole set of ideas which are not very helpful if you want to live as a global person, and not as an ethnocentric person".

"I have been treated as a xenomaniac by my friends sometimes... The fact that I can criticize Greece, it means that for them [the Greeks] I am a little bit of a foreigner".

Although he does not refer to the use of his linguistic or cultural knowledge or achievements in professional terms, and much less so in contemporary terms, his above mentioned evaluations of other cultures might reveal Lord Byron to be positioned between the Advanced Tourist and the Transitional Cosmopolitan. His worldliness, travels, and passionate, self-involving abroad exploits hint at a real-life Transitional Cosmopolitan stage. However, he does

not, at least not convincingly strong, seem to embody the interactively engaging and openly appreciating stage of the Interactive Cosmopolitan. Goethe, on the other hand, seems much more comfortably able to embody this type.

5.3 Third New Ideal Type: Interactive Cosmopolitan

The interactive cosmopolitan is the most open-minded, flexible, holistic and giving of the three ideal types, substantiating and contributing to core literature on cosmopolitanism. This type also has the widest and linguistically intensive mediation of vital matrix categories; languages are much more pervasive and important. For instance, interactive cosmopolitans personalize the link between multilingualism and cosmopolitanism by rephrasing the key aspect of "effort" in one of the most advanced literary concepts of cosmopolitanism, namely Bruckner's "finding joy and strength in overcoming habitual limits" (1996: 247) in linguistic terms, when overcoming linguistic insecurities and learning stages:

"[Learning and keeping up Dutch] was always kind of like a struggle, it was always hard to maintain, somehow. But...I could find out something that was beyond my limits...Through improving your language...you always go a step further".

"I would really look forward to that [being in a culturally completely unfamiliar environment], if I could. When I went to Morocco...I was just so amazed...that...it was just totally different...a bit uncomfortable, but because I couldn't speak the language".

"I would be curious [in that culturally unfamiliar environment], noy, would like to get to know...and would look for the keys...Keys being...language as a main source...Of course it's also again feeling insecure, feeling incapable...but I think the feeling, or the eagerness of wanting to cope would be higher, or weigh more".

The interactive cosmopolitan's linguistic mastery enables a highly open, interactive and two-way cultural engagement, culminating in critical reflection about the own country and culture:

"[Languages] mean the opportunity of learning...Not only learning about people...It also would inspire your personal view of things. It makes you more open...It makes me feel more that I know where I'm going, and getting to know people better".

"If I travel, I like to talk with people, and to learn something about their country and to learn then something about mine...Language learning...it's a way of education, it's a way of learning not only more about other cultures but also about yourself...You can anticipate to give something".

The more interactive a person is, the more the professional and the private aspects of learning and using languages become intertwined, ranging from functional or professional over mind-set and worldview, up to aesthetic issues and considerations:

"In contrast with European languages, you see that there are other systems, other ways of indicating things. For instance...my first inclination [of interest in Arabic] was because of the artistic way of writing. It's really like a piece of art...It's a beautiful language".

Interactive cosmopolitans concede a "foreign identity" without substantiating it linguistically, yet they allow to be taken into "another sphere" when using certain languages. This is almost on a par with the "strata", "layers" or "onions" dimensions described by two authors on the identity of multilingual persons (Bassnett 2000: 66-67 and Steiner 1998: 120-125):

"I act differently when I speak Spanish. I'm more in the Spanish way of life. A bit more open, I'm more eager to say personal things...Maybe because values, education, family, and so on, brought with them, aren't

established in my Spanish identity. Spanish identity, of course is an exaggeration, but when I speak Spanish...Of course I have several identities, but you can't stick to the languages".

"Speaking with a Dutch person carries me into another sphere. This cake [of my identity dimensions] changes and shifts, from context to context... But a piece of it is definitely always Dutch...It's another way of seeing, of perceiving, I think...of being aware of yourself and of other people".

For an interactive cosmopolitan, language knowledge is an essential and indispensable factor for feeling at home, indeed a matter of global identity, where languages serve as a passport or qualifier to access and cope in foreign environments:

"Knowing the language well doesn't make you feel at home. But you cannot feel at home unless you know the language".

"The language, that is necessary to cope in the [everyday] situations, is a basic factor of feeling [at] home".

Finally, the interactive cosmopolitan's picture of "home" is highly differentiated, multi-dimensional and complex, strikingly reflecting Hannerz's alternatives of "a privileged site of nostalgia", or "a comfortable place of familiar faces, where...there is some risk of boredom" (1990: 248 and 1996: 110). "Home" can also be different according to geographical context, in complex diversity of dynamic interactions, embraced with an open attitude, or involving multi-sensory perceptions (the second voice refers to Egypt's and Cairo's souks and bazaars):

"[Home:] How boring, at first. But of course, it's more than that...The word 'home' is 'stick to the same place', and I would like to move a lot...I would like to say that it is an uninteresting concept, but I still have some nostalgia towards home".

"It [home] means people I relate to... But it's not something where you're born. It is also where you're born, but other home places accumulate... It

captures all of your senses, it's what you see, it's also what you smell...Then again it depends on the context...I would say that "a home" is a place where I can live any mood, a range of different situations".

6. Concluding Comparisons and Contemporary Commendations

6.1 Comparing Goethe's and Byron's Romantic and Contemporary Cosmopolitanism

Goethe's 18th-century multilingualism was exemplary even by today's standards, as is his literary cosmopolitanism in his *West-Eastern Divan*, and his personal cosmopolitanism as described in his *Italian Journey*. However, these occasions are rare and limited to specific countries, cultures and locales. Other than some of our students, Goethe did not have direct local contact with the Arabic language or culture. Our most multilingual and cosmopolitan students' personal engagement and sharing in Arab culture included open appreciation of the beauty of the Arabic language. They share these expressions with Goethe, over eras, ages and disciplines. Remarkably, they already had first-hand local experience of Arab culture, writing and literature; for instance when mentioning a host's gift of "a beautiful Qur'an". Even so, Goethe's linguistic and literary-cultural achievements, despite his limited success in mastering the Arabic language, would arguably place him among our Interactive Cosmopolitans as well.

The same cannot be said about Byron, since we lack any detailed and reliable accounts of his real-life language mastery beyond English, while his literary or real-life revelations of his individual identity in terms of our research would at best allow us to consider him on a stage between the Advanced Tourist and the Transitional Cosmopolitan.

6.2 Commending Contemporary Students' Romanticism, Multilingualism, and Cosmopolitanism

Thus even when focusing on Goethe alone, comparing his and our investigated students' lived cultural engagement, our students arguably more than "hold their ground" besides one of Romanticism's and world literature's exemplary representatives. This is probably good news for all those whom Goethe's literary and worldly achievements tend to intimidate, which to some degree might be all of us, after having been brought up on Dr. Faust's famous exclamation of having studied most existing subjects and faculties yet still ending up just as clever as before. Thus the revelations of our students, combined with the freshly gained perspective on Goethe might inspire language learners, travelers, cultural aficionados, and culturally sensitive readers and writers worldwide for their own linguistic and cultural projects. Since historic and comparative awe is often an obstacle in students' engagement with literature and especially their most famous representatives, it is recommended to use the insights of this research to provide them with motivation and inspiration in their studies of Romantic works and authors. In the context of international education, it also fills us with a sense of achievement over the last one and a half centuries, since personal educational developments until Romanticism reserved to literary and cultural elites now seem to have been successfully opened up to young students.

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There and Back: the Real, the Imagined, and the Multi-worldness in Contemporary Scottish Prose

Romantic fascination with the power of imagination leads to the creation of multiple worlds where the imagined becomes even more important than the real. In Romanticism, imaginary worlds help to reveal one's true nature, character, or one's true vocation. The existence of supernatural, the longing for metaphysical, the craving for *oneiric* etc. are at the basis of textual, literary, and human experience of the time. Essentially, imagination is a mode of memory, a mode of perception, and a mode of projection. In Coleridge's definition imagination is "the repetition in the finite mind of the eternal act of creation in the infinite I Am". This "repetition in the finite mind" suggests a continuous search for perfection, ideality, or even divinity.

The afterlives and echoes of the romantic idea of Imagination and the Imagined are still at work in contemporary Scottish prose. "The creation of the infinite I Am" unfolds in the construction of multiple worlds that surpass the boundaries of the real. A continuous search for the secret of an "I" is constructed through the real and the imagined simultaneously, and the reader often has to go there and back through the boundaries of the multitude of worlds in the novels of Alasdair Gray and James Robertson.

Key words: the real, the imagined, imagination, fancy, memory, Caledonian Antisyzygy, difference, Scottish prose, Robertson, Gray.

Imagination is the cornerstone concept for the Romantics. In many ways it is not only the major principle and *modus operandi* of their writings, but also a self-authorizing and self-empowering discourse that makes writers in general and poets in particular "the unacknowledged legislators of the World" (Shelley 2006:1798). For the majority of Romantic poets the interpretation of imagination goes far beyond the context of poetics or cognitive studies turning into ontological, epistemological, theological, and ideological means of Being, existence, and expression. Thus, to grasp the idea of the real and the imagined, their interactions, modes of functioning, and the creative power of multiple world projections in contemporary Scottish writing one should go back to Romantic theoretical insights on the power of imagination and its functions in literature (where poetry was seen as the highest artistic form of literary expression). Since theoretical research of imagination in Romanticism is beyond the scope of investigation in this paper, I will briefly make an overview of a few major figures of the period ideas and thoughts on imagination, interrelations between the real and the imagined, epistemological and ideological outcomes of the Romantic poets' presumptions that could be read through the prism of contemporary critical thought.

The concept of 'imagination' is central in William Blake. As Catalin Ghita points out, "although presented in comparatively simple terms, it [the concept of imagination] affords a multitude of the semantic refinements" (Ghita 2010:670). On the one hand, imagination for Blake is "nothing less than God as he operates in the human soul. It follows that any act of creation performed by imagination is divine and that in the imagination man's spiritual nature is fully and finally realized (Bowra 1977:89). On the other hand, Blake's "idea of imagination has roots in philosophical and religious traditions that include both esoteric and popular elements and which extend back through the eighteenth century, the hermeticists of the sixteenth and seventeenth centuries, the Renaissance, medieval and ancient philosophy, and sacred Hebrew

poetry" (Engell 1981:245). In Blake's thought, "imagination ranks as the foremost mental faculty at both immanent and transcendent levels, [...] its ultimate meaning is to be sought in its closely interdependent relationship with inspiration" (Ghita 2010:672). What's important in the context of this research is that Blake contrasts imagination to memory: "Imagination is the Divine Vision not of The World not of Man nor from Man as he is a Natural Man but only as he is a Spiritual Man Imagination has nothing to do with Memory" (Blake 1982:666). For Blake, the "Daughters of Memory" protect mimetic art and blur visionary insights and inspirations. Thus, memory for Blake, in many ways, governs the art of ratio and represents fragmented, disconnected and philistine fragments while imagination works towards the unity and entity of the art of spirit. Imagination in Blake is a divine body that inhabits the human one and allows it to connect with cosmos and to become the universal receptacle of cogitatum: "For All Things Exist in the Human Imagination" (Blake 1982:223). It's quite a bold statement that, in the end, should mean that the real is located not outside, but inside the human, and is also a product of imagination. Thus, the real in Blake's thought is a part of the imagined. In terms of epistemology and phenomenology of post-structuralist era it's quite an interesting statement since it goes along with major post-structuralist ideas on signification and textuality.

For William Wordsworth, on the contrary, memory is an essential part of creative force together with imagination. Imagination in poet's thought stands for intuition and gives the power to "see into" reality. Creativity and creative power of imagination for Wordsworth comes initially through emotions collected in tranquility of contemplation that, later on, by means of memory, are transformed into poetic form. Emotion preserved in memory and reproduced in imaginative-transformative form is at the core of Wordsworth's concept imagination. While Blake annihilates the binary opposition of the real and the imagined, Wordsworth appreciates the real as a source of the imagined, and to him imagination is closely associated

not only with creativity, but also with accumulation activities, analytical thinking, and the mode of communication: "Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all Science [...] He is the rock of defence for human nature; an upholder and preserver, carrying everywhere with him relationship and love. [...] Poetry is the first and last of all knowledge – it is immortal as the heart of man" (Wordsworth 2006:1505). Thus, imagination is seen as a way that allows man to arrive at the perfection of God and become one with God, nature, and cosmos (in Wordsworth's pantheistic view). Wordsworth neither blurs the boundary between the real and the imagined, nor contrasts them: he sees them *inholistic unity*: the one inherently present through derridian concept of "trace" in the other.

Samuel Taylor Coleridge differentiates between two types of imagination: primary and secondary. Primary imagination is connected with human perception and ability to produce images; every person has this type of imagination and uses it unconsciously. Secondary imagination is characteristic of poets; this type of imagination enables to create new types of realities and worlds and is used voluntarily by the poet. However, both types of imagination represent the divine power of creation:

"The primary IMAGINATION I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation of the infinite I am. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still, at all events, it struggles to idealize and to unify. It is essentially *visual*, even as all objects (as objects) are essentially fixed and dead." (Coleridge 2006:1663).

Thus, for Coleridge imagination is a unifying force, which is able to revitalize fixed and dead objects in the realm of the real. Coleridge's idea of imagination can be closely related to the one of Blake. Moreover, in order to properly grasp the meaning of imagination and its power Coleridge (in the same manner as Blake) connects it to the human mnemonic faculty. Memory is the source of *realities* and dead images that represent themselves in fancy, not in imagination:

"FANCY, on the contrary, has no other counters to play with but finities and definites. The fancy is indeed no other than a mode of memory emancipated from the order of time and space; and blended with, and modified by that empirical phenomenon of the will which we express by the word CHOICE. But equally with the ordinary memory it must receive all its materials made from the law of association" (Coleridge 2006:1663-4).

Unlike Blake (who believed the notions to be synonyms), Coleridge juxtaposes imagination and fancy. However, in accordance with Blake's thought, he gives imagination epistemological and ontological power to learn, perceive, revitalize, and create new worlds. And in the essential vitality of Coleridge's imagination there is a reference to the possibility of the real to become the imagined through "dissolution, diffusing, dissipation in order to recreate". Thus, although it might seem that Coleridge juxtaposes the real and the imagined while considering the opposition of imagination and fancy, what he does is makes the real part of the imagined through the vitality of imagination and its unifying power.

The idea that the imagined harbors and overruns the real is very far from being strange to Scottish literature. In fact, this idea for a long time has been the axis mundi for Scottish literary studies. The tradition to represent the real and the imagined as a certain holistic unity, or as a matter of difference where the one is merely the other

one deferred has been identified as a trademark of Scottish fiction. In his *Scottish Literature: Character and Influence* (1919) Belfast-based Scottish literary critic Professor G. Gregory Smith claims that one of the most peculiar characteristics of Scottish literature is the striking unity of the contraries presented in the real and the imagined. According to Smith, this is a literary outcome of a specifically Scottish context and mode of being:

Perhaps in the very combination of opposites [...] we have a reflection of the contrasts which Scot shows at every turn, in his political and ecclesiastical history, in his polemical restlessness, in his adaptability, which is another way of saying that he has made allowance for new conditions, in his practical judgment, which is the admission that two sides of the matter have been considered. If therefore Scottish history and life are, as an old northern writer said of something else, "varied with a clean contrair spirit", we need not be surprised to find literature the Scot presents two aspects which appear contradictory. Oxymoron was ever the bravest figure, and we must not forget that disorderly order is order after all (Smith 1919:4-5).

G. Gregory Smith calls this phenomenon 'Caledonian Antisyzygy'. Obviously, the term refers to the idea of contrary polarities represented in one entity. Later on, the concept becomes popular due to the most prominent figure of Scottish Renaissance poet Hugh MacDiarmid, who not only eagerly adopted the notion, but also elaborated on it in his essay *The Caledonian Antisyzygy and the Gaelic Idea*, published in two parts in *The Modern Scot* 1931-1932. The notion would make its way well into the XXI century transgressing the boundaries of literature. The latest use of the term could be found considering first, Scottish Independence Referendum in 2014 (Brian Groom's article in the *Financial Times*, "Scotland, forever in two minds" as of February 3, 2014), second, some Brexit issues (John Sturrock's entry in *Kluwer Mediation Blog* "Further

Thoughts on Brexit and Caledonian Antisyzygy" as recent as of July 28, 2016).

Smith suggests there are "two moods" that characterize not only Scottish literature, but also a certain continuity of its tradition. On the one hand, there is a mood of "actuality", 'grip of fact', 'sense of detail', 'realism' (Smith 1919:5). This mood represents the real and is expressed through the "piling up of detail". Obviously, Scottish literature doesn't have the monopoly on the matter-of-fact descriptions, or the glutony of the particular, these could be found in every national literature. However, what makes this way of representation quite Scottish is the fact that "in Scots the zest for handling a multitude of details rather than for seeking broad effects by suggestion is very persistent" (Smith 1919:5). Smith even insists that this manner of representation of the real "leaves nothing to the imagination" (Smith 1919:6). On the other hand, there is a mood of "the fantastic" with "the airier pleasure to be found in the confusion of senses, in the fun of things thrown topsy-turvy, in the horns of a Highland and the voices of the mountains" (Smith 1919:19). In Smith's thought, there is much more in the Scottish antithesis of the real and the fantastic than one could explain by the rules of rhetoric. It's not that they could be identified within rigid boundaries or could be totally distinguished one from the other. Actually, there is no boundary between the real and the fantastic in Scottish literature since "the one invades the other without warning" (Smith 1919:20). Thus, the reader is always making this journey to "over there" of the fantastic, the imagined, the supernatural, the uncanny, and is always forced to go back to the real, the natural, the grip of fact. In this manner, Scottish literature becomes this thrilling ride of "here and back" on the roller coaster of the "two moods". This mixing of contraries also helps to identify some specific qualities characteristic of Scottish literature: the picturesque and the humorous in particular.

If a formula is to be found it must explain this strange combination of things unlike, of things seen in an everyday world

lose full command of his faculties because of confusion. Elder greatly admires his mother and her total lack of imagination while simultaneously peering through the bus window and seeing "a dark still sea, and no land in sight", and floating together with life jackets, plastic containers and other debris on the surface of the sea. However, floating on the sea surface while on the bus is not the only intensely imagined situation the protagonist goes through. Elder also has quite a heated discussion on newspapers, words, and discourses with the back of a woman's head and goes upon dramatically through a shameful situation of being late to the funeral he has to face the humiliating rise-and-fall procedure of his colleagues from the benches in church causing disruption and havoc. Things get really intense when Elder approaches his mountainous colleague Ollie who is not able to somehow move aside and let the protagonist pass by and Elder has to crawl under Ollie's buttocks.

Down I go on hands and knees into the thin stour of old religion, Ollie's trousered buttocks lapping against my cheek as I tunnel forward. If he breaks the wind now I am as dead as Ronald Grigson.

'Sorry. Sorry. Excuse me. Fuck you, Ollie. Sorry.'

Ah, I find I have spoken aloud. Furthermore, I am crouching on a hard floor, among sweetie papers and discarded tickets. I snap out of it fast and regain my seat, but too late. The woman across the aisle has turned, looked quickly at me, then away again. The aisle on the bus, not in the church. Because I am not there yet.

'Sorry,' I say again, to her this time. It is meant sincerely, but the damage has been done. She stands and descends to the lower deck" (Robertson 2017:14).

The dramatic church crawl of Elder on the bus is a perfect example of how the imagined (or the fantastic) invades the real without warning. The reader goes on the church crawl and back while still on the bus realizing that they've crossed the "gauzy border" only upon their return. "One moment you're on a number 11 bus going

forward, the next you're crawling along the floor of a church you've never entered before, with no end to the journey in sight. Doesn't this happen to us all?" (Robertson 2017:5). This manner of living the imagined as a part of the real echoes in the novel in many ways: in Elder's father's mental delusions, in other characters' imagined scenarios, in the places that seem non-existent, in the protagonist's conversations with his mate who happened to be a toad. Sometimes it seems that Robertson's text embodies Blake's idea "For All Things Exist in the Human Imagination".

"CONVERSATIONS WITH A TOAD" chapters of the novel seem to be a proof not only of Blake's epistemological revelation, but also of Smith's theoretical thinking on "the horns of the elfland". In terms of narrative semantics, "Conversations with a toad" could be identified as a second major "ontological domain governed by a single set of rules" (Pavel, 1986; Dolezel 1999; Ryan 1991). This domain of the text contributes to the text's semantic heterogeneity, or, speaking in the context of Romantic theories of imagination, revitalizes, defamiliarizes, and recreates the real through the imagined. On the evening of his birthday, Elder goes to the patio of his house and drinks some wine after he has had quite a decent amount of whiskey. This is where he meets the toad Mungo Forth Mungo. They start a conversation that later would turn into a kind of friendship and mutual support as they would set off together on a trip to the Highlands. Mungo shares his knowledge, opinions, and ideas on a variety of subjects from politics and literature to sex representing thus the epistemological function of imagination so greatly valued by the Romantic poets. As the narrative unfolds, not only Elder meets and converses with a toad, but also many other characters of the novel. Mungo turns into a "miraculous and terrifying night visitation" to warn the owner of the Highland deserted hotel Ruaridh MacLagan against bootlegging and excessive drinking, he comes to Rosalind Munloch, Elder's almost one hundred year old interviewee in the Highlands, to talk about climate change, diet, folklore, sex, procreation, contraception, and fauna of

the glen, he interviews Corryreckan to help Elder with his interview. Moreover, conversing with Mungo doesn't seem to be an extraordinary thing to anyone who makes acquaintance with the world. Rosalind, Poppy, Corryreckan, and Elder himself do not perceive talking to a toad as something supernatural or outstanding, so when reading the chapters of "Conversations", the reader once again crosses "the gauzy border" without any difficulty and after the conversation is over heads back to the real. And if there existed any binary opposition of the real and the imagined in the novel, one would probably perceive Mungo as a part of Elder's vivid imagination (or the aftereffect of the alcohol), however, the semantic heterogeneity of the text only proves that the real is the other of the imagined, and the natural is the other of the subjective supernatural, and there is no controversy in this fact. This is the lesson Mungo is trying to teach Elder in "Conversation #3":

Man and toad, they stared together into the sky. It occurred to Douglas that, although he had often admired the moon, he had never before realised quite how lovely it was.

'To think,' said Mungo, shuffling closer, 'that each one of us has one! Amazing, isn't it?' [...]

'You have a moon inside you?'

'Naturally. What did you think I meant?'

'I wasn't sure, not as big as that one, presumably?'

'Oh, much the same size. And it changes shape in the same way, over and over again. Sometimes it doesn't appear to be there at all, but it is. It is always there.' [...]

'Since you ask the question, I assume that you don't feel it yourself, then?'

'No' [...]

'Yet you lead a normal, regulated life.'

'Even the commonplace is uncommon. It has only to be recognized as such' (Robertson 2017:107-8).

These characters in the novel also possess imagined personas that allow them to live the lives they can't otherwise live. They travel back and forth within their identities to either have what they can't have, or to forget what they want to forget. Corryreckan represents a whole set of imagined personas who make appearances when he needs to foreground one of the controversial traits of his character. He is Corryreckan, the Highlander, an honest, immaculate and sober man who runs the Munloch's Glentaragar estate in a remote part of the Highlands; he is also Ruaridh MacLagan, bottlelegger and a drunkard when he runs a shabby deserted hotel in the middle of nowhere; he is Stuart Crathes MacCrimmon, a bad ballad bard and an alcoholic, in the remote Inn, but he is also Edward, an English man, a "southern friend", who has once arrived in the Highlands and believed he should stay for he felt more Highlandish than any of the Highlanders. Although in the beginning of the novel he keeps his imagined personas apart and wouldn't admit that he is a bard while he is running the hotel, by the end of the narrative he reaches the holistic unity in a variety of his personas. The separate imagined worlds of his personae find peace upon his arrival from the Highlands to Edinburgh. Poppy Munloch who later becomes Elder's lover, makes her first appearance as Xanthe at Shira Inn. As she explains it later on to Elder, she needed to become Xanthe to escape from the confined space of Glentaragar to have some entertainment (sexual, social, and emotional).

Thus, the imagined presents itself as the real and, as a result, projects the effect of multi-worldness in the semantic structure of the novel, in the structure of the characters, and in the experience of the reader who follows this roller coaster of travelling there and back in the fictional worlds without "gauzy borders".

James Robertson's other novel *The Testament of Gideon Mack* (2006) has already been widely discussed in the context of the "two moods" of Caledonian Antisyzygy. The most important question of the novel that remains unanswered and inspires further research is whether Gideon Mack has actually met the devil, or whether it is his

disturbed psyche that has produced the image. As I've already mentioned elsewhere, in the context of understanding "Caledonian Antisyzygy" as difference where the one is the other one deferred, the answers to this question seem to be legitimate since the question becomes more of a theoretical abstraction in the domain of epistemology. This doesn't mean that the question isn't important anymore, but rather suggests that anyone could meet their own personal Devil even at the cynical times of the XXI century (Ivanenko 2016:114).

There is just one most important issue that I would like to dwell on in terms of the haunting "Caledonian Antisyzygy" paradigm in the text. This is the concept of *ministry* the novel is centered around. The ministry itself is something of a difference "whose extremes meet" since it's meant to embody both the divine and the human. A minister is someone who can't be a homogeneous entity since he is supposed to be a construct combining the opposites. Interestingly enough, ministry is one of very few identity constructs where one is not supposed to reaffirm one's self through suppressing or deferring the opposite other. Thus, this is probably the only identity construct that legitimately allows essentialist approach to "Caledonian Antisyzygy". However, this is not what's happening to Gideon Mack. As the story unfolds, we realize that at different times in his life Gideon comes to suppress the human or the divine that in turn become a haunting presence – the deferred other. From the times of his adolescence, Mack stops believing in God despite the fact of his father's ministry and Presbyterian upbringing. At some point in his life the only thing Mack wants is to be nothing like his father, the minister of Kirk of Scotland. Gideon's young life is centered around rejecting his father's values in everything, thus, the divine in his life becomes deferred. However, at the very moment it becomes deferred, Mack paradoxically opens up his personality to the divine for this is the first time when by denying his father's God he takes a first step to become his father (and he is fully conscious of it) and to merge with the supernatural in the future:

"Maybe yer das right, Buzz," I said. "Maybe there isna a God. I
know kin."
"So whys yer faither a fuckin minister then?" Buzz said.
"I sune he is," I said. "Whys your faither a fuckin miner?"
"Whas wrang wi being a miner?" Buzz roared.
"Whas wrang wi being a minister?" I roared back. *And I saw
myself in my fathers pulpit, roaring at my fathers congregation:
"Whas wrang wi being a fuckin minister?"* The shock and horror on
their faces, I knew I should have been concentrating on Buzz but I
couldn't drag myself back. In that moment I stopped believing in
God." (Robertson 2007).

Later on, as Gideon decides to become the minister without
faith, the deferring of the divine becomes quite a playful specter. This
is one of the most interesting moments in the novel as it prompts to
reconsider the concept of ministry and to strip it off essentialist
combination of opposites in one entity: there is nothing bad in a
minister with the divine/supernatural deferred within him. I believe
this is the turning point in the novel that points out at re-thinking the
modernist concept of "Caledonian Antisyzygy" as a metaphor for
difference. Moreover, the most interesting thing that happens to
Gideon in terms of deferring his father and eventually becoming him
is not the fact that the deferred father "strikes back", but the fact that
Gideon realizes that his father also suppressed and deferred the
divine/supernatural in him: "Here I sit in the half-light, in a book-
lined study in an empty manse, nearly thirty years on, and I have
become him." (Robertson 2007). This leads us to a very playful chain
of continuities and differences: we follow many generations of Kirk
of Scotland ministers who don't believe in God, but somehow harbor
the supernatural. We speak of many generations of ministers since in
addition to Gideon's father and Gideon himself, there comes into
play Robert Kirk with his fairies as well as Augustus Menteith with
his legend of the Black Jaws. All of these "atheist" ministers harbor

their other, who sucks them in their own personal "black jaws" of otherness in a playful spectral game of transformation. Thus, the concept of ministry loses its essentialist interpretation as a display of the combination of "contrair" spirits in one entity. The concept also reinforces the paradigm where the real is a part of the imagined and they interplay within the holistic unity of the ministry.

Another important image where the supernatural/the imagined overruns the real in the novel is the Stone. Mack makes a confession right in the beginning of his testament: "Then I saw the Stone, and nothing was the same again" (Robertson 2007). While running in Keldo woods, an atheistic minister of the Kirk of Scotland, a man of perception rather than faith, comes across a standing stone that hadn't been there some time earlier. Mack is the only person who sees it and the question whether the Stone actually exists becomes the question of the boundary between the natural and the supernatural, sanity and madness, subjectivity and objectivity. Gideon's ministry, the story of his life with its ups and downs becomes the background of "the grip of fact", the prelude of the real to the moment where the supernatural opens up to him first in the Stone, and then in meeting the Devil. On the one hand, the Stone as material object is quite real, Mack can touch its surface, can hug it, can feel it with his senses of perception. On the other hand, the Stone has never been there before, and the geography of standing stones has never indicated this particular Stone has ever existed. A failure to talk about it to other people as well as a failure to document it with a camera convinces Mack that the Stone was meant just for him as a certain message: "I imagined rain running down the many faces of the Stone. Something strange, unnerving and wonderful was happening. I was frightened, I was excited. I wondered who would I dare to tell about it" (Robertson 2007). Gradually, the Stone breaks the homogeneity of the profane space and by force of imagination becomes what Mircea Eliade would call "hierophany of space" (Eliade 1959:36). Where the breakthrough from plane (of the real) to plane (of the sacred or the supernatural) has been effected by an hierophany there appears an

opening upward or downward: "the three cosmic levels - earth, heaven, underworld - have been put in communication" (Eliade 1959:36). In Coleridge's terms, by the power of revitalizing imagination, or in Blake's thought, by the power of imaginative divine vision, the Stone in the novel becomes the image of a universal pillar, a sacred space which marks "the founding of the world" possible in creative human gesture (Eliade 1959:63). Thus, Gideon breaks the profanity of his life space, enters the underworld, meets the Devil (the question of "reality" of this fact is irrelevant in the context of the creative and epistemological power of imagination), and abandons the homogeneous space in the domain of the real: "But if I can see and touch a stone that isn't there, in a place I know to be real, then how can I say what's real and what's imagined?" (Robertson 2007). Mack follows the visionary path voiced by Blake: ministers' imagination becomes a divine/satanic body "that inhabits the human one and allows it to connect with cosmos and to become the universal receptacle of cogitatum" (Blake 1982:223). Ultimately, in *The Testament of Gideon Mack*, be it the character or the reader, one sets out on a trip to "over there" of the otherworldly, on a date with the Devil, to never actually get back, but wonder if there is any possibility this trip could have taken place, or if there any "back" that could be ascribed to the real.

Alasdair Gray, described by Alan Taylor as "the grand old man of the Scottish renaissance" (Taylor 1995:97), also constructs multiple worlds by means of imaginative forces. Gray's novels *Lanark* (1981), *1982 Janine* (1984), and *Poor Things* (1992) mainly represent the split identities of the protagonists who embark on a journey to the there of their other and back to reconfiguring, restructuring and re-uniting with their own selves. In the case of Gray and his major novels, the epistemological power of imagination works in Wordsworthian understanding of the imagined, that is towards finding a holistic unity within the real and the imagined. As Stephen Bernstein puts it: "the identity of the protagonist in each of Gray's three major novels splits and diversifies in the course of the

narrative: thus, *Lanark's* eponymous hero and the character Duncan Thaw turn out to be the same person, albeit existing within different timezones. In 1982 *Janine* Jock McLeish expresses his deepest anxieties through multiple voices, represented by different typefaces and designs, as well as his 'silly soul' *Janine*, and in *Poor Things* Victoria McCandless and Bella Baxter problematically share an identity, while the very volume in which they appear also exhibits a dual nature" (Bernstein 2007:168). The imagined others of the protagonists, however, overrun their 'real-world' doubles not to construct fragmented domains of the real and the imagined, but to perceive patterns of growth and increasing psychological holism. As Peter Kravitz puts it, "for these characters sanity is not given, but won. Then they are whole, not split people" (Kravitz 1997:xix). Due to constraints of space I will limit the study of the real and the imagined in Gray to his novel *Poor Things* published in 1992. It contains two accounts of Bella Baxter's life, her husband's and her own, and Bella herself is known alternatively as Victoria together with an introduction from the editor Alasdair Gray. The first account, which is a narrative by Archibald McCandless, is a nineteenth century gothic tale on a female body reanimation via brain surgery and it embodies every bit of Victorian patriarchy's female stereotype: Godwin Baxter who performs brain transplant on Bella's body fished out from the river is Godlike male figure that contributes to every kind of making of a woman: physical, psychological, social, and educational:

"Yes, McCandless! I now enjoy more flattering company than you ever provided – a fine, fine woman, McCandless, who owes her life to these fingers of mine – these skeely, skeely fingers! [...] I needed to admire a woman who noded and admired me [...] From the moment she opened her eyes here these hands have served her food, drink and sweetmeats, placed flowers before her, offered toys, shown how to use them, displayed the bright pages of her picture-books (Gray 2002:27; 39).

Bella's personality, her worldview and later medical and social activism are the result of a "good" male influence and care. However, as we approach Bella's account of her life, it turns out that her husband McCandless created this imagined projection of her personality. She claims that the brain transplant never took place and she simply fled from her abusive husband to seek refuge with Baxter where later on she met McCandless. The novel doesn't really offer any resolution which version of the events is "real" and which one is imagined. While the question of "the real" and "the imagined" in the novel is never quite settled, what's important is that *Poor Things* "voices an overwhelming concern that the truth-telling capabilities of any representational medium are perilously constrained by the medium itself" (Bernstein 2007:172). It is true that the imagined part of the novel that coincides with McCandless account is bigger, more elaborate, sentimental, and imitational of "the grip of fact". Thus, though it goes against the rules of logic and reality, it is made to be perceived as "real". Imagination here is quite playful since it forces the supernatural to take place of the real. The sentimentality of McCandless' story not only lives up to Victorian stereotypes, but also involves that kind of the emotional that Wordsworth mentions while theorizing on imagination. As it has already been stated before, emotion preserved in memory and reproduced in imaginative-transformative form is at the core of Wordsworth's concept imagination. Although Bella believes that McCandless makes up his tale about her for the reason of class envy, it seems that his account of Bella's life stems from the emotional attitude her husband has towards her. His ridiculous Victorian patriarchal desire to be "the candle" for Bella inspires him to follow Wordsworthian path with imagination: he picks up certain emotions preserved in his memory and imaginatively transforms them into a story where his wife loves him, and where he is an open-minded, talented, big-hearted, and devoted husband. McCandless' imagination makes a perfect tale of

them happily living ever after all the adventures they go through which looks like a longing for a holistic unity of marriage.

However, Bella is not the only identity who is caught in between "the real" and "the imagined" in different projections of the subjective worlds. So is McCandless and Godwin Baxter. While Bella is trying to comment upon the fraudulent make-believe narrative of her husband, she claims "McCandless had first met God in the university anatomy department where God gave demonstrations when the usual lecturer was off sick. Small, awkward McCandless fell as passionately in love with God as I had done [...] God was the first great love of his life, and the love was not returned" (Gray 2002:267-268). The reader never gets to know whether this statement is "real" or "imagined", or if this is a kind of revenge on McCandless' tale that Bella takes, but what the reader definitely knows that they have been set to wonder about the possibility of gay love in the novel where a man and a woman, who happen to be husband and wife, fight for another man's love and appreciation. *Poor Things* is a novel where characters' personal claims for "the real" get obscured by the counter-narratives that ruin the "reality" and expose it as "fiction"/the imagined/a fraudulent tale/a whimsical delusion. And although Stephen Bernstein argues *Poor Things* doesn't really "offer anything like the positive, however qualified, closural holism of *Lamark* or *1952 Janine*" (Bernstein 2007:169), it seems that the inability to identify "the real" within the domain of the imagined doesn't necessarily lead to subjective solipsism in the characters, or dramatic confusion in the reader; it merely offers us a variety of worlds, a play of meaning, a flight of imagination, and reminds us that we all are just reflections of each other in the things we imagine one about the other, and believe them to be "real". Imagination in *Poor Things* is not a question of how "real" a Victorian gothic story could be, but rather an epistemological quest for holistic unity of psyche that could come to terms with the world out there.

Thus, imagination in Romanticism, as well as in Modernism and Contemporary times, is a human superpower that helps us stay sane, sane and hopeful since we think we do know what "the real" is while we mostly live our lives in "the imagined" projections we believe to be real. Every single day of our life we set out on a trip: on the one hand, a difficult, dangerous, and desperate one; on the other hand, a joyful, inspiring, and beautiful one. It's a trip there and back through "a gauzy border" of the multiple worlds of the imagined that we believe to be real, and this trip is one of the most important things that makes us human.

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Baratashvili's Poetry in the Context of Kierkegaard's "Or-or" Philosophy

Abstract

Baratashvili's poetry in each epoch provides possibility of its diverse reading, comprehension and interpretation. Baratashvili equally facilitates both past and future with his mindful philosophic digressions or spiritual poetical considerations as his work reflects cultural experience of mankind and shows the most general regularities of entity. His poetry is the attempt of ascertaining human subsistence, existence and essence of individualism and thus discernment of world secret creating multidimensional space providing the best conditions of free interpretation to reader. Depth and multifacetedness of Baratashvili's poetry enables us to consider philosophic standpoints of Dane philosopher, Kierkegaard as analyzing context of his verses.

Key words: Romanticism, Nikoloz Baratashvili, Georgian Literature, Kierkegaard

Nikoloz Baratashvili's work typologically is considered in the context of romanticism, though as an art of any genius its poetry also is beyond the competence of specific course. As if it breaks boundaries of time and space and moves to metaphysical dimension, where the time is uninterrupted integrity. Baratashvili's poetry in each epoch provides possibility of its diverse reading, comprehension

and interpretation. Baratashvili equally facilitates both past and future with his mindful philosophic digressions or spiritual poetical considerations as his work reflects cultural experience of mankind and shows the most general regularities of entity. His poetry is the attempt of ascertaining human subsistence, existence and essence of individualism and thus discernment of world secret creating multidimensional space providing the best conditions of free interpretation to reader. Depth and multifacetedness of Baratashvili's poetry enables us to consider philosophic standpoints of Danish philosopher, Kierkegaard as analyzing context of his verses.

Georgian romanticists were aware about European philosophy and literature. They used to translate and diversify Georgian literature. Baratashvili in his one letter writes to Grigol Orbeliani: "Our literature got two good translations: Kipiani translated "Romeo and Juliet" tragedy written by Shakespeare and I translated "Julius Tarantelli" tragedy written by Leizevits (Baratashvili 2012: 70). It is regrettable that this translation was not preserved to present and the reader had no chance to look through and observe his stylistics of translation that presumable would even reflect and show his lingual originality. "By the help of God, our literature day by day finds new relatives. Many guys free from their work in cosiness and solitude give help to native language as much as possible. Thus, common spirit fond of natural language find out among guys hat Georgians have a sober mind!" (Baratashvili 2012: 71). As Baratashvili used to say, such "revival" of Georgians time by time used to break cosiness of "Tbilisi useless for the mind and heart" and gave hope of future to the compassionates of homeland.

He had the most distinguished "active mind" perfectly guessing the role and function of culture imposed in the case of development of national self-consciousness for the maintenance of continuous relation to tradition and united aspiration. He used to especially feel distinguished mission of literature in this case and according to his standpoint it was the best way for material and spiritual survival of nation. He was providing its remarkable example by "The Knight in

his Father's Skin" as cultural monument defining essence of Georgian nation, preserving and developing Georgian language, the book that mainly determined its relation with language, artistic world and ideals common to all mankind. Ilya Chavchavadze was the first who paid attention Nikoloz Baratashvili's relation to tradition. What was the difference between his work and preceding works, first of all between Aleksandre Orbeliani and Grigol Orbeliani? Ilya Chavchavadze exactly noted and emphasized some signs of his poetry's distinctiveness, originality and stipulating significance under European scale. Ilya Chavchavadze considered "spiritual experience of mankind" and first of all European literature as analyzing context of Baratashvili's space intended for the mentality, that is why he easily coupled his name with Byron, who expressed aspiration of European culture and with the Hamlet, whose name symbolically showed tragic element of human life: "Is not suffering of mankind the reason of search, seeks and can not find? Here is the very head of human despair, self-sacrifice, confusion, refusal of everything, that sometimes thus seizes entire thinker mankind and fills with anxiety human life. Indeed, is not Byron and entire his captured era of European spiritual life a clear example of it? Hamlet's "To be or not to be" is not indeed expressed from the homelessness of spirit? (Chavchavadze 1987:71). Pursuant to Kita Abashidze's mind, Nikoloz Baratashvili's preceding poets "used to sing to rose as nightingales and only this satisfied them if the rose was taking near. And Baratashvili desired to feel the secret of feeling of his beloved. He wanted to comprehend substantial part of this feeling. His nightingale, at midnight is saddened set on this rose, barks and whistling asks to rose, let me be worth of you (slow, quiet)" (Abashidze 2012:122). Kita Abashidze used to think that in order to comprehend Baratashvili's work it is essential to consider context of European literature. That is why he was considering Baratashvili together with the Byron, Shelley, Alfred de Musset, Victor Hugo, Lamartine and other romanticists. IvaneGomarteli used to agree to this universal opinion, though he greatly differed Baratashvili and

Byron: "when Baratashvili's poetry is universal lamentation of lone spirit, except universal lamentation Byron's poetry is sharp accent. Baratashvili shows the same type with his talent, temperament and wish for activity alike Byron, though around Byron the life was vivid and the society was moving. Though, around Baratashvili the life was not moving and the society was rather monotonous and dormant. Itself time and life supported to Byron in order to make his poetry as a sharp item. Time and life supported only to Baratashvili's spiritual orphanage and as much as the poet used to think about his life, he was more deepened in pessimism" (Gomarteli 2012: 162). According to Iona Meunargia's opinion: in order to have well translated Baratashvili's verses: "Merani", "Evil Spirit" and include them in Byron's "Don Juan" or "Child Harold" I do not think that the unity of creation of great poet will be broken as the rebuke against the evil fate of mankind is so acutely and clearly expressed in this creation (Meunargia 2010: 367). Valerian Baratashvili called Nikoloz Baratashvili as "Hamlet of Georgian poetry" discovered by Iliia Chavchavadze, "the Rodin of Georgian poetry". Valerian Gaprindashvili wrote: "his verses are monologues of the prince of Denmark and himself sings his verses masked in Hamlet by uttering outstanding words "to be or not to be" (Gaprindashvili 1990: 596). Baratashvili created poetry of dandyism and shadows of Verlaine in the verse "Game Kabakhze", "Drunk Ship" written by Artur Rembo and "Merani" written by Baratashvili are the same category verses. Here Dionysus celebrates his victory to "sober mind" and uninterruptedly moves towards nirvana (Gaprindashvili 1990: 598). "If French poet Laforgue entrusted his complaints of heart and rebukes to provincial moon, Baratashvili shared his experience to one somber star that to present shines for us and burns with its frozen rays". "There is no other dialogue more amazing with its intimacy than symbolic dialogue of "Hyacinth and a bit". This is a duet of two Chiamuri, who are weeing in the darkness and answer to each other with more tender entreaty than the words of Maeterlinck's sisters (Gaprindashvili 1990: 597).

Thus, Gaprindashvili expanded that intellectual space, where the reader may consider Baratashvili's writings. He drew close borders of poet's artistic works not only to world poetry, but also to painting, for example: to his mind: "alike Albrecht Durer's knight he is the first and only knight of sorrow, who will not betray to dream and recollection" (Gaprindashvili 1990: 596). Or else: "poet stands alike Vrubel'sseraphim on Mtatsminda and from there looks over his life. One more moment and he as a demon of Vrubel will fall to the gap and suffocate in dazzling flame of sunset" (Gaprindashvili 1990: 597). Guram Asatiani became famous with such distinctive parallels, who noticed spiritual kinship between Baratashvili and Giacomo Leopardi: "epistolary heritage of Italian poet as Baratashvili's personal letters are full of deserted and lonely spiritual complaint, wishing broad space for action and glorification that does not only express youthful ambition, but according to his standpoint the native environment is "useless city for the mind and heart", but in the action of compatriots he mainly sees abjection of intention and spiritual defencelessness. Spiritual odyssey of Baratashvili and Leopardi was led almost under the same way. One wind was moving the sails of their ship... And still finally they came to completely different shores" (Asatiani 1988: 124).

Baratashvili's vector of thought always fluctuates between two extremely differed ones and urges to these lyrical characters to break the space of locked world. His thoughts always relate to differed values with equal significance creating "or-or" opposition formulated in philosophic context. In this case he responds to the opinion of Danish philosopher Soren Kierkegaard that philosophic and aesthetic standpoints are considered in Nikoloz Baratashvili's writings. Here we especially mention one letter included in the book "or-or" written by Kierkegaard, named: "balance of aesthetic and ethic on the way of personality development". The main problem of book is a choice - or-or. Kierkegaard states that each person has to choose the lifestyle with more values. "Aesthetic" is a lifestyle determined by sensitivity, but "ethic" is determined by the feeling of duty. These two orders

and world view are mentioned in "or-or". In other writings written by Kierkegaard are mentioned the highest order of life – religious determined by faith" – wrote Tamar Buachidze (Buachidze 7: 1991).

It is to be noted that Soren Kierkegaard and Baratashvili were living in the same epoch. Baratashvili was born in 1817, but Kierkegaard in 1818. In 1843 he published his well-known writing "or-or" that part is "balance of aesthetic and ethic on the way of personality development". Piama Gidenko famous researcher of Kierkegaard's philosophy called this book a novel of philosophic ideas. According to his opinion "here the struggle of ideas becomes more sacred than in the novels written by Dostoevski" (Gidenko 2010: 83). We may say that the life of both persons was "existential drama". Neither Kierkegaard lived for a long time, he died in 1855 at the age of 42. In 1843 was published "or-or" in Copenhagen. In the book was mentioned only publisher: Victor Eremita". Danish philosopher liked penname: Victor Eremita that should mean "winner in seclusion" is one of the penname of the author of "or-or" (Buachidze 7: 1991). In adolescence Kierkegaard attended Schelling's lectures. And Schelling's philosophy had a great influence on the development of the ideology of romanticists. In Georgia Solomon Dodashvili was adherent of Schelling. In their work Kakha Katsitadze and Kakha Jamburia emphasize ideas of Schelling's philosophy in Dodashvili's "logic". According to their opinion the influence of Solomon Dodashvili's philosophical opinions is shown in Baratashvili's poetry. The influence of his favorite teacher Solomon Dodashvili on the development of his artistic systems is especially important. Exactly these philosophic and artistic writings of this thinker became his one of the intense inspiring source: "that opposition of facts of world and hypersensitive reality found in Solomon Dodashvili's writings, also Baratashvili's standpoints about approach of hypersensitive reality have romantic nature. It is to be also noted that Baratashvili was aware about Dodashvili's opinions with regard to transcendental formation of world provided in the "logic" of Georgian thinker, those

stages of self-deepening and self-knowledge found with Solomon Dodashvili, namely ascertainment existence of nature and "me", turn of look from external to internal, observation of spiritual processes, thoughts and feelings led in personality, understanding personality and achievement of spiritual harmony. These stages of self-knowledge may also be emphasized in Baratashvili's writings, namely in his such poetic masterpiece as "Pikmi Mtkvris Piras" (Thought on the Riverside of Mtkvari). "Positions of Nikoloz Baratashvili and Solomon Dadiani relate each other in following issues: 1. division of world according to the worlds of facts and beyond standing; 2. radical opposition of these two worlds; 3. emphasizing the person; 4. understanding aspiration as a principle of existence; 5. understanding person as a being especially, namely striving to consciousness; 6. understanding person as a being striving to hypersensitive beyond standing reality; 7. romantic understanding of the genesis of conscious aspiration (itself mentioned by Zichte)" (Katsitadze, Jamburia 2012: 34, 37, 48).

Kierkegaard is also considered as one of the founders of existentialism. His writings had a great influence on the ideology of Camus, Sartre and other existentialists. Danish philosopher Soren Kierkegaard used to pay attention to certain individuals, fate of some persons, decisions, feelings, his thoughts about death and immortality, sin and repentance, second and infinity, fear and nonentity. That is why Kierkegaard's doctrine is considered as one of the source of our time's existential philosophy. – wrote Tamar Buachidze (Buachidze 1991: 7). Baratashvili also paid attention to the person, who tries to clear up his/her way and choice in this life. According to Kierkegaard's opinion "or-or" that we want to know by this expression, is full of meaning. There are vital conditions, where would be funny or peculiar recklessness to apply "or-or", you will not be able to meet persons, whose souls are so weakened that you will not be able to make them comprehend the meaning of this dilemma. Personality of such persons have no power and that is why they can not pronounce "or-or" with enthusiasm. These words always greatly

impress me. Even so they have influence on me, especially when I say these words with such a clean and bald expression that it becomes possible to have awful oppositions on a day light. The words "or-or" effect on me as sorcery words. When I utter them I become very serious, sometimes I am even assured. I think about my adolescence, when the meaning of choice was unclear for me, listened to elders' words with a childish desire, when taking choice I followed only to others instructions, I recall the seconds of late life, when I was standing at the crossroad, when my soul was already mature for making decision, I recall many less important, though not so petty cases of my life, when it was necessary to make decision", - wrote Kierkegaard (Kierkegaard 1991: 8).

These sorcery words "or-or" permanently were also mentioned in Nikoloz Baratashvili's life. As if he was standing at the crossroad in Nikoloz Baratashvili's life. As if he was standing at the crossroad and on all four directions were written: "if you go here you will feel sorry". Though he comprehended statistical condition and immobility as destruction. Life was instructing him to immobility that indeed made thinker person to suicide. Present and past showed him only those examples stating that life had no point. This is well expressed in the verse "Pikni Mtkvris Piras" (Thought on the Riverside of Mtkvari), where the poet tried to clear up essence of life and looked for the significance of life. Semantic development of verse leads lyrical character to impasse, though despite of expected regret he still continues his way. According to his opinion living being should not be like dead and should care for the "life". Was it acceptance with fate, or on the contrary struggle with it. As it becomes clear pursuant to his verses, it was comprehension of life, understanding that misery is a good fortune, if such misery develops personal development. Later Vazha-Pshavela responded to Baratashvili, who wrote: "When I feel bothered, only that time I feel happy" ("My Plea").

"Who is a poet? - asks Kierkegaard and personally replies as follows: "spiritually worn out unfortunate creature, whose moaning and groaning is fantastically sounded. His fate may be compared with

those fates, who were alive burnt on a slow fire of brazen bull of Phalaris; Tyrant would not be harassed by terrible lamentation of victims - this sound was heard like a sweet music. People also are around the poet and repeat: "sing, once more sing!" As if they say - let your spirit be tortured, only your uttered words again make us be risen and enjoy us with its perfect harmony" (Kierkegaard 1992: 37). As a thinker, Baratashvili was Faust person striving for the cognition his nature and the world. As a leader voluntarily or involuntarily he chooses evil spirit Mephistopheles, who leads him to despair, as he feels that personally he does not rely on him and that is why he annuls "agreement" concluded with him ("Evil Spirit"). One thing is common to many masked lyrical character of Baratashvili's poetry - he is insurgent with his aspiration. For him life is also multidimensional phenomenon. In the poetry, his most important expression the poet opposes substance and souls, beauty and prettiness, transient and eternal and chooses for the benefit of prettiness, exalted and imperishable. This is clearly shown in the verse, for example "Rad Hkvedri Katsa ,Banovano" where is perfectly shown the limit between fading corporal love and undying divine feeling. According to Baratashvili's opinion the person always can make a right choice, if he has no lost or forgotten that "Human is the image of God! And the body "made of clay", fragile and perishable has breathed immortal soul. Baratashvili is ready to sacrifice his heart ashed from love to the altar of love ("Will Dry My Tears"). Love for him is a holy temple visioned in the desert of life that illusiveness admires and drives to despair ("I Found a Church"). Love will also make a person to feel human weakness of expression: "Mortal tongue can not express immortal persons' feelings" ("Ar Ukizhino Satrloo"). Through searches he again finds out that as Apostle Paul says: the paradise is in the clean heart.

Baratashvili also considered that "something was in each person hampering him in complete comprehension of his personality" (Kierkegaard), that is why he constantly used to have dialogue with "himself" in order to show that only mask reflecting his image and

aspiration. This search of self-knowledge is shown in the verse "Mysterious Voice". Angelic or demonic? In the verse is well expressed struggle "or-or". His torturing mysterious voice is either angelic or satanic. Angelic voice made him feel relation with the heaven, but demonic to the ground. Poet expresses continuity with the relation to divine in his verse "Color of the sky". In this case other color may be expressive of terrestrial diversity of colors, that diversity of colors absorbing light blue by transforming and changing. Thought of divine made the poet to feel essence of his creation and the excuse ("Dusk on Mtatsminda"). He needed this versatile and complex process of search not only for the cognition of world, but first of all for the transformation and perfection of personal being. He applied his adolescence and creative vital powers in order to oppose everything restricting his personal freedom through the word and power of logos. He had overcome the emptiness of his nonentity by discovering ideal and self-sacrifice. It is clearly shown in "Merani" ("Pegasus").

This choice led him to the opinion that the truth was not somewhere outside but in his personality and his relation to world was determining justification of his existence. He was himself creating his personality and new men was creating in the poetry, disobeyed to fate, free, fond of borderless spaces. Revealed in his personal letters as only his desire, was taking place and made in the world of poetry: "I obeyed to my severe fate, though sometimes I am going to relate with it by sorrow. My fate or making my desire come true". In the verse "Chinari" he tried to look for one more way to become happy – this is the feeling of sociability with nature. He believed that the nature had its language clear for him ("Chinari"). Kierkegaard used to consider together the art (created by human being) and nature (created by God). Poetry for him was such a kind of divine service "world of poetry – it is special, magic world that according to the standpoint of Novalis it makes a human feel happy and agreement with your personality. Those who are unhappy in this life and can not find what they search, let them go to the world of

books and art, to the world of nature – this is eternal relation between past and present. In this world he will have a friend, lover, homeland and the God" (Gidenko 2010:115). Silent nature became such a friend. It is clearly shown in the verse "Dusk on Mtatsminda". Nature is reflected in this verse not only as revealing his thought and sorrow, but intellectual speaking in secret language leading the way to mystic depth of world, emphasizing feeling, intuition in order to comprehend main and essential convincing his intention, suggesting the faith for the future.

In the verse "Babies" he desires to have back this harmonious and paradisiac time, when being yet a child may calmly and freely breathe under the care of parents and relatives in the environment full of their love. This calmness is not threatened by any outer danger. Divine is so close and accessible that the child sees angels and smiles to them, hears their heavenly voices and full of happiness does not see anywhere some dangers lurked together with the transiency of time, those immediately appearing after the exit from the space of childhood. Baby talks in "heavenly language" unclear for adults. "There is only one relation, where this word (or-or) has absolute meaning. This is when on the one side is truth, verity and purity and on the other side – pleasure and inclinations, dark passions and viciousness. And still right choice, examination of yourself has great importance even in such condition, where the choice relates to something harmless. Such a choice is necessary in order not to be anytime forced to return something and be grateful to God for the reason that we only have to express rebuke ourselves for the experience of time" writes Kierkegaard (Kierkegaard 1991:9).

In "My Pray" is seen such a choice – at a glance unsuspecting and unhesitating. "When a man makes a choice, in it as in individuality there is no any change, all features of his state of mind, temperament, individual features remain the same, at the same time himself becomes another person, from natural individuality is transformed to person. It is aesthetic "Me" chosen ethically – writes Kierkegaard (Gidenko 157: 2010).

"Though its 'or-or' my life considers to be in past, still I clearly understand that I many times may undergo conditions, where these words have their complete meaning. I hope that when meeting me on the road these words will always see me in good spirit that I will be able to make a right choice, yes I will always win in order to choose something under true seriousness. In any case I can offer consolation to my personality stating that I will quickly change the wrong way" – writes Kierkegaard (Kierkegaard 1991: 10). Nikoloz Baratashvili was also well aware that if he himself does not make a choice then circumstances will determine his way and his personality will be cracked, however exactly this personal freedom is important, not to allow any circumstances to prevent your spiritual aspirations. According to Kierkegaard's opinion if the life makes decision instead of him, then he will lose his personality (Gidenko 154: 2010). As Kierkegaard stated the choice is the act of will and not of mind. By making this choice the person comprehends his relation with the eternity. It is well expressed in Baratashvili's words that after his death his experience should be useful for his fellow "Merani" ("Pegasus"). In this case this choice, self-sacrifice for the idea of freedom will have such a result that will pass from one generation to another. Baratashvili was feeling this internal unbounded power. This is were; expressed in the verse "Napoleon", where we read following: "time is mine and I am hope of time" ("Napoleon"). By making choice a man himself determines himself and thus, if we state imaginatively he "changes his fate": "bear me far beyond the bounds of fate. If up to now is not its slave, neither now be your rider its slave ("Merani"). "Alike a woman in delivery, a human by torture gives birth to his/her personality" – writes Kierkegaard. Thus, born by him/her establishes direct aesthetic relation with the world.

"I wish your life to once make you be forced to unmask everything concealed in your personality. To make you pass a complex examination that will not be satisfied by chatter and joke. You say that the life is like a masquerade and this opinion is inexhaustible material of your pleasure. Nobody could perceive you

as your sociability is always ostentatious, only thus you can breathe, thus you make persons restricting you and hampering to breathe, to go away from you. The aim of your action is to maintain your mask. You achieve this goal, as your mask is more secret one than all the others, you yourself are nothing and represent something only in relation to other" – writes Kierkegaard (Kierkegaard 1991: 11). If we review memories about Nikoloz Baratashvili, we will see that in the society he was like a cheerful, fond of gatherings, witty person, though in his verses he was showing his deep melancholy and reasonless deep sorrow. His unmasked face is revealed in the letters written to Maiko Orbeliani: "I am orphan for long time. You will not believe, Maiko! After so much loneliness I hate my life. Maiko, imagine bitterness of that man's condition, who even a father, mother, sisters, many relatives and still can not come close to anybody and still feels himself as an orphan in this full and broad life! Those whom I considered to have great feelings, I revealed them without heart; seems that those have developed soul, appeared that they have no at all a soul; those whom I considered to have mind with a talent, they had no sense of judgement; whose tears I considered as tears of pity, expressing perfect soul, it appeared that they were signs of astuteness, drops of horrible poison! Where should the soul rest, where to be placed?" "Homelessness of soul" was the main point of Baratashvili's spiritual search. "Foxes have holes, and birds of the air have nests, but the Son of Man has nowhere to lay his head" (Mathew 6, 20). Thus he noted about Gospel and tortured, as otherwise he could not make his oppressive thoughts reach the heaven without moaning and tears. If not such a distressful loneliness, possibly he would not be able to write such masterpieces. Only under the basis of great and deep spiritual pain may have arisen such real experiences that equally cover and show dark and clear roots of human spirit.

"Do not you know that at midnight everybody should be unmasked?" – writes Kierkegaard (Kierkegaard 1991:11). This midnight metaphorically indicates meeting with God and mentions

parable written in the Gospel about "ten virgins". Human mind will be arisen exactly at this time, as how prepared it meets this time about that arising nobody is aware. Depth and comprehension of relation with God is clearly shown in the verse "My Pray", where poet exposes his soul. He considers that faith is the only way of salvation. "Father have mercy on me as a prodigal son". Parable of prodigal son is written by Luke the Evangelist (Gospel of Luke: 5,11-32). Lyric character of the verse is Adam, driven out from paradise, who lost image of God, became away from Father, he faced material trouble, came to grief, though did not lose hope alike prodigal son and remembered the "image of Father", "Father", "Comely", Source of Life", "Percipacious" such epithets are taken from theological literature. At the same time it is also written in the writing of Rustaveli and Guramishvili. Lyric character of verse is suffered by feeling personal sins and mournful asks absolution from his Father. Last line of verse stating that even his silence to be prayer to God, reveals thirst of entire creature, to join the heaven, become integral part of it and thus have spiritual harmony and peace of mind.

"The main is not to be mentally developed, but to have perfected personality" (Kierkegaard 1991:14). Baratashvili by his poetry was perfecting the soul in order to be able to relate with divine and this provided him with creative urge. "Human has enough power to oppose to the world" writes (Kierkegaard 1991:14). Baratashvili opposed to world as multidimensional phenomenon by his verse "Merani", where is clearly revealed his choice, to overcome vital obstacles by spiritual contradictions. Though often it seems impossible to solve them, especially when this choice relates to the most important moral values or responsibilities and obligations. Here is meant love, care for parents, devotion to homeland and such circumstances related to specific family, surname and nation of private individual ("Merani").

These are the words of person directed to self-knowledge of world and personality. He is a person with the aspiration of Aytandil realizing that his way relates to self-sacrifice. Otherwise he will lose

his faith. Those who consider the world as their true eternal homeland will be able to rapidly move towards the goal and cross the border of fate. This way goes out Baratashvili like Odysseus in order to identify his personality and the world by having a trip throughout the dimension of poetry and in transformed and clean condition go back to eternal place of soul "divine dome".

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Dissemination of synaesthesia in the theory of Romanticist art

Abstract

Observing the all-encompassing Romanticist admiration of synaesthesia, we cannot but assume that such power and influence of synaesthesia must have root in other fundamental elements of this period. Speaking of aesthetics, the integrity of synaesthesia in Romanticism undoubtedly shows that synaesthesia was fundamentally rooted in aesthetic categories and aesthetic structures of Romanticism. Based on texts and ideas of romanticism, this article discusses the assumption that the new theory of synaesthesia and artistic practices emerged from the romantic philosophy of art. In particular, it emerged from romantic consciousness newly aware of the internal arts tectonics and their interoperability problems. The potential of the theory, artistic practice and the new problem-solving aspects of synaesthesia are rooted in the Romantic art philosophy.

Key words: Romanticism, synaesthesia, aesthetics, senses, art, art philosophy, painting, music, poetry, interaction of arts.

In the modernizing Western culture of early 19th century, a powerful impetus to the dissemination of theory and artistic practice of synaesthesia was the French and German Romanticist movements. Professing the cult of beauty and art, they put them at the top of the highest spiritual values of humanity. Rebellious against

the normativism of Classicist stance, they first shook loose the division between the types of art. On the other hand, inspired by universalist ideas, they sought to expose the features common to different arts and to join them in a united powerful flow of pan-musical or pra-poetic art. This way, the Romanticist pan-aestheticism and the ideas of total musicality or all-inclusive pra-poetry generated by utopian visions laid the foundations for the dissemination of synaesthetic theory and artistic practice. These ideas were taken over and interpreted in non-classical way by Arthur Schopenhauer, another influential systematiser of Romanticist Symbolism, whose ideas of art philosophy permeated by the spirit of musicality had a profound impact on subsequent development of synaesthetic theory.

According to Max Weber, the history of Western Europe may be described as disenchantment of the world. Meanwhile, the Western Romantic tradition sought to save the man from the pernicious Objectivism and Rationalism by glorifying that, which is subjective, invisible and imaginary. While Materialism was building and defending its stronghold in the Western civilization, the Romanticists postulated the existence of the worlds other than the material one. These inspirations of the Romantic vision remained embedded in the fundamental channels of development and dissemination of synaesthesia. Their lines can easily be traced in both the formation of synaesthesia as a unique idea and the artistic projects inclusive of synaesthesia, and even in scientific theories. Romanticist perception of synaesthesia is particularly clear in the latter, for example, even in the most recent Neo-Romanticist synaesthesia theories of Vilayanur S. Ramachandran and Edward M. Hubbard emerging from the neurophysiological paradigm (Ramachandran... 2003:49-57). One can state that nostalgic, romantic longing for the perfect interplay of arts and synaesthesia and their development has become permanent, continuous and one of the fundamental characteristics of Romanticist world-view and creation, uniting the synaesthetic concepts of different eras, remote

from the historical Romanticism. The common argument that Romanticism has become a timeless, immanent quality of contemporary culture can actually support a clear and fundamental attachment of synaesthetic concepts to the Romanticist paradigm.

One of characteristics of such continuous Romanticism of synaesthetic aesthetics and art theory is the persisting assumption that synaesthesia is an unparalleled opportunity of extraordinary sensory and creative freedom. This perception of the liberating promise of synaesthesia is supported and instigated by the eventually discovered fact that synaesthesia is not restricted to a few individuals with extraordinary sensory experience or imagination, but can be experienced by many individuals as a pragmatically generated experience, especially in the state of altered consciousness.

On the other hand, instead of suppressing the elitism of synaesthesia, such democratic promise became a peculiar form of initiation to exclusive layers of the Romanticist culture. Synaesthesia became a special practice, which, if mastered (i.e., not necessarily born with this quality), allowed a person to enter and reveal themselves in the cultural circle of most prominent individuals of Romanticism and, later on, Symbolism, Modernism and eventually Post-modernism.

The persistence of the *Gesamtkunstwerk* idea, starting with stagings of Richard Wagner's operas and ending with polymorphous nature of Post-modern art and alternatives of virtual art, is also tangible proof of the unfading Romanticist nature of synaesthetic aesthetics.

When analysing the dissemination of the theory of synaesthesia in Romanticism, the viewpoints which had previously prevailed in the Western aesthetic and artistic tradition must be taken into account. This helps to better understand the 18th-century conceptions of the body and the impossibility of a unified theory of synaesthesia at the time. The fact that fruitful discussion of synaesthetic problems in the aesthetics and art of the 18th century

was problematic is almost obvious. In the 18th-century aesthetics, the viewpoints emerging from Classicist aesthetics that arts are separate from one another still had a strong position. The above Classicist attitudes are clearly seen in *Thirteen Discourses* (1789) by Joshua Reynolds, where the author argued that art cannot be successfully implanted, transferred into another art. Although they recognize the same origin and rise from the same stem, each art has its own peculiar way to imitate nature and diverge from it, each with its own special purpose. Much less do such divergences mean transferring to another soil (Schueller 1953:335).

The belief that structural and compositional principles of different types of art can be identical was already emerging; however, different from the period of prevalence of Romanticist ideas, the 18th c. did not view the art crossing its borders and overtaking the territory and functions of other arts favourably. Despite the support to the idea of synaesthesia by Isaac Newton, James Beattie and Jean-Jacques Rousseau, the scientists and artists of the 18th century were more inclined to recognize only the similarities between different arts and their means of artistic expression, but also strictly demarcating the spheres of each art. The theory of correspondence/similarity of arts was based on the concept of universal harmony, great chain of being and the truth revealed by rational analysis (Schueller 1953:343).

On the other hand, continuing the tradition of Renaissance aesthetics, in the 18th century, painting was higher than music and poetry on the artistic hierarchy, not to mention the other arts. However, views on the hierarchy of arts fundamentally changed in the Romanticist aesthetics and, in the context of intensifying tendencies of subjectivism and search for hidden metaphysical sense, some ideologues of Romanticism started speaking about the priority of poetry, others – about that of music. Hence, the previously predominant absolute priority of painting faltered and this competition of different arts for the place at the top of the Olympus naturally opened the opportunities for their new

interactions. These changes in the hierarchy of arts stimulated the dissemination of synaesthetic theories. And eventually, despite the boost in the development of synaesthetic aesthetics, which unravelled first of all because of its musical integrity, it would take a lot of time for the visuality to win back the lost position. These developments become more pronounced only at the second half of the 19th century, with the rise of different trends of Symbolism, and particularly at the beginning of the 20th century, with the development of Classical Modernism, where painting returned to the top of the artistic hierarchy for a while and the attitude that the eyes are the most important instrument of artistic cognition returned. The curves of similar metamorphoses show that linear processuality of synaesthetic aesthetics is in no way possible: the image was supposedly more plastic for associations than sound, because vision was considered to be the most viable, vivid, accurate and correct of all the senses.

In the 18th century, the difference between the discursive and non-discursive was not clearly defined yet; however, in the works by Wackenroder, Novalis and Kleist as well as brothers August and Friedrich Schlegel and Coleridge, the proponents of Romanticism, which emerged at the beginning of the 19th century, the turn towards recognition of closer interaction of arts and similarity of means of their artistic expression is already obvious. In Romanticism, this tendency developed into what Irving Babbitt sceptically called the romantic commotion of arts.

It is clear that the development of the concords of arts (*correspondances*) and their conceptions towards the synaesthetic aesthetics is a dynamic process. Alistair Fowler summarized this theoretical problem by declaring that the concept of universally valid systematic harmonies (*correspondance*) between arts should be considered to be a chimera. Real analogies between arts exist and are worthy of analysis. They also change in time and change so fundamentally that from the very beginning they require a diachronic research, if accurate and strict methodology is sought at

all (Fowler 1972:486). However, the conceptions of Romanticist synaesthesia, underpinning and shaping the Romanticist aesthetics of synaesthesia, first of all unfolded in the multidimensional manifestations of Romanticist sense and thinking. According to Regina Bendix, synaesthesia must be socially justified and eventually socially affected and can truly be an alternative way of thinking (Bendix 2005:64). Erika von Erhardt-Siebold summarized the attitudes prevalent in 1920's saying that impressions in life are not chained to a single sense, but usually gathered around several senses and blended (Erhardt-Siebold 1932:582).

At the end of the 18th century, the necessity to incorporate the synaesthesia into the aesthetic field was rising. Certain prominent factors at the beginning of Romanticism had already paved the way for synaesthesia, first of all, in literature. This was, without a doubt, the colour organ model, whose influence largely shaped the Bertrand Castel. Another important factor was broad and popular discussions about the interrelation between the senses. The artistic terminology had already adopted synaesthesia as the new style of speaking in order to express the nuances of similarity or difference of arts or their reference to analogies of the senses, which were rediscovered and reformulated.

Synaesthesia as sensory analogy or equivalence allows the Romanticist poet to combine the power of several senses in order to achieve a certain overwhelming impression. Sensory versatility was the dream of the Romanticists. Ludwig Tieck expressed this as follows: What is important is the problem of individual choice of synaesthesia by an individual poet. The importance of such metaphors may be very valuable in analysing the psychology of the poet himself. Synaesthesia in general offers new possibilities (Erhardt-Siebold 1932:588).

Such statements would not be surprising if they were uttered at the present time instead of almost a hundred years ago. This awareness and perception of synaesthesia as aesthetic integrity is what the contemporary Post-Modernist heterogeneous aesthetics is

lacking in. The analysis of discourses of synaesthesia and its aesthetics at different periods in time would be the much required theoretical perspective, which would help in consistent development of synaesthetic aesthetics.

It should be noted that such variety of individual synaesthetics postulated by aesthetic doctrines of Romanticism, i.e., individual difference of synaesthetic experience, shows a certain level of formation of synaesthetic aesthetics. Research in this line remains relevant. Individual synaesthesia in the works of poets, writers, painters and composers of different times is being analysed (this is perhaps the only form of consideration of synaesthetic aesthetics), forgetting that this differentiation arose and took shape from integrity of synaesthesia and individual, which was noticed and thoroughly analysed in the Romanticist period. Sensory peculiarity of individual poets determined their reliance on and use of synaesthesia. For example, Keats's poetry is abundant with multi-sensory metaphors based on the sense of taste. He even compares people and moods with nuances of taste.

Stephen de Ullmann writes a lot about specific aesthetics of individual Romanticist synaesthetics (Ullman 1945:811-827). In this context, the authors tend to speak about 'special forms of personal synaesthesia', which was approached very consistently and deeply in the early stage of reflection on Romanticism. We must understand the beauty of tactile synaesthesia in Rossetti's works, a weird synaesthesia of palpability of music in Browning's works, and a menacing impressiveness of Allan Edgar Poe's synaesthesia, where the apex of thought merges together the experience of all senses. In this and similar texts, we can enjoy the purest synaesthetic aesthetics with amazement and delight – not only artistic facts of use of synaesthesia, which are conditionally, but inevitably attributed to synaesthetic aesthetics, but an authentic dissemination of philosophical aesthetics of individual synaesthetic entities and creative synaesthetic systems. Looking at Romantic and meta-Romantic sources of different periods through the lens of

these reflections on synaesthetic aesthetics, we would undoubtedly find the foundations of this extraordinary, alternative aesthetics, even if their structure is very complex and maze-like.

Synaesthesia depends on individual sensitivity and peculiar structure of the senses of each artist. It is emphasized that it is synaesthesia that enables highlighting this sensory peculiarity found and perceived only in the Romantic period. English Romanticist were especially fond of metaphors and similes about internal eyes, internal ears and internal senses in general. The works by Samuel Taylor Coleridge is probably the best reflection of this Romanticist admiration of the concept of inner senses (Lyon 1966:246).

According to Baudelaire, Romanticism, more precisely, is revealed not in the choice of the plot, not in the accurate truth, but in the way of sensing (Baudelaire 1846). In Romanticism, 'to feel', 'to sense' coincides with 'to be free, unique and artistic'. While restriction of sensory life both in the private life and the canons of aesthetic experience prevailed until about the mid-18th century, with the first signs of Romanticism, the openness and liberation of the senses began, which flourished radically in Post-Modernism, once again confirming the deep connection of the latter to the Romanticist ideology. In addition, the recent emphasis on the genetic link between Romanticism and Post-Modernism has been consistently permeated by the development of synaesthetic aesthetics.

Observing the all-encompassing Romanticist admiration of synaesthesia, we cannot but assume that such power and influence of synaesthesia must have root in other fundamental elements of this period. Speaking of aesthetics, the integrity of synaesthesia in Romanticism undoubtedly shows that synaesthesia was fundamentally rooted in aesthetic categories and aesthetic structures of Romanticism. As is well known, one of the most remarkable categories of Romanticism was grandeur; later on, grandeur will be peculiarly unravelled by a distant descendant of Romanticism – Post-Modernist aesthetics. Synaesthesia offers sensory infinity, a

myriad of senses and experiences. Entering the restricted sensory experience of the world established by Empiricism, synaesthesia extends it into endless sensory variations (horizontally) and even beyond any sensitivity (vertically) – to transcendence. Thus, synaesthesia imperceptibly approaches and blends with the categories of grandeur, infinity and transcendence. Synaesthesia is also analogous with experience of infinite beauty and inspiration of grandeur of all-encompassing experience.

According to Jean Paul, music was Romantic poetry for the ears, an infinite beauty (Paul 1938:428). 'A beautiful infinity' was perceived as a paradox in the aesthetics of the 18th century already – Burke attributed Kant's infinity to grandeur thus separating it from beauty. Although Kant associated beauty with defined limits and grandeur with infinity, the peculiar aesthetic perception of 'distance' formed in Romanticism breached the strict limits between these categories, which could serve for the benefit of synaesthetic aesthetics. According to Novalis, at a distance, everything becomes Romantic. This observation seems to have had unbelievable effect and power on the Romanticist aesthetics.

The concept of Romanticism indicated an epistemic shift essentially towards the imagination and emotions. The term 'Romantic' and related words such as 'originality', 'creation' and 'genius' could have emerged as a result of essential reorientation of human values, which affected both the writing style and the overall attitude to man and nature. According to Bertrand Russell, Romantic Movement as an entirety is described by the change in aesthetic and utilitarian standards. When describing the Romanticists, one should note the importance of aesthetic motives as well as the change in taste, which made their sense of beauty different from that of their predecessors.

Romanticism more sensitively and deeply than anything else before has penetrated the mind, dreams, longing, subconscious, mystery – the areas, which were perceived intuitively rather than by reasoning ability and process. In this context, it is important to note

that in Romanticist aesthetics, the senses were perceived as associated with the imagination. The multifaceted and infinite nature of the latter is considered a parallel for the equally free sensory flow. For Samuel Taylor Coleridge, imagination was a 'synthetic and magical power'. In general, the prevailing factor in Romanticism is the changing power of imagination. This, by the way, is better understood if associated with perception rather than metaphysics. The concept of Romantic imagination as the power overstepping the boundaries coexisted with the idea of imagination as the ability to see – to look deeper into the life of things. Vision is first of all a sense and sensation generated by it. *Athenaum*, a journal of early German Romanticism says that a poet is a seer, a clairvoyant, who is wiser than he knows (*Athenaum* 1798-1800: 45). Basil Willey said that a Romantic protest of a wild imagination against scientific 'neutralization of nature' was one of the deepest values of Romanticism (Willey 1946:181).

The Romanticist concept of sensations is unique, new, dynamic and controversial. Baudelaire already envisioned the senses combined in ideal harmony (*Correspondences*). In the meantime, a famous Romanticist poet Wordsworth was still thinking about the 'natural' state of the senses, where they would be linked by mutual dependence and interaction or 'counteraction', if we are to live under the tyranny of vision. However, there is no 'natural' state of the senses, we can only recognize socialized senses (Classen 1993:37-49).

In order to get rid of the despotic reign of the eye, the poet decides to 'sum up all the senses', believing that overthrowing, or otherwise, transforming the conventional Western hierarchy of the senses would give power and liberation. Moreover, no one can guarantee that the sense of smell or hearing would not become as tyrannical as vision in different cultural models. According to William Wordsworth, the senses are not always in harmony with each other. Sometimes conflicting messages are transmitted via

different sensory channels and certain areas of sensory expression are subjected to others.

Obviously, the changes in aesthetic taste differentiated the 18th century from the 19th century. In the 18th century, it was considered that colour in painting and harmony in music is so easy to grasp that it does not require special attention.

Although sensory phenomena can be very significant/meaningful because of being unold (Howes 2003:xx), the earliest and the most ample changes of Romanticist role of the senses are seen in literature. Without a doubt, the imagination allows trying out different methods of reality, while literature allows including different senses in a narrative. In the first half and almost to the middle of the 19th century, imaginative spaces of the senses thrived predominantly in literature, thus paving the way for employment of the senses by other arts. This openness and capacity of literature for the expression of the senses, due to the mediation of the imagination, synaesthesia flourished in literature, first of all as metaphors combining several senses or even radical fusions of different senses, at the time, when the fine arts and even music were not considering sensory alternatives. Literature became one of the earliest and widest platforms for synaesthetic aesthetics. Besides, David Howes raised an idea that every time the analysis of the senses both in aesthetics and cultural studies had them separated so that it would be easier to 'articulate the inarticulate', and namely the latter state would be expressed by synaesthetic links of the senses. Too often do we focus on each of the five senses individually, postulating that each sense – vision, hearing, touch, taste and smell – constitute a fully autonomous domain/field of experience, instead of analysing how the senses interact in different combinations and hierarchies (Howes 2003:xi).

A trend of combining, mixing and fusing the senses was observed in literature, which in time had begun to stiffen and become sophisticated and pretentious derivatives of the senses, which were nearly impossible to recreate in reality. This marked the

early stages of representation crisis in literature and the combinatorics of separated senses allowed treating them as linguistic elements in creating a new and special sensory language. Synaesthesia appears even as a peculiar progress indicator of Romanticism. As observed by Erika von Erhardt-Siebold, the use of synaesthesia by the German Romanticists was overly abundant at the very beginning of Romanticism (Erhardt-Siebold 1932:585). Many other researchers of Romantic literature, who emphasized synaesthesia, e.g., Stephen de Ullmann, a famous Hungarian linguist, claim the abundance of synaesthetic metaphors in the texts of the writers in the very first decades of the 19th century. Personal choice of synaesthesia indicates characteristic features of style. This implements one of the fundamental postulates of Romanticism – emphasis on individuality and even making it absolute. Shelly, one of the first English Romanticist poets to start using synaesthesia, believed that division into five different senses is only an established formality.

Another important element in the development of synaesthetic aesthetics is the relation between poetry and painting, which was closely analysed in the texts on aesthetics of the 18th century. The tradition of sister arts began to fade in mid-18th century under the pressure of different origins. Interaction between poetry and painting underwent fundamental changes in the Romantic period.

Since literary models were being transferred to painting in one way or another for a long time in the tradition of the above mentioned sister arts, the way for synaesthetic fusion of other arts was gradually being paved. It is generally claimed that in the Romantic period, music replaced poetry in this model and became connected to painting by synaesthetic links. This also determined the importance of expression over imitation. One should not forget that the links between painting and poetry remained in Romanticism, but they were substantially renewed, first of all by claiming the unity resulting from expressive imagination. In the works of Eugène Delacroix, the most famous painter of

Romanticism, deeply analysed by Baudelaire, these two still competing models eventually found balance in the early aspirations of non-representative art, and the link between music and painting is more favourable for the latter. According to Baudelaire, Delacroix's painting is purest evocation of the senses rather than representation and therefore, it is analogous to music by its capacity to be expressive without references to the external world (Abel 1980: 363-384). In addition to this, according to Baudelaire, Delacroix includes lively movement into timeless shapes and thus achieves the synthesis of painting and poetry. The infamous sonorosity of Baudelaire's poetry is clearly a direct analogy with Delacroix's colour harmonies, which are often described by Baudelaire in terms of sounds. Just like Delacroix fuses colours in order to achieve a homogeneous atmosphere, Baudelaire repeats certain sounds in order to maintain a certain tone. The analogy between sound structures and Delacroix's colour harmony corresponds to the Baudelaire's belief in analogy (correspondence) between different sensations. In this regard, Baudelaire in his own way explains the ability of one sensation to induce another as well as the kindred nature of arts. The case of Baudelaire and Delacroix shows the fundamental change in the potential kinship of two forms of art, the effects of which have to be analysed in order to ascertain their importance for art from Romanticism to the present.

The theory of interaction between poetry and painting theory underwent substantial changes in the Romanticist era. From the Renaissance to the 18th century, the 'sister arts', poetry and painting, were linked by a common object. Meanwhile the shift from mimetic to expressive art theory took away the common ground of these arts and pushed them into a less obvious and much more complex relationship. Poetry can now be defined as music for the inner ear and painting for the inner eye; however, this music is gentle and the painting has a soft outline (*verschwebende Malerei*) (Athenaum 1798-1800:45). In addition, transition from one art to another is desirable. This way, sculpture can become painting,

painting can become poetry, poetry can turn into music and solemn sacred music can become a tall temple, says Athenaum, journal of early German Romanticism.

The origins of literary synaesthesia at the end of the 18th century, when poetry was considered to be the highest form of art followed close behind by painting, partially explains why it was the poetry rather than works of fine art or music that became the icons of synaesthetic experience in Western culture.

Synaesthetic aesthetics prevalent in the literary tradition involved almost all the senses and allowed them to merge randomly. However, as the ideal of music grew stronger during the Romantic period, synaesthesia became more and more restricted by the combination of two higher senses. Immanuel Kant called music the language of emotion and George Hegel – the language of feeling. The history of Western thought is abundant with statements associated with emotions: both human in the 18th century and mystic, transcendent or metaphysic during the Romantic period.

Ludwig Tieck, Novalis and Jean Paul saw a reflection of the rhythm and harmony of the Universe in music. Wilhelm Heinrich Wackenroder said that by expressing the deepest shifts in the human spirit, music can breathe life into colours and lines. Novalis, the most consistent apologist of Romanticist interaction of arts, was convinced that organic interaction between painting and music would be particularly strong. Meanwhile Schopenhauer deepened and systematized the approaches of Romanticists and gave them a theoretical form. According to the thinker, music joins the achievements of all other arts together, because it is a direct objectification of the will itself rather than a reflection of ideas. Faced with the yet unresolved problem of nature and materiality of arts, differentiating them too much in terms of matter, in the first half of the 19th century, Romanticist artists merely limited themselves to direct transfer of musical themes and names to painting. It is a very early level of connection between music and painting, where a nominal line was sufficient, without introducing

the role of the senses or imagination. For example, Moritz von Schwind titled a cycle of paintings "A Symphony", though it does not lead to experience of music on a structural or sensory level. A deeper connection between music and painting is revealed by William Blake's painting, where the movement of composition and musical suggestion are much stronger.

The vital influence of the musical ideal on synaesthetic aesthetics is fundamentally related to essential changes in music and its aesthetics, which took place in the Romantic period. The rise of instrumental music and the becoming of the ideal of pure music in Romanticism draw a decisive and irrevocable line in the curve of becoming of synaesthesia as an artistic ideal and, later on, an artistic means. The essential reason for attraction of the advocates of synaesthesia to music was that music was declared the pure or abstract art. The rise of instrumental music and the becoming of the ideal of pure music in Romanticism are parallel and complementary processes. According to the new point of view of Romanticism, hearing was higher than vision, and this was the main reason why the Romantic aesthetics saw music as the favourite among arts and all arts were supposed to strive for such expressiveness. Pan-musicality of the Romantic period and putting music above all arts and sometimes even hearing above other senses (which, in terms of culture and history, shows the significance of hearing characteristic to the medieval period; besides, Gothic aesthetic models were an essential part of Romanticism) shaped a stable and still significant model of synaesthesia as *audiere colore*, which eventually became a synonym for synaesthesia. Although today this concept of synaesthesia is too narrow and should be seen as localized in historic perspective, its weight of lasting effect remains. On the other hand, resorting to the musical model in visual arts marked the deepening crisis of representation. Autonomy of music from script and rhetoric is a concept historically formed approximately two hundred years ago. In the 18th–19th centuries, Western music was liberated from vocal and lingual model. Replacement of the literary

model by the autonomous model marked a paradigmatic shift in the history of music. According to Romanticist metaphysics of art, instrumental music was not a lower form of vocal music, but the supreme musical expression – the paradigm of absolute music. Absolute music is pure, objective and self-sufficient, i.e. it is not subordinate to words (song), drama (opera), literary programme or even emotional expression.

In the widest sense, music became the Romantic benchmark of aesthetic experience liberating the autonomy of the sense. Thus, an individual sense is purified and becomes clean, perfect, free and independent. This sensory autonomization of music encompassed several very significant things, which inevitably affected the rise of synaesthesia as an aesthetic ideal. One could say that at this stage the synaesthetic aesthetics was unconditionally dependent on music as a particular art and accompanying changes in aesthetic conceptions. Absolute music is generally equated with autonomous music. However, there are two interrelated meanings of autonomy: autonomy of one type of art (in this case, music) from other arts and autonomy of art in general from non-art. According to Andy Hamilton, at the time when art in general had become autonomous, music was liberated from the literary or linguistic model and became high art (Hamilton 2007:69). When discovering art as an independent formation and the state of an artist as free from the pressure of society, the aesthetics of synaesthesia developing non-traditional models of sensory experience could finally become legitimate.

Following this newly formed ideal of great potency – pure or otherwise absolute music. The concept of 'absolute music' first appeared in the writings of German Romanticists, in particular Herder, Richter and Hoffmann. Later on, this concept also appeared in Hanslick's works as *absolute Tonkunst*, literally 'absolute art of tones', while defending this model against the Wagner's concept of musical drama. The term of absolute music also appeared in the works of music theorists of the 20th century, such as Heinrich

Schenker. For example, Ludwig van Beethoven's Fifth Symphony became the standard of absolute music. However, Beethoven's string quartets were recognized as the paradigm of absolute music only about 1870 and the majority of the popular music of the 19th century did not have anything in common with metaphysical ideals of absolute music. Absolute music emerged along with the much broader changes in art in the 18th-19th centuries: the growth in *autonomy of music and art* meant the growth in independence of art and music from the direct social function. According to Paddison, the autonomous nature of the music is the prevailing idea of 19th-century aesthetic (Paddison 1997), which later on spread like a mantle over abstract painting. Romanticism declares the powers of the newly opened sensory space. The fact that music had to become a model for other arts was a sign of revolution in Western aesthetics. The very first generation of abstract painters of the 20th century would use these models as an internal driving force for their works without analysing or striving to restore complex purely musical structures. Proponents of the musical analogy in painting built their aesthetic theories on the abstracted idea of music rather than a clear understanding of musicology. For them music was a non-narrative, non-discourse means of expression. The idea of colour music, which the synaesthetic inspirations of the 19th-20th centuries were reduced to by Zilcer, a famous researcher of synaesthesia in art, was a symptom of a fundamental shift in aesthetic theory (Zilcer 1987:101).

This sensory freedom and infiniteness could be expressed only by taking a step beyond the traditional, classifying, limiting and disciplining conception and structure of the senses. In addition, another very significant aspect of synaesthetic aesthetics can be seen here – the synchronization of its development with innovation. It would seem that *synaesthetic aesthetics is emerging as if from nothing and taking tangible forms only in artistic structures confronting with traditional aesthetics*. Just like in Herbert M. Schueller's observation: when widespread and established forms are

broken and the limits of human imagination are overstepped, then there is Romanticism. Romanticism manifested itself as a revision of established cultural and aesthetic values and encompassed the aesthetic and social reform. The then art critics of France used to describe the Romantic pieces of art as 'taste of 1789' or 'taste of 14 July', i.e. alluding to the French Revolution and its fundamentalism (Schueller 1962:359-368).

The synaesthetic aesthetics was born on the edge between old and new, thus directly setting in the very permanent core of Romanticism. This, by the way, supports the above assumption about the latency of synaesthetic aesthetics in terms of the array of traditional aesthetics. Therefore, the rebellion lying at the heart of Romanticism could become an active factor of emergence of synaesthesia. In 1825, *Le Globe*, a Romanticism-favouring French newspaper wrote that in practice, Romanticism was a union inspired by a variety of interests, which, however, have one goal – war against the rules and conventions (Trahard 1924:443). Utopian rebelliousness of Romanticism was long-standing and emerging from time to time as return of an idea or anachronism. Even late Romanticism paintings still reveal something from that primeval utopian content, which had been attributed by the painters to the idea of music from the very beginning of the 19th century.

Romanticism emerged as a new aesthetic ideal, egalitarian and all encompassing. It was a particularly favourable phenomenon for synaesthetic aesthetics to rise from the state of lethargy in the depths of classic aesthetics. Abrams showed that the Romantics had introduced a new aesthetics in Western art, which he calls the 'expressive aesthetics'. This aesthetics focuses on the artist as a creator. A piece of Romantic art is essentially the internal turned into the external, arising from the creative process, controlled by impulses of feelings and embodying the senses, thoughts and feelings of the artist (Kraut 1992:98). Prior to Romanticism, aesthetics was based on mimetic theory, which in turn has its source in Greek art.

When defining the Romanticist Movement in 1798, Friedrich Schlegel first of all focused on literature, especially poetry, considering it to be universal and fully capable of including and representing different manifestations of human experience – sensory, intellectual and social. The very nature of Romanticism reveals the universality-oriented joining of different areas of human activity into a single and all encompassing synthesis. Therefore, a Romantic piece of art has to be a tremendous blend incorporating literature, philosophy, science and rhetoric, high and popular art, tragedy and comedy, prose, poetry and epos, beauty and ugliness, the past and the new – this is where a still nameless (not yet associated with Wagner's name) universal work of art lies, which, according to Schlegel, is a mirror reflecting the whole surrounding world, a portrait of the age.

The phenomenon of synaesthesia, whether empirically confirmed or enabled by imagination, embodied the ideal of aesthetic universality. Literature could embrace the imaginary sensory experiences in a quiet, peculiarly anaesthetic dome of imagination, while music could open the experiences of the senses in pure and embodied reality. Hamilton contrasted the concept of music as an abstract art and the humanistic concept of music, where music is a human activity based on a body and body movements and mixed with human life (Hamilton 2007:70). This concept is capable of recognising the nature of music as a peculiar language, just like thinking in music, thinking in sounds is similar to a writer's thinking in words (Schueller 1962:346). Music is a special type of thinking, capable of joining the sensory and the intellectual together by very strong and subtle ties. Music is not a purely intellectual act, a mathematical operation of the soul, who does not know what it is calculating; it is integrally physical, corporeal and material. The form of music is abstract, but its expression, language is human – and this language is essential. The image of music as a peculiar language would significantly affect the Romanticist, Symbolist and Modernist aesthetics. The early German Romantic thought, or

Frischmusik, considered language to be an actively constructed reality, an opaque medium with regard to empirically given rapporteur. Poetry was not only a literary genre, but a reality created using language, a real model of life itself (cf. Rimbaud's poetic views).

In the 18th century, music was rarely thought of as a universal language. In the Romantic Movement, clearly with the thoughts of Wilhelm Heinrich Wackenroder and Hegel, it acquired the characteristics of an Absolute, yet no-one could say that in the 18th century music was regarded as an intellectual phenomenon in Europe. In the meantime, language was considered to be of divine origin. Music was creation of a lower category. Music was at best in parallel to poetry, but not the language itself. In the 18th century, questions about relative merits of music, painting and poetry often resulted in the claim that poetry was superior to music or that music was a servant to poetry. Analogies between poetry and music were merely a juxtaposition of a higher and a lower. Romantic aesthetics sought to make music privileged as an untranslatable language, as a language above language.

Today's empirical research of synaesthesia lead to an interesting parallel: Baron – Cohen and Brian Massumi raise the question, why the cases of synaesthesia of music and script (graphemes) are most common. We could assume that music and writing are most culturally developed extensions of the senses. This would support the concept of synaesthesia as a cultural phenomenon and would in turn allow us to develop the synaesthetic aesthetics as noted in culture. In *Gedanken über den hohen Wert der Musik* Hoffmann wrote that music had been called the most Romantic of all the arts, because its subject is an infinite, mysterious language of the nature and only music allows understanding the song of songs, the song of trees, flowers, animals, rocks and rivers (Hoffmann 1903:364-365). This Romanticist text as if foresees the wreaths of natural sounds composed by Olivier Messiaen, a Modernist composer, who developed synaesthesia in music.

The doctrine of synaesthesia, one of the essential theories of German Romanticism, has always been on Hoffmann's mind. Together with Jean Paul and Tieck, he experimented by combining the music and literature in his novels. Wagner's ideal of *Gesamtkunstwerk* was the peak of Hoffmann's attempts to merge the arts in opera. However, according to Linda Siegel, combining music with sister arts and drama was only one of by-products of Romanticist doctrine of synaesthesia (Siegel 1965:597-613).

Each of the higher senses polished by the aesthetic tradition, vision and hearing, are as if striving to be cleansed and purified before delving into the dam of synaesthesia. Through hearing purified by theoretic suggestion, ostensibly purified vision is achieved. On the one hand, pure painting acquires expression based on the ideal of pure music. However, pure painting is not a case of hybrid art, but rather the unravelling of unique possibilities of one type of art based on the model of another.

To Romanticism, music appears as the means of clearest expression of harmony, which is the same for all sensory experiences – a musical model is rather a sensorized (by the sense of hearing) universal, archetypal model of harmony. In a long process, where painting found a suiting and specific role of music, there is a stage, which can be called the 'musicality of painting': *composition, harmony, rhythm, polyphony and timbre* – those are the essential categories that keep recurring in pre-Romantic and especially Romantic reflections about painting. Music as a perfectly abstract art, just like the most powerful expression of emotional power, became a model liberating painting from objects. Here again we can feel the transforming and liberating power of conceptually free senses flowing through a multilevel aqueduct. The surface effect of this revolutionary flow is simply stunning inflation of musical names given to paintings starting with the last three decades of the 19th century.

Harmony is an ideal of sensory balance, through which the increasingly articulated aesthetic activity of the senses intoxicated

the Romantic minds. Complementarity of the senses first appeared as the openness to musical origin. In Romanticism it had become acceptable that music is able to grasp the most subtle nuances of aesthetic experience. Thus, musicality in the widest sense became the archetype of sensory balance in any artistic field.

However, cultural development of the sense of hearing is not a universal constant. This illusion would first be dispelled by the fact that this pan-musical model emerges only after instrumental music is formed and has reached its summit, which allowed abstract perception of the principles of harmony. Second, unexpected clarity would be provided by comparison with a special literary criticism tradition prevalent in Chinese aesthetics, where a perfected and sensually perceived sense of taste is the basis of all aesthetic thinking and assessment. Just like the Chinese literature chooses the sense of taste as one of the most ephemeral and elusive senses and builds an aesthetic model on it, which would help to express the most sensitive and hardly tangible nuances of aesthetic experience, the musical model which thrived in Western aesthetics, although emphasizing the temporal, emotional and ephemeral nature of music (which was actively sought after by Romanticism), strongly tied the spaciousness and all-encompassing nature of the sense of hearing to absolute, yet static and finite (e.g. Hegel's) aesthetic systems. Thus, the spread and universality of the musical model is not an adequate continuation of liberation of the senses, but only a peculiar deal with the strong aesthetic tradition, where the absolute, system and structural harmony are on top.

The idea of music as a primeval image of other arts is undoubtedly settled deep in peculiar concepts of Western culture, but the vector of synaesthesia materialized through it is but one – towards infinity and transcendence. The doctrine of synaesthesia acts like wedge between the inert totality and dynamic fragmentation, making a clear distinction between their nature. Synaesthesia strives to grasp what escapes the too large net of traditional aesthetics, which, by the way, has caught the newly

taking shape aesthetics of music. Synaesthetic aesthetics or, according to some authors, multi-sensory aesthetics, reaches further than a truce or union between aesthetic systems based on several individual senses. Its aim is to catch and mark the modulation of aesthetic experience, existing beyond the resolution of traditional aesthetics. Looking at the examples of Eastern aesthetics, we can see the confirmation that this aspiration is natural and indisputably possible, mediated by human senses and body, although different aesthetic paradigms give rise to different sensory spectres. Western Romanticism, by the way, affected by Eastern aesthetics and artistic sources, clearly perceived such future of aesthetics, although namely the latter as such soon became complicated and disputed.

For example, in Western aesthetics, imaging vocabulary often refers to the senses and their hierarchical order – from vision to sound, then touch, taste and smell. We speak of 'form' and hint at visually; we speak of 'harmony' and mean hearing first of all; we recognise the substance and refer to haptics. In critical discourse, these perceptive concepts may be synaesthetically transferred and therefore, we can naturally speak of the 'harmony of colours', 'material work of art' and 'harmonious composition'. However, descriptors of the lower senses are much less adaptable and flexible. Without a doubt, their lack of plasticity is determined by the fact that we rely more on our vision and hearing and disregard far more ephemeral taste and smell. A researcher of Chinese literary criticism Eugene Eoyang will notice how often the word *wei* meaning 'taste' or 'flavour' is met in literary deliberations. For a critic with Western upbringing this reliance on such elusive qualities would inevitably be a source of disappointment. *Wei* cannot be abstractly characterized or defined. As a critical term, it seems to make a full logical circle: the critics who have 'taste' find a 'taste' in fiction; those who do not appreciate quality, do not have 'taste' and cannot 'taste' what they read. At first glance, *wei* seems a completely subjective and impressionistic category and therefore, not suitable to use as a concept of criticism. Meanwhile, the diffusiveness and

permeability of important references of another aesthetic tradition to another sense – taste – seems to reveal the values beyond the reach of traditional Western aesthetics (Eoyang 1979:99-100).

As a consequence of Romanticism and Symbolism, music was elevated to the highest status, prevailing over all forms of creative expression. Advocates of musical analogy and colour music refer to the concept of synaesthesia, which means a subjective interaction of sensory percepts. Besides, already Baudelaire had noted that links between music and painting are not one art hijacking the territory of another, but on the contrary, strengthening the power of one another. This means that several sensory modes may resonate and result in a greater force of the work of art. This position was eventually met with, one could say, retrograde criticism, claiming that only pure art of one sphere could reveal its full power, while mixed models were not capable of this. However, this seems to be the problem of initial concept – music as the primeval image of harmony is involved in other arts or music as a structure, project, which must be implemented by another type of art. This would lead back to the problem of autonomy of art.

Thus, the analysis indicates that the rise of Romanticist theory of art was an important turning point in formation of theory and artistic practice of synaesthesia. First, during the period of prevalence of Romanticist ideology, the convergence of theory and practice was observed as well as strengthening of subjectivism tendencies and focusing on the artist's feelings and most sensitive emotional experiences. On the other hand, the focus of Romanticist mind on convergence of different arts and intertwining of their artistic expression forms were also observed. This gave rise to the approach to synaesthesia as a significant task of authentic artistic creation, and its plastic and theoretic articulations were already crystallizing into a tangible and identifiable synaesthetic aesthetics. Thus, synaesthesia included and expressed important shifts of aesthetic status, hierarchy and multi-sensory connection of

individual, corporeal, sensual and separate senses affected by Romanticism.

Consequently, in the universal Romanticist theory of art, synaesthesia no longer was a sporadic exotic phenomenon, but was perceived as one of the means to penetrate the deepest essence of artistic creativity. Moreover, the phenomenon of synaesthesia manifested itself and was reflected as an integral element of the then art, aesthetics, culture and private and social life of the individual. Postulating such state of synaesthesia and its potential aesthetics in Romanticism, we can see the tendencies of its development, prosperity and downturns, traditionalism and revolutionarism, integrity and fragmentation in later periods of development of Western art philosophy and artistic tradition, including the later Neo-Romantic, Symbolist and Modernist trends.

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Neo-romanticism as a receptive strategy in the Russian "new drama" of the XX - XXI centuries

(E. Gremina, Y. Klavdiev)

The reflection of romanticism in postmodern texts is primarily associated with the representation of the feminine. Consciously using female gender identity and modeling another gender Self, the authors shape new, unexpected female images in their texts. The heroine of the "new drama", being in conflict with reality, embodies a new type of character. She fights against the evil, which, however, cannot be defeated. This image is marked with expressiveness and increased lyricism, which allows us to talk about neoromantic tendencies that can be traced in contemporary drama.

Key words: Neo-romanticism, femininity, Russian "new drama", masculinity, gender stereotypes.

There is no doubt that Romanticism as a creative strategy becomes the art of New Time. It emerged at the end of the XVIII century as a new vision of the world, a new aesthetic concept, that penetrates deep into the global literary space: "Romanticism can be defined an artistic movement for which the invariant artistic conception of the world and personality is represented through the

system of ideas: evil is an indispensable part of life, it is eternal, as eternal are the attempts to combat it; "an inconsolable grief" is the state of the world, that became the state of mind; individualism is viewed as the quality of romantic personality" (Botev 2001: 220).

New gender strategies, involving neo-romantic trends become the matter of thorough investigation at the turn of XX-XXI centuries in Russian "new drama". Neo-romantic "new drama" character is permanently involved into a conflict with reality, and this antagonism is often emotionally coloured and gender marked. Postmodern text romanticism reflection is primarily associated with representation of a woman. Deliberately using female gender identity and modeling another gender Self, the authors embody brand new (unexpected) female images in their texts. Neo-romantic heroine of the "new drama" is, as a rule, in opposition to the world. Her image is emotionally charged and completely unpredictable. Playwrights, in their attempts to represent feminine, tend not to label it as pointless, treacherous and unpredictable, but rather as something beautiful, tight, sinless and definitely discriminated against. The desire of playwrights to experiment with another gender Self is perceived as a discursive innovation. In the texts by Yuri Klavdiev performative simulation of another gender Self is presented as an alternative gender role conscious play, allowing the author consistently to position the life strategies of the heroines.

In his drama "Anna" (2004) Y. Klavdiev depicted one "absolutely happy" village that lives by its own rules. The villagers create the society of free-shooters and start killing each other, and the village is gradually transformed into a hideous enclave, where there is violence, wild Patriarchal system and the ongoing duel of all against all: "Hell, shooting in this place is the most important thing" (Klavdiev 2006:208). The actions in the play by Y. Klavdiev develop in the western genre paradigm: scenes from the cowboys' life, Orthodox sect or secret society canons, stranger's rebellion, Sheriff's investigation, the tragic death of a prostitute, vacant houses on fire, a dual arsonist. But the mystical western gradually turns into the tough

drama, and adventurous conflict develops into a deep unresolvable conflict between a man and a system. Trying to change the morals and way of life, people create even a more terrible morale and build a new life strategy, in tune with the Code of the Fathers, which leads to restriction of freedoms and emergence of hierarchical principles of society organization, where violence is legitimized, and death becomes a mere fragment of the mystical world vision. Violence in the "new drama" plays, often being the norm, is perceived as a "form of communication, not noticed by the characters and the audience" (Lipovetsky 2005: 248). In Y. Klavdiev's text violence is escalated, becomes aesthetically grounded and endowed with symbolic connotations. All of these contribute to creation of the "magical and/or ritual performative space" (Lipovetsky 2008: 195).

The village of shooters is the community of outcasts, who turn violence into a political strategy that is officially legalized. M. Lipovetsky claimed: "New drama" is a virtually unique phenomenon in the realization of social violence, its self-development and its logics— from inside <...>. In such works social violence, first of all, acts as a fundamental social and cultural experience of the characters and of the authors; and secondly, it functions as a universal metaphor encoding all other social languages and any other form of communication, creating not only its own economics and politics, but also its sphere of the sacred" (Lipovetsky 2008: 200).

A woman in the village of shooters is humiliated, completely homogenized, and the author, trying to express her position, openly stands on the side of the heroine and consciously uses female gender identification in the text. Anna (the character of the play by Y. Klavdiev) sentences all the male, as the male manifests itself as inhuman and merciless. Anna solves men's problem: she has to declare herself a shooter, the one who is able to withstand the whole district, but the consent to become the President assistant allows her to grow in male power. Having finally obtained the opportunity to fulfill her potential in a male dominated society by modeling male

behavior (duel, attack, defense), Anna declares himself a strong opponent, an equal player in typically male field.

The village represents a special social model, promoting male dominance, because the absolute power is concentrated in male hands: they make decisions and form vital principles in their small state. Thus, they proclaim "the main gender stereotype: perception of feminine as something secondary, imperfect, and weak, and male as strong and first-rate" (Korostyleva 2005:90). Anna, being at the epicenter of the disaster, seeks to destroy this stereotype and invades men's space. In his play Y. Klavdiev creates brand new, phantasmagorical, grotesque reality in which women and men change their parts: "In modern drama "phantasmatic reality", presented in works where the conflict is determined by the collision between a self-sufficient character and world order, social and/or metaphysical spheres, indicates the type of mimesis, the form of modeling the theatrical world, which is traditionally called grotesque" (Lavlinsky, Pavlov 2013:28). Rough, ruthless drama by Y. Klavdiev, however, can be classified as neo-romantic dystopia, because the story of the village of shooters is presented as metaphor, symbolizing the future of mankind. The play, respectively, is evidently cinematic, it parodies the film by Sam Raimi "The Quick and the Dead" and Anna, existing within the western space, as well as Raimi's character hates pseudo freedom that is so delightful for the others.

Having faced the "identity crisis", the heroine begins to create a new reality. For the first time she tries to realize herself as an individual and appeals to the God's judgment ("Ordeal <...> I am a shooter, I demand the God's judgment" (Klavdiev 2006:181). At the end of the play there comes the song of Egor Letov "Unbearable Lightness of Being", symbolizing the imaginable immersion of Anne, protecting her future, in an imaginary world of true, unlimited freedom: "It is misery, preplanned life and hopelessness of communication, reduced to different forms of violence that Anna rebels against <...> the revolt of Anne is not limited to obtaining the right to violence. No, she just tries to become a mediator, tries to

provide communication above violence and through it, and thus she performs the greatest transgression" (Lipovetsky, Boimers 2012:252). No doubt, Anna, being a romantic heroine, desperately, almost fanatically opposes evil, being aware that evil is boundless and is impossible to be eliminated. Thus, the warrior women destroy the original "male-female" dichotomy and form a certain gender imbalance.

In the play "Eyes of the Day" (1996), E.Gremina portrays a well-known image of the famous dancer and courtesan Mata Hari (Gertrude Celle), who possesses incredible talents, and is sure that death does not exist, and human possibilities are endless. According to Mata Hari, the woman, who chose a new independent life for herself, can overthrow the men power.

Geertruida Zelle (this is the real name of the famous spy) was naive to believe that she could succeed as a double agent. However, the intelligence mission of Mata Hari, perceived by her as a way of making money may have been just a fiction, but the punishment was very severe: Margaretha Geertruida Zelle was put on trial on 24 July, 1917. The jury reached the verdict, and she was sentenced to death for "espionage and human intelligence". Three months later the sentence was carried out. Unlike the prior art, the heroine of E. Gremina's play Gertrude Celle brilliantly performs her duties of agent H-21: she causes the submarines to explode, crashes squadrons and destroys the armies. In her drama E.Gremina mythologized the image of Mata Hari. She possesses incredible talents. E.Gremina depicts Mata Hari as an ideal of a woman, although all her life, in fact, is a global deception: she creates her own biography, chooses the name, and using the interest of Europeans in the exotic East, overtakes all of her contemporaries on popularity. The image of the East, mythologized space, becomes another fragment of the neo-romantic worldview in E.Gremina's drama.

On the eve of the World War I the society was charmed by the fragile, fascinating mystery of the East, based on the idea of escapism, which was so attractive for many in the harsh pre-war

times. Thus, the personality and the artistic manner of Mata Hari gained top popularity. E.Gremina depicts the story of her heroine in such a way that all the achievements of the main character are merely the result of humiliation she was subjected to by her husband, captain MacLeod, and her future life becomes centered on the attempts to prove her worth. In E.Gremina's play Mata Hari fights for her freedom, for the opportunity to choose her own way: "Gertrude. I am paid by the men... but they pay not for love. Rather, for contempt. Because I despise their wretched policy... their awful war...their cruel society... For the fact that Mata Hari is a genuine article and does not play their boring games <-> They think that it is me, Mata Hari, who is of service to them. In fact it is they who serve me... That idiot crowd of stupid men, preoccupied with their public affairs! The mysterious agent H-21 plays tricks on the secret services of two intelligence Agencies!" (Gremina 1996). Proving her right to independence, Mata Hari, being the symbol of femininity, also becomes the symbol of retribution. This contradiction is objectified and specially underlined in E.Gremina's text. In her attempt to demonstrate that everything is possible, the heroine even creates a double. Petit bourgeois Hannah Vitting becomes the film diva Claude France and completely changes her life. Humiliation that in the mind of Mata Hari is associated with love to a man can be skipped, if a woman chooses independence: "My dear woman, (confidently) you want me to teach you how to love a man. It's simple. That is the direct way to insignificance and humiliation" (Gremina 1996).

Mata Hari does not hold the gun. On the contrary, it is she who is shot. And at the end of the story Hannah Vitting (Claude France) having betrayed Gertrude shoots himself. But in E.Gremina's story, Mata Hari becomes the one, who is able to conquer the reality: "Gertrude (in a low, thrilling voice) My name is Mata Hari. In Malayan it means "the eyes of the day", or in other words "the sun". The sun that rises and sets, and henceforth will continue doing so..." (Gremina 1996). Thus, Mata Hari, the woman, who suffered for espionage imitation and eventually was destroyed by the men, in

Elena Gremina's play becomes femininity representation and the symbol of struggling for freedom, struggling against the oppressed women discrimination.

O. Zhurcheva claims that "new drama" as well as its predecessors cannot answer the question whether the new drama main character can do anything to change the world. Another question is whether we need to do anything with this world, what kind of actions the so called "hero of our time" is ready to take for that?" (Zhurcheva 2012:146). But the Woman Warrior in Russian "new drama" of the turn of XX-XXI centuries is ready for radical measures and is able to change the world. Women, in the plays by Yuri Klavdiev and Elena Gremina, are creative and self-sufficient. Responding to violence of the male dominated society, they resort to violence and onslaught, since they see no other way to prove their worth in male-oriented society.

Thus, the heroine of the "new drama" of the turn of XX-XXI centuries resists the evil (due to the influence of the romanticism tradition), though it is not in her power to change the world and eradicate evil as a phenomenon. Incorporating the imperfect female into the distinctly male paradigm and allowing another gender Self to become visible, modern playwrights depict the escape of the female stereotyped mentality from the private sphere of underground. The heroines of the Russian "new drama" of the turn of XX-XXI centuries, form their own space, build the female world, and actively explore the male territory. Experimenting with the idea of femininity, modern playwrights create a kind of precedent in the frames of the totally "male field" of the Russian "new drama". Like almost all romantic heroes, the characters of Y.Klavdiev and E.Gremina are forced out of familiar surroundings and standard conditions. They face the situations conducive to their inner, spiritual disclosure.

Neo-romanticism as well as romanticism, perceives the world as irrational, illogical reality. For neo-romanticism, as previously for romanticism personal freedom and personal space become top priority: "The reality for the romanticists is mysterious, irrational,

and enigmatic. It opposes the reason and personal freedom. It is the sphere of social frustration. Hence, the "world sadness" becomes a global conceptually relevant outlook. The romanticists are aimed to resolve all contradictions and create the ideally perfect society. The rift between the dreams and everyday life generates a dual-world principle in romanticism" (Borev 2001: 223).

Thus, neo-romantic paradigm manifestation in postmodernist texts can be viewed as a part of the artistic, receptive strategy, objectified in the contemporary literary process.

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Baratashvili's Poetic Icon in Simon Chikvani's Creative Work

Romanticism, as a universal cultural phenomenon, at the beginning of XIX century determined the character of literature development in a number of countries including Georgia. Reflexive poetic themes in the creative work of Nikoloz Baratashvili clearly show that this was a unified artistic system formed on the basis of philosophical and aesthetic thinking characteristic of the epoch. His artistic images give a new impetus to a number of famous artists. In this regard, the literary legacy of Simon Chikvani, who is one of the distinguished poets of XX century, is noteworthy. The entire literary heritage of Simon Chikvani is accompanied by Nikoloz Baratashvili's impressive poetic icon. Its representation clearly shows the powerful inner connection of the author with the creator who was totally different in terms of aesthetics and the manner of writing.

Key words: Poetic icon, Romanticism, Baratashvili, Chikvani

Romanticism, as a universal cultural phenomenon, determined the nature of the development of literature of many countries at the opening of XIX century including Georgia. The reflexive themes in the works of the poet whose poems are considered to be the crown of the Georgian romantic poetry – Nikoloz Baratashvili – clearly demonstrate that it was a unified artistic system created on the basis of philosophical and aesthetic thought characteristic of the epoch.

Metaphoric thinking so typical of the author of "Pegasus" and the artistic images created by him constantly contributed to the development of the Georgian literature and gave a fresh impetus to a

number of prominent poets including Simon Chikovani – one of the distinguished poets of XX century Georgian literature.

Simon Chikovani singled out Nikoloz Baratashvili among the authors who determined his creative individuality and profile. He believed that Baratashvili, along with Shota Rustaveli and Vazha Pshavela, “perceived the world with artistic vision” and “enriched the poetry with vivid artistic images” (Chikovani 1963: 122). The poetic icon of Baratashvili appeared in Simon Chikovani’s poetry as soon as he started his literary career in the 1920s. His dialogue with his outstanding predecessor alternates between the aspects of overcoming and continuing the literary tradition related to Baratashvili (“To Nikoloz Baratashvili”, “Conversation with Nikoloz Baratashvili”...). This is particularly typical of the proletarian literary discourse which is generally characterized by a polemical attitude towards classic authors. Simon Chikovani is influenced by the same context although the narrative related to him is different to a certain degree. Benito Buachidze strongly criticized Chikovani’s “pagan feelings for Baratashvili” and Platon Kikodze disapproved of the existence of the reflection of “Baratashvili’s pessimistic and tragic motifs” in Chikovani’s poetry.

Platon Kikodze raises the question - “what is the essence of artistic realism in present-day Georgia” (Kikodze 1927: 101) – and suggests that a realist proletarian author is supposed to be content with the existing reality. However, he also highlights that “a proletarian author cannot be and is not only a realist, and is expected to develop and maintain certain positive aspects of Romanticism and Practical Idealism (Kikodze 1927: 102). P. Kikodze singles out several characteristics of Aesthetics of Romanticism and emphasizes that a proletarian author cannot accept “bourgeois egotism, inconsistency, pessimism and mysticism of old Romanticists. On the other hand, “a dream” based on scientific achievements and reality, practical idealism, aspiration for healthy proletarian, realistic and non-utopian ideas, healthy criticism of the current reality in the name of the future should be characteristic of Georgian

proletarian authors” (Kikodze 1927: 105). The aforementioned extract clearly demonstrates how the theoretical issues of literature are interpreted and ideologically conceptualized. Such views frequently determined the nature of the literary discourse, which can be easily proved by recollecting the attitude towards classic authors in the 1920-30s. Naturally, Baratashvili’s creative work provided fertile ground for demonstrating the “magnificence” of the epoch. The cycle of “Baratashviliana” is also one of the obvious reflections of the ideological battle in the Georgian literature. The artistic texts written in this context show how “romantic realism” emphasized by P. Kikodze is reflected in the poetry of the 1920s. P. Kikodze intends to adjust the “desire”, idea and reality to “romantic realism”, since he believes that in the proletarian society the social ideal does not contradict the reality (Kikodze 1927: 107).

Simon Chikovani, who “strives to prove (“To N. Baratashvili”) that N. Baratashvili’s blood courses through his veins” (Kikodze 1927: 237), is regarded as the “latest Decadent” by P. Kikodze. He cannot tolerate “N. Baratashvili’s pessimistic and tragic motifs” and his moans instead of the “dance of objects” reflected in S. Chikovani’s poetry (Kikodze 1927: 237-238). P. Kikodze objects to the literary relation of any kind between these two poets in ideological terms although he is entirely cognizant of N. Baratashvili’s authority in literature.

The strong influence of N. Baratashvili on Simon Chikovani’s creative work was also highlighted by another prominent representative of the proletarian criticism – Benito Buachidze, who dedicated him a special essay – “The Path of Soviet Intelligentsia”. The critic considers the “orchestral poetry” of S. Chikovani to be “a bourgeois competition” and “a battle against the predecessors” (Buachidze 1934: 245). According to B. Buachidze, “at the second stage of his creative work Chikovani strives to avoid his previous attitudes and aesthetics for its own sake” (Buachidze 1934: 246). However, B. Buachidze believes that S. Chikovani fails to overcome the tradition of the past, which

eventuates in "the wave of Baratashviliana" in his creative work. "The poet thought himself to be urban and rebellious and was overwhelmed by pagan feelings for Baratashvili. He became worried about Baratashvili's fame and decided to put an end to it" – the critic writes (Buachidze 1934: 247) and adds that "this aspiration contained the elements of obeying rather than those of overcoming (Buachidze 1934: 247). This is a significant detail, which needs to be taken into consideration, although B. Buachidze develops the final discourse within an ideological framework. In this small opus written in 1930 the author appreciates the struggle against the traditions of old poetry and the effort to create a new style.

The chrestomathic requirement of the Soviet ideology – a Soviet poet should be constantly delighted with the contemporary reality – is also obvious in other views of Benito Buachidze including the notes related to Nikoloz Baratashvili. More specifically, the critic suggests that we learn much from classic authors but "when, besides the rhythm, arrangement and vocabulary of Baratashvili's poetry, the author from Vake adopts the spirit and ideology of the poet, he makes a big and intolerable mistake" (Buachidze 1934: 351). In this respect, "Baratashvili and I" by Alio Mashashvili remains an exemplary work for B. Buachidze. This discourse clearly and unambiguously demonstrates the general spirit of the epoch. Obviously, N. Baratashvili is a distinguished creative figure and authority. However, he is a representative of the authors of the old epoch and the spirit and peculiarities of his poetry should be left in the past century. The narrative of this kind constitutes the major thesis of the proletarian critical discourse.

The personal and thematic aspects of N. Baratashvili, whose poetry is deemed the apotheosis of Georgian Romanticism, give a creative impetus to the artistic texts of the fairly prominent poet of XX century and are transformed in a different manner. Nearly every collection of works of S. Chikovani, except for the cycle of "Orchestral Poetry", begins with the text – "A dialogue with Nikoloz Baratashvili" – in which the author declares himself to be an heir

of N. Baratashvili. S. Chikovani believes that he brings the path of N. Baratashvili to an end, since the wounds of Georgia of Baratashvili's period have been healed ("and while Georgia is rising" / "will greet your wounds inside my soul") (Chikovani 1975: 63). In creative terms N. Baratashvili remains his outstanding predecessor. The author of "I Have Found a Real Church" is a "bow", whereas S. Chikovani is an "arrow" of the "bow". Along with these metaphorical images there are a number of comprehensible allusions (the poplar, the hyacinth, Mtatsminda, the Mtkvari, the black raven, "make my difficult path easy to follow," the dusk...). Nevertheless, the semantic and structural focus of the poem is Pegasus. The modern rider "trains unbranded foals to make them grow into Pegasus" (Chikovani 1975:

64). The logical ending of this kind of development of the text is provided by the following lines: "Who will convince the descendants

that I am not your heir" (Chikovani 1975: 64). The answer to this rhetoric question is clear. It is noteworthy that the first version of the poem was written in 1929 and it places even greater and more distinct emphasis on all the major theses discussed above.

Just like in the case of "The Dialogue", nothing changes principally in this respect in other new or revised works published in the 1930s. S. Chikovani considers N. Baratashvili his predecessor and believes himself to be a descendant who is supposed to become a predecessor of someone ("In the Haven of N. Baratashvili"). There are allusions to N. Baratashvili's poetic images in the text again. The poplar, the earring, the lonely spirit and the Aragvi create the cognitive space. Besides, black Pegasus remains one of the major concepts and it is accompanied by the artistic image of the rider in the Malfazanzari Valley (Chikovani 1975: 197). In this regard, Pegasus is associated with the black steed from "The Knight in the Panther's Skin" (this view is supported in an interesting way in an essay dedicated to N. Baratashvili). S. Chikovani suggests that the rider of N. Baratashvili is Avtandil:

"there is Avtandil in Mulgazanzari, conversing with the stars" (Chikovani 1975: 198). In the end, everything comes into unison with the spirit of the Soviet epoch. According to the poem N. Baratashvili's soul, as rebellious as that of Avtandil, found a haven in Soviet Georgia instead of Mtskhinda: "Your motherland has risen, /your Pegasus is neighing, relieved" (Chikovani 1975: 199). Neighing Pegasus also appears about 20 years after this work, in the poem written at the end of the

1950s – "Dusk on Mamadavi", which is based on the motifs of N. Baratashvili's poetry and life as well. The final part of the poem – "Pegasus from Kartli is neighing at dusk / and is gazing at the northern star" (Chikovani 1975: 200) – gives ideological nature to the romantic poem again.

Even a glimpse of Simon Chikovani's literary heritage makes it clear that the aggressive attitude of the XX century poet towards N. Baratashvili gradually changes into deep respect, recognition and the desire to prove his authority in the literary career along with N. Baratashvili: "We are the reason, my Pegasus, and will live long together ("Addressing Pegasus"), - the poet addresses Pegasus, which he longs to ride (Chikovani 1975: 253-255). Considering the fact that N. Baratashvili's Pegasus is one of the distinguished and firm symbol-concepts in the Georgian culture, it possesses other connotation as well, but currently it is not the subject of our research.

In a significant poem written in 1926 – "The Jump of Simon Chikovani" - S. Chikovani appears quite demanding towards himself. "As long as you walk through a thorny path, / you will never catch up with Baratashvili" (Chikovani 1975: 245) – says the poet and, afterwards, goes even further: "Baratashvili might perish/and

Chikovani might moan from the cold cradle" (Chikovani 1975: 246). These lines express the desire of a poet to outdo his predecessor and overshadow his authority. At this point a particular detail also needs to be taken into consideration: this is a continuous, constant process and, consequently, the destiny for S. Chikovani:

"Knives are being sharpened somewhere/and I might be killed by my own pupils" (Chikovani 1975: 246). Unfortunately, the semantic depth of the poem is limited within the framework of the Soviet ideological context: "I have broken the heart of old Chikovani/and have delightfully raised the flag of the new time", - says the poet (Chikovani 1975: 246). It is noteworthy that S. Chikovani generally considers himself as an heir of the classic authors of the Georgian literature. For instance, in an untitled poem written in 1940 he openly declares: "Similar to Guramishvili and Vazha / I succeed them as a third one" (Chikovani 1975: 205). Admittedly, this position is weakened to a certain degree at the end of the poem – "Am I the tenth or the third?" (Chikovani 1975: 205), but this does not make a big difference. As a matter of fact, S. Chikovani regards his poetry to be a fundamental step of the creative staircase – the step which will be a foundation stone for future poets.

According to Harold Bloom's Theory of Influence (the anxiety of influence) "literature is antagonistic (controversial) by nature, since authors compete with and fight against their predecessors" (Tabutsadze 2008: 241). Simon Chikovani might subconsciously be involved in this rivalry, which was noticed by Benito Ruachidze. In the case of Simon Chikovani this phenomenon – so essential for the development of art – is accompanied by two more or less objective factors besides subjective ones. The first factor is determined by aesthetics of Futurism, whereas the other is based on the ideology of a totalitarian state. Eventually, this creative antagonism appeared in strong ideological context and became a characteristic of the entire epoch. "Poets with relatively little talent can only idealize their predecessors, whereas the ones with great imagination fully acquire the world of their predecessors. Thus, the hero of the history of poetry is a strong poet who constantly competes with his predecessors not only for the survival in creative terms. The poet is ready even to die because of his strength, since he continuously faces a terrible fear

when acquiring the poetic world of his predecessor" (Tabutsadze 2008: 242-243). Simon Chikovani makes use of the artistic images of his predecessor. However, instead of opening new poetic opportunities, he emphasizes the superiority of the new epoch. Furthermore, he is concerned about the place he is going to occupy in the history of the literature of the new epoch. In this respect, S. Chikovani can be deemed as a poet having no particular talent, who ends up idealizing his predecessor. Each great poet strives to find their own original manner of writing and maintain their individualism by acquiring and expanding the world of their predecessor. "He intends to emphasize his superiority and to destroy his predecessor as an artist, and he does so by misreading the texts by his predecessor subconsciously or intentionally and by copying them in his own manner (Tabutsadze 2008: 244), which creates a fertile ground for a new creative process. S. Chikovani studies N. Baratashvili's works comprehensively, but the "rivalry with the predecessor" ends with the idealization of the latter, probably because of the fact that this is not rivalry between two poets who possess more or less equal abilities (in this regard, the line of Nikoloz Baratashvili and Galaktion Tabidze, for instance, the issue of the relation between "Pegasus" and "Blue Horses" is far more significant).

Obviously, one of the founders of Georgian Futurism keeps going back to the theme of N. Baratashvili, publishes new versions in the 1930s and in his poems there are continuous allusions to the important images and concepts of the romantic poet. Later S. Chikovani publishes his popular book "The Ganja Diary" (Chikovani

1965: 7-27) in which he emphasizes the spiritual drama of N. Baratashvili and creates an artistic text, rich in ideas and emotions and full of the allusions from his previously published poems.

Interestingly, S. Chikovani wrote one of his best reviews of N. Baratashvili's poetry. The opus (1936-45) carries a great

emotional power. However, the author rationally discusses the major aspects of N. Baratashvili's poetry, singles out the main themes, searches for general, objective and subjective factors which determine the manner of writing of the poet and defines traditional and innovative elements in his works. It is noteworthy that S. Chikovani, as a critic, is not limited to the Georgian literature and demonstrates a fairly expanded vision of various issues. It should also be noted that S. Chikovani considers N. Baratashvili's spiritual condition typical of the entire nation, thus emphasizing the absence of correspondence between the natural aspirations of the nation and the existing reality. More importantly, this fact is accentuated by a less rebellious poet in ideological terms in contrast to his own poetry. In the end, S. Chikovani calls N. Baratashvili an anthological poet. "Each poetic idea was created with such economy and accuracy that the formation of classic examples of the new verse is attributed to the author of "Pegasus". Baratashvili's poetry is an impeccable confession of the thoughtful Georgian spirit" (Chikovani 1963: 172-173), - writes S. Chikovani at the end of his opus. As a matter of fact, S. Chikovani's critical reception of N. Baratashvili's poetry is a narrative of his views expressed in a poetic form. However, it is absolutely free from any type of rivalry (even latent rivalry) between the two poets.

Obviously, the entire literary heritage of S. Chikovani is accompanied by the images based on N. Baratashvili's personal and poetic icons. The images contain different conceptual aspects at different stages of his work. Despite the aforementioned factors Nikoloz Baratashvili is undoubtedly an impressive poetic icon. The peculiarities of his representation - within the framework of the context of the epoch or formed on a poetic basis - clearly demonstrate the strong inner connection between these two poets who are totally different from each other in terms of the manner of writing and aesthetics.

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Logic of Literary Space in Axiological Coordinates of Russian Romanticism

Одним из наиболее строго соблюдаемых эстетических канонов романтизма является перемещение действия в «иное» (по отношению к «родному» для героя) пространство. Этот прием создает дополнительные возможности введения в ткань повествования красочных пейзажей как фона (или декорации) действия, описания различных аспектов этноспецифики. Романтический герой, имеющий собственную этическую систему, помещен в иной пространственно-временной план, в котором могут быть «проверены на прочность» все его моральные принципы в столкновении и экстремальными условиями «ужасного» мира и с другими этическими системами.

Key words: Romanticism, an artistic space, the axiological system

The foundation of the plot is, as is known, space and time, forming a chronotope in unity. According to M. Bakhtin, "the chronotope as a formally content category determines (to a considerable extent) the image of a person in literature; this image is always significantly chronotopic" (Bakhtin 1986a: 122). It is the personality that creates the spatial image of the world, which, in its turn, influences the formation of a person "immersed" in reality. Chronotopic features of various subjects cause the development in the literary process of genres and their varieties. We note as well that

the change in spatial coordinates in literature of any era and, above all, of romanticism, is ethically colored. The semiosis of such a change is aimed at demonstrating the relativity of the truth/falsity of the characteristics of objects in the artistic world, and the spatial language itself can be used to refer to non-spatial phenomena that are conceptually important for understanding the artistic picture of the world.

The principle, obligatory for all romantic works, is the movement of action into the "other" (in relation to the "native" for the hero) space, which is determined in general by the aesthetic requirements of Romanticism as a literary trend. The action in "other" spatial coordinates informs the new logic of the narrative strategy: the author has the opportunity to re-paint the landscape in a new way as the background (decoration) of the action, to describe the most diverse aspects of the national picture of the world. However, this change of space appears to be more important in terms of checking the "strength" of the ethical system of the romantic hero, which is provided by the extreme conditions of the "alien" world and a direct collision with the ethical systems of other ethnic groups and other heroes as their representatives. Such "other" space in the paradigmatics of Western European romanticism is any eastern country, shown with a certain degree of exoticism and artificiality. Russian romanticism finds such an exotic country in the Caucasus.

The influence of Romanticism on philosophical systems is of no doubt, which is accomplished through two vectors: the first is determined by attention to the rational beginning and, as a consequence, the possibility of creating a plane of action that once and for all will ensure success in overcoming any difficulties on the way to achieving any goal; the second, on the contrary, underestimates the mind, is irrational, differs in some rebelliousness with regard to the invasion of the industrial society into the life of the individual. For romantics, the world is not a collection of stable things and ready-made forms, but an infinite becoming under the

influence of creative artistic reality; in this concept, nature is comprehended as the unconscious result of the creativity of the spirit.

Of course, romanticism in many respects inherits the achievements that were made before it in the world literary process. First of all, such a creative inheritance of traditions is noticeable within the reclamation of the personage sphere, which, as we know, is inherent in a certain frequency, determined by the genre specificity of the work and the value orientations of the characters themselves. This repeatability allows us to substantiate significant literary "supertypes", among which there are direct predecessors of romantic heroes. Such an adventurous-heroic super-type (in the terminology of M.M. Bakhtin and E.M. Meletinsky) whose representatives have a clear tendency to actively participate in the change of life conditions, to fight, to achieve, to win. The adventurous heroic character is always the chosen one, whose aim is to achieve external goals, the range of which fluctuates from serving the people, the society, humanity to the self-willed self-assertion that does not know the bounds, with cunning tricks, deceit, and sometimes crimes and evil deeds.

The essence of the heroic is frequently and variously considered in theoretical and literary studies, but the very concept of adventurism, actively implied by the science about literature, is characterized by the polyvariation nature of the interpretations, which, of course, evidences of the incomplete formalization of the terminological system. In this regard, it should be recalled that M. Bakhtin connects the adventurous beginning with the solution of tasks dictated by "eternal human nature – self-preservation, thirst for victory and triumph, thirst for possession, sensual love" (Bakhtin, 1979: 138).

The adventurous-heroic super-type embodies the dynamics of the human world, the desire for the new, the overcoming of any obstacles in achieving the most incredible goals. Romantic heroes, especially in the modification of "rebels" and "wanderers", are often not limited by either cultural tradition or ethical principles, that, in

the final analysis, can reveal the futility of adventurism, both intellectual and any other, in the structure of the artistic world. The romantic hero as a particular case of an adventurous heroic supertype is always fixed on fame, eager to be loved. It is in this perspective that Russian romanticism needs the Caucasus as the center of adventures, dangers, as an opportunity for direct contact with another culture, almost unfamiliar to it.

The ethical system of the Caucasus, often in a more acute form than the self-consciousness of a European in the XIX century, reveals the basic antinomies of human consciousness and being: the good and evil, love and hatred, emotion and duty, truth and lie, etc. However, the heroes of A. Pushkin, M. Lermontov, L. Tolstoy initially are within the ethical system of secular society, which sometimes distorts the notions of duty, honor and love. These "secular" principles they revise or overcome by strong-willed efforts, developing their own will. Thus, Russian romantic heroes, when they get to the Caucasus, test themselves, their ability to overcome non-standard, often connected with danger to life, conditions. In addition, this "alien" space allows them to compare the moral principles of the heroes with the ethical system of the representatives of the Caucasus, to find out how the speculative, self-created, ethical system is viable, practically applicable.

For Russian Romanticism, the Caucasus turns out to be an "exotic country," which has a very tangible effect on the representativeness and expressiveness of the literary text, and on the artistic space that makes it possible to verify the existing ethical system of the hero or helps to create a completely new one.

The Caucasus is endowed in Russian literature with a special, symbolic meaning. For example, in the poem "Mtsyri" M. Lermontov describes the homeland of the hero very realistically, but this realism is repeatedly reinforced and transformed by his dreams. The love of Mtsyri to his homeland is transformed in an aesthetic concept of the poet into an ideal love for the "heavenly homeland", placed in Georgia. A young novice, a mountaineer, escapes not as to his

homeland but as to the world of the ideal past – his childhood. In his ideas the Caucasus is beautiful, it is the personification of God's garden. Approximately the same perception of the Caucasian landscape is found in the novel "The Hero of Our Time", because Pushkin himself admits that the air in Pyatigorsk is pure, like a kiss of a child. Merging with the nature of the Caucasus, significant for prose and poetry by M. Lermontov, is interpreted by him as a cosmic harmony, which, of course, is not the limit of Lermontov's attitude towards the Caucasus. In his works, we find signs of a synthesis of biographical facts and the history of the development of the "Eastern Question" in the Russian Empire of 1830-1840s.

The logic of the development of M. Lermontov's lyrical poetry is such that, referring to the symbolism of the mountains, the poet inevitably comes to the reconstruction of the Caucasus in his texts. It is the Caucasus that occupies an important, if not central, place in the lyrical universe of M. Lermontov.

The poem "The Caucasus" (1830) does not contain landscape sketches, but the symbol of the solemn mountains of the Caucasus organizes the entire poetic text. This thesis is confirmed compositionally – at the end of each stanza the poet exclaims: "I love the Caucasus!". All the best in life is associated in the poetic consciousness with the image of the mountains – the voice of the deceased mother, the "divine eyes" of the beautiful girl. The key phrase of the poem appears already in the first stanza, which is not a characteristic feature of Lermontov's lyrical poetry, but proves the importance of the theme of the mountains: "To remember them always, one must be there one time..."

The poem "The Caucasus" (1830) expands the individual poetic symbolism – in this poetic text the mountains are a symbol of freedom: "Caucasus! Distant country! / The dwelling of simple freedom!". The poet is outraged by the consequences of the Caucasian war and makes a disappointing conclusion that the Caucasus had lost its freedom, perhaps forever: "Nice land for freedom before / visibly perishes for her" (Lermontov 1957: 136).

The most uncharacteristic poem for Lermontov "The Blue Mountains of the Caucasus, I Salute You!" (1832) is dedicated to the theme of the mountains. This "uncharacteristic" consists in a poetic form unusual for his creativity – *this is a poem in prose*. Compositionally the poem is divided by the author into two unequal parts. The first part is a preamble, only indirectly indicating the subject matter of the work; the second – landscape sketches of the Caucasian mountains. From the point of view of deepening the meaning of symbols, the first part of the poem and the central section of the second part are of interest.

The first part is inherently a brief psychological characteristic of the poet-romantic, as indicated by all the text. While the symbols, "stringing" on each other, create an increasing intensity of phrases, preparing the reader for an emotional explosion of the text, to the key phrase of the whole work:

"Blue mountains of the Caucasus, I salute you! you cherished my childhood; you carried me on your wild ridges, got me dressed in clouds, you taught me to heaven, and since that time I have been dreaming of you and the sky. The thrones of nature, from which thunder clouds fly like smoke, who once prayed at your heights, that life despises, although at that moment he was proud of it" (Lermontov 1957: 266).

The second passage confirms the thesis that Lermontov's landscapes acquire symbolic significance only when they do not have (or partially have) a human presence. It is at that moment that the phenomena of nature, various objects acquire the necessary additional semantics for the creation of an individual romantic myth: "How I loved your storms, the Caucasus! those desert loud thunderstorms, which caves respond like night watches!.. On a smooth hill there is a lonely tree, bent with wind, rain or a vineyard rustling in a ravine, and a path unknown over an abyss, where an unknown river flows with a foam" (Lermontov 1957: 266).

Vectors of the formation and constant renewal of the representation of the "inner man" in literature are determined, first of

all, by the activation of psychologism in space-time coordinates. The actualization of chronotopic images proceeds the way of destruction of clear boundaries between the inner world of the individual, the "inner man" and the outer space. For M. Lermontov it is the Caucasus that becomes that central chronotope, which manifests the spiritual growth of the lyric hero, his/her self-realization, his/her self-awareness. Any chronotopic images, and the Caucasus in particular, are painted by Lermontov in lyrical colors, personalities and, due to the specific nature of lyrical poetry, poetic creativity, is anthropocentric.

The Caucasus for Russian literature is a kind of "mirror" in which you can see your essence, learn to understand better yourself. The theme of the Caucasus as a sacred and exotic space is simultaneously stable, which contributes to the consolidation in the reader's experience of a complex of motifs, images and plots. With the gradual accumulation of material, the topic acquires a traditional character, which, in turn, determines the functioning of the cultural (literary) myth about the Caucasus. Magnificent Caucasian landscapes are above all, the embodiment of a romantic ideal, combining in itself morale, harmony and freedom. We note in this connection that the Caucasus is a different landscape, unusual for Russian consciousness, capable of realizing a psychological function, in particular, to embody the soul of the lyric hero. For the Russian Romantics, the Caucasus is a spiritual homeland, protected by natural barriers from enemy encroachments, preserving a certain "self", personal space. The very nature of the Caucasus can fulfill the dream of an earthly paradise, symbolizes spiritual freedom, the dynamics of the inner world. This is the best world without fiction and mysticism, in the whole alien to Russian romanticism.

The Caucasian nature is also reflected in the images of the "sons of the Caucasus", which are explored by Russian romantics as passionate, sincere and honest, capable of loving and hating; sensual, keeping the laws of their ancestors, tied to their world, these heroes are very beautiful externally, dynamic and energetic. But such a

"natural person" is necessarily included in historical events, is subject to external influence, therefore the image of the hero – the representative of the Caucasus is gradually transformed, the heroization gives way to irony. The closeness of the romantic ideal entails at the same time its remoteness, slipping, conditioning the mood of "strange anguish," according to M. Lermontov, who often became the result of impressions received during the military operations in the Caucasus.

The greater role play deontics and axiology in the work, the more "high" pathos possesses the artistic genre, and these modalities initially are as one of the means of representing secondary motives. Ritual-mythological thinking assumes not the change of the modal operator, but its approval. Archaic thinking is oriented toward the norm: only what must be done is done; it is said only what is known; preference is given only to what is good. Therefore, the anomalous and negative are not included in the collective memory. Narrative thinking reflects mainly the anomaly: what is normal and positive, and so everyone knows, so there is nothing to tell about it. Therefore, many literary genres have the choice of a certain sphere of deviations from the standard of living: knight novel, adventure literature, detective story, picaresque novel, fantasy, Gothic novel and its modern variants, the genre of LGP (Life of Great People – biographies of outstanding people), historical novel, grotesque, thriller, etc. In the literary text, the anomalous becomes a sign of the hidden meaning, and this is the reason for the literature's reference to the anomalous and the exclusive.

It is known that the most "susceptible" to myth-creation are those aesthetic systems that suggest an appeal to the reader's Ego, to a *subjective* worldview. And here romanticism as the *quintessence of the personal* becomes a fertile material for research. A poet-romantic creates his/her own spiritual (ideal) world. This is the world of his/her soul, hungry for freedom, and therefore above all the world of spiritual freedom. The creation of an ideal world is the main way of self-actualization of a romantic person. Romanticism in the course of

its development has developed a stable system of symbols, expressed verbally and regularly transformed into a *mythological system*. Myths that create it are secondary myths, emerging on the basis of primary, archetypal in its essence, myths. First of all, individual mythological systems are of interest, which can be revealed not only in the course of studying prose (narration), but also poetry. These individual mythological systems are formed on the basis of primary symbols and are the individual concretization of the basic structures of the archetypal unconscious, symbolic in nature.

The problem of romantic mythology, its origins, tradition, typology arises whenever the researcher addresses the psychobiological aspects of studying the artistic text as a special world. Lyrical poetry gives the strength of its generic specifics to a sustainable set of themes, motifs, images. A special place in it is assigned to the so-called general notions: *Faith, Hope, Love, Life, Death, God, Eternity, Word*, etc. These general notions represent universal meaningfulness in the system of national culture, they exist in the cultural continuum. Refracting in the work of this or that artist, they determine his/her picture of the world, *individual poetic mythology*.

The meaning of creating an artistic text, its general intention is to realize artistic space in a special linguistic form. From this point of view, the text becomes an object of conceptual and cognitive analysis, which allows us to establish which vision of the world is reflected in this text, which fragments of knowledge and assessments are fixed in it, etc. Cognitive and structural semantic analysis methods allow us to identify the units of the artistic text, possessing the potential of integration into meanings, concepts. The formation of new meanings in the artistic text is carried out in different ways. For example, one of the most fruitful in this respect for lyrical poetry is the unification of the material and ideal worlds. The cognitive characteristics of the lyrical text are determined by the relationship between the meanings of the text and the subtext.

Lyrical poem is a unique creating meaning phenomenon, as lyrical knowledge is the result of a permanent desire to perceive the laws of human existence, more complicated and for the lyrical poet often more significant than empirical experience. Lyrical knowledge arises in conditions of interference in the existing world with the aim of changing the perception of it, restructuring or supplementing the picture of the world. Thus, the aesthetic significance is acquired not so much by the spatio-temporal whole of the hero and the author as by their *semantic whole* (see Bakhtin 1986: 121-151), i.e. his/her value position, which receives artistic completeness in the lyrical text.

The lyrical text has a fundamental property – to reflect the personality of the speaker in speech: “... Language is possible only because each speaker presents himself as a *subject*, pointing out oneself as *I* in speech” (Benveniste 1974: 234). Subjective modality in relation to lyrical poetry is nothing but the ability of the speaker, the author to present oneself as a *subject* performing a creative act. In other words, that is Ego, who says Ego. Of course, the same can be said about any speech act, but nevertheless, lyrical poetry becomes just such a speech genre that creates the opportunity to realize oneself fully. The very status of a person in a poetic text makes it possible to realize creative potencies of the individuality. Lyrical poetry combines a certain distance from the object, some of its impersonality, and at the same time, the personal processing of this subject, to a certain extent, the “incarnation” in it and the perception of it. This is the reason for combining in the poetry of *direct mood* and *detached contemplation* of this mood.

The explication of associative connections allows the author to convey the necessary information to the reader; free and individual author associations become directed to the reader, who feels their subjectivity as the main sign of the lyrics. Associative analysis of elements of the artistic text (first of all – keywords, *concepts*) allows to reconstruct a fragment of the individual cognitive system of the author – not only its intellectual content (information about the

world, language and activities), but also a modal component that includes the axiology of intellectual information. The subject of semantic analysis must first of all be the semantic worlds, present in any work, united in the artistic world conception of an artist.

Poetry (*poiesis*) is a figurative function. It is acquired in the field of the activity of the spirit, in its own world created for itself by the spirit, where things have a different “face than in everyday life, and are linked by other, not logical, ties” (Heisinga 1997: 139). The figurative character of lyrical poetry is most convincing, and it is connected not only with the content side of lyric poetic works, but also with their form. We address to the *subjectivity* of lyrical poetry, which is one of its main features. “The so-called subjectivity of the lyrics is a consequence of another treatment of the theme (content) than the one we find in the epic ... In the lyrics there is no temporal sequence. The time of the lyrics is the present, but not the actual present, that is, practically incomprehensible water-shed between the past and the future, which constantly moves from past to future, this time without signs of its flow...” (Mukarzhovskiy 1996: 251). The motifs of the lyrical poem, not being connected in time, “come into direct contact with the creative subject (poet)” (Ibid.). This is how a feeling of subjectivity of lyrical poetry arises.

In fact, this impression, set by the creator of the lyric artistic text, is nothing more than a game, since it is impossible to treat any lyric poem as an intimate diary. Subjectivity is dictated in this case by the principles of the secondary artistic speech genre, i.e. figurative language means. Determination of the status of the subject of speech in the literary text becomes possible when applying the basic provisions of the theory of reference to the conditions of artistic communication. The nature and volume of the units of the artistic text, their correlation with the objects of the conceivable world depends on the subjective factor, the author's intention.

The composition of lyric poems, being the result of aesthetic cognition, reflecting the deep interrelations of reality / unreality, is a specific rhetorical structure, called by Yu. Lotman “text in the text”

(Lotman 1992: 110). With this construction "... the difference in the coding of different parts of the text becomes the revealed factor of the author's construction and reader's perception of the text. Switching from one system of semiotic awareness of the text to another on some internal structural boundary constitutes in this case the basis for the generation of meaning. This construction, first of all, aggravates the moment of figurativeness in the text: from the position of another method of coding, the text acquires features of increased conventionality, its figurative character is emphasized ..." (Lotman 1992: 111).

Any artistic text is characterized by an inferior communicative situation: from the point of view of the reader it is characterized by the separation of the utterance from the speaker; from the point of view of the author – the absence of a synchronous addressee. "In the lyrics, the inferior situation seems to be completed to the full ... The lyrics "pretends" that the speech situation has remained full" (Paducheva 1996: 208). Thus, all linguistic originality of lyric poetry leads to a "break" between reality and this "as if". Completion of the communicative situation to full-fledged is, from our point of view, the main principle of the language figurativeness, realized in the lyrics. From this basic principle, two other principles naturally follow:

- 1) imitation of the presence of the addressee;
- 2) obligatory presence of the lyrical hero in the world that is born by the text.

The narrative is the result of the alienation of the utterance from the subject of speech, whereas the lyrical text, most often existing in poetic form, does not show such alienation. The subjective modality of the lyrical text is one of the forms of realization of figurative principles of lyrical poetry.

Since the space of the artistic text is the result of creative author's recombination of the real world, it is impossible to speak about the direct correlation of verbal expressions with the system of objects of the real world. The status of the inner world of a work of

art is determined by the distancing of text nominations from the universe of direct speech acts. Communicative function of the language, determined by the installation of the artist's words, allows to express his/her attitude to speech, convey the author's position. Thus, in the language of fiction, any unit can acquire transitive characteristics, which are determined by the author's desire to aesthetically affect the reader. The reflection in the text of the author's vision of the world, the author's evaluation through the peculiarity of the linguistic means, contributing to the realization of the set task determine the communicative strategy of the text.

The essential characteristic of the language figurativeness is its associative-interpretative principle, which reveals the speaker's ability to deviate from the stereotyped use, construction and perception of linguistic units. Acting in the function of creating an aesthetic effect of an artistic text, language figurativeness contributes to the formation of an associative plane for its perception, the embodiment of the author's intention, the realization of the individual style of the artist. This beginning realizes itself first of all in lyric poetry, as it is here that the creative subject fully expresses its attitude to the utterance, as well as the communicative intention in this speech act, which are the two main indicators of the subjective modality of artistic speech.

Each artistic text has its background paradigm, which is constructed from the language components of the text. Ideological essences (meanings) of the text are correlated with the content of all specific artistic texts, since they are a certain stage of abstracting the content of the text. Universal meanings *time, space, person, event* form together with speech means of their embodiment corresponding *text categories* – categories of time, space, hero, events. Semantisation of each text category in a specific text transforms universal meanings into *individual* meanings. Undoubtedly, the logic of the artistic space acquires in this connection an ontological, including, axiological meanings.

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Romantic "Pictorialism" as a Principal of Pushkin's Poetics

Depiction of characters in "The Prisoner of the Caucasus" by A. Pushkin is analyzed in the correlation of Byronic literary influence and the traditions of the elegiac genre. Contradictions in the character of the protagonist, which caused a critical reaction of contemporaries, as well as the combination of ideal and real plans in the structure of the character and the plot of the poem are considered as features of the establishing poetic manner of the author.

For "school of harmonic accuracy," "representativeness" is not reduced to mimeticity, concentration on objectivity. If one evaluates the hero from the standpoint of objective "representativeness", then the character of the Prisoner appears thoroughly subjective and sketchy. Still, in terms of lyrical completion, the hero also appears to be under-realized, because he is "not universally subjective": he merges with the image of the exile poet, then he moves away from the author.

Key words: romantic poem; Byronism; elegiac poetics; "The Prisoner of the Caucasus" A. Pushkin.

It is known how many reproaches and criticisms among contemporaries were caused by the image of the hero in the poem "The Prisoner of the Caucasus" by A. Pushkin. Critics noted the remarkable talent, the perfection of the verse: "the mature fruit of labor" (M. Pogodin), "the degree of the perfect maturity" (P. Vjazemskij), but at the same time pointed the disadvantages which

are by no means the ones of a particular order: "organization of the plan", the "narration" itself, but the image of the main character was especially criticized: it was reproached for uncertainty and contradiction. M. Pogodin wrote: "Character seems strange and not at all understandable" (Pogodin 1897: 109). He was echoed by P. Vjazemskij: "He is not always mature and, so to speak, not finished with a durable hand" (Vjazemskij 1984: 45). Judgments of the first critics of the poem are also actively quoted today as significant characteristics of the hero of Pushkin.

However, the author himself, it seems, was ready to agree "with the general voice of critics". Immediately after the publication of the poem, as if foreseeing a possible reaction, Pushkin wrote in a letter to his brother: "I hope that critics will not leave the Prisoner in peace, he is created for them." And in a short time in a letter to V. Gorchakov: "The character of the Prisoner is unsuccessful" (Pushkin 1997: XIII, 51, 52). A few years later, in an article with the indicative title "Refutation to critics ..." he does not "criticize" the critic of the "Prisoner of the Caucasus" hero, but repeats his own sentence: "the first unfortunate experience of a character with which I forcefully relieved" (Pushkin 1997: XI, 145).

The absence of discrepancies between the author and critics, at first glance, should remove all questions regarding the evaluation of the hero. However, in Pushkin's self-assessments, his reaction to remarks is often heard "alien" voice – an external, stereotypical evaluation, hence the hidden irony. In addition, and most importantly, this is the nature of his subsequent work. This is what compels us to take a closer look at this situation.

The task that the Russian poet faced can be formulated paraphrasing his own words about Chateaubriand: "It's right to portray a modern person." The task is as relevant as it is difficult for a young author. Judging by the general assessment, it should be recognized that this experience was not entirely successful. In fact, the poet himself acknowledged this. But if recognized, does it mean

that this lesson was taken into account by him in the future? But is it really so?

In the character and behavior of the main character, the first critics insistently noted "incessant contradictions": "it is unclear what constitutes its basis – love or the desire for freedom" (Pogodin 1897: 109); "the character of the hero loses integrity, and the product itself splits into two contents" (Vjazemskij 1984: 46). "... Imagination first represents a person tired of the pleasures of love, then having a vicious light and joyfully leaving his homeland to seek the best land" (Platonov 1996: 123).

Now, for reference, an illustrative statement about Pushkin's work of a modern researcher (his name should be omitted) should be cited: "There is no single image in ... there is a combination of very different psychological phenomena, different even within one chapter and weakly or in any way incompatible with each other" (Chudakov 1992: 202). This judgment of A. Chudakova is quite in tune with the conclusions of the critics of the early nineteenth century: in both cases it is a question of the lack of unity and inconsistency in the depiction of the character. But the fact is that his pathos in this case is not critical, but generalizing, and A. Chudakov writes not about the first romantic experience, but about a work in which poetic style of Pushkin unfolded to the full and reached the classical heights – about the novel "Eugene Onegin."

Striving to define the originality of the artistic world of Pushkin, A. Chudakov calls "the isolation of elements" as a fundamental feature of it (Chudakov 1992: 207). It is not just about the autonomy of the image, the independence of the stage, gesture or phrase, but about the self-worth and expressive significance of the elements of the artistic whole. With respect to the character, this manifests itself in the absence of a rigid attachment to what has already been indicated and fixed in his character and behavior. If such an organization is "verified" with life experience and the rules of logic, the impression of miscalculation or authorial weakness may remain, but "from within" the style of Pushkin it is self-lawful and self-

valuable. Returning to the "Prisoner", one can conclude: "incessant contradictions", which the first critics attributed to the "lack of confidence" of the young author, later acquire the character of the style principle.

A common place in the critical analysis of the poem was also the opposition of the two main characters. Contemporaries strongly preferred Cherkeshenka to the "unsuccessful" Prisoner also in terms of the perfection of the image. "The Virgin of the Mountains" was rated as the true heroine of the poem. Pushkin here also echoed his critics, however, again, not without irony: "Of course, it would be more proper to call the poem "Circassian" – I did not think about it" (Pushkin 1997: XIII, 52). But is it possible to categorically oppose these heroes, asserting their complete independence and separateness? In this connection, the scene of the first night arrival of Cherkeshenka, which can be provisionally called "the birth of a heroine", is indicative.

In due course, V. Zhirmunskij noted that the scene of night visit of Cherkeshenka "is within the firmly established Byronic tradition", having in mind primarily a compositional and motivational affinity for the episode of appearance of Gulnara at the head of the sleeping Conrad in the poem "The Corsair" (Zhirmunskij 1978: 50). With the basic validity of this thesis, he still needs to clarify: a very special pattern is embroidered in Pushkin's poem on the "solid" Byronic canvas.

Visible Byronic allusions are not just the result of literary enthusiasm ("went crazy from Byron"), but also a conscious attitude: for Pushkin it was important for the poem to be read on the background of Byron and to be perceived as an analogue of his eastern poems. In many respects this was determined by the literary fashion and expectations of the reading public, but the uniqueness of Byronism Pushkin is not reduced to this. It is known that Pushkin "reconstructed" the romantic style of Byron from the "prosaic paraphrases" of the French translation, pre-romantic in nature, which played the role of a kind of cultural mediation (Proskurin 2007: 190).

such mediation could not help updating the typologically related Russian pre-romantic tradition – the experience of the elegiac school.

The elegant plan in the poem is already set by "Dedication", which is built around the theme of the "poor poet" and is full of elegiac vocabulary ("whisper of slander", "dagger of cold betrayal", "a heavy dream of love"). However, elegiac style is not just a device of psychological adjustment and emotional "toning", it is an ideologically saturated system. It is also important to take into account another point.

For the reader, brought up on the experience of developed prose, in the lyroepic work the primary entity is the plot and the hero. Thus, the attention of the modern reader in the poem of Pushkin is primarily focused on the epic aspect: to this basis one "adds lyrical elements and the author" (Yu. Mann). For the reader with the basic experience of the poetic school, the priority was given to the lyrical, authoritative basis it was the one to which "the character was added" (Mann 1995: 147). If we take into account this feature of the artistic consciousness of time of Pushkin, one can understand the difficulties that Pushkin experienced during the creation of his hero ("I could hardly manage it"), and the subsequent critical attention of the reading public to him. How did the "addition" of the character to the lyrical basis occur and why the Byronic multiheroism was transformed into a heroic ensemble already in the first romantic poem? One should return to the scene of a night date.

The scene is opened by the landscape exposition – a picture of descending twilight, which is built according to the laws of elegiac suggestion. The process of "fading" is interrupted by noise and light bursts ("hum," "lights in the houses," reflections of the "mountain key"), but only to finally become frozen and absorbed in the night gloom. Due to the laws of elegiac poetics, consolation of nature is a visible process of internal gathering and concentration of the lyric subject. In Pushkin's poem at the hour, in a mysterious halo the "virgin" appears before the Captive:

The appearance of the "virgin" is like a "shaky vision": "... this is a false dream, / Tired feelings are empty game." The captive here is the subject of a lyrical experience, not action, and the night vision is a "play of feelings," to a certain extent, the fact of his consciousness. But retaining the ideal plan, the image of the "young virgin" emerges from the circle of experience and acquires visible features. And the "recovery" of the hero unfolds into the "birth" of the heroine. There is in the literal sense "the concretization of the style phenomena of elegies in the face" (Yu. Tynyanov).

Summarizing his experience of working on the poem, Pushkin formulated the task before him in the following manner: "I wanted to portray this indifference to life and its pleasures, this premature old age of the soul, which became the distinguishing features of the youth of the nineteenth century" (Pushkin 1997: 52). In this statement, attention is usually drawn to the enumeration of the "distinctive features" of his hero – "premature anility of the soul", "indifference to life." Meanwhile, attention should be paid to the peculiarities of the word choice of Pushkin. According to S. Bondi, in the Pushkin vocabulary, the meaning of the verb "to depict" is somewhat different from the modern one, it is closer to the meaning of "to express", to put into the image (Selivanova 1977).

For "school of harmonic accuracy" the "pictorialism" is not reduced to mimeticity, focus on objectivity. If one evaluates a hero from the standpoint of objective "representativeness", then the character of the Prisoner appears thoroughly subjective and sketchy. Still, in terms of lyrical completion, the hero also appears to be under-realized, because he is "not universally subjective": he merges with the image of the exile poet, given by "Dedication", then gets unfolded by unexpected sides, moving away from the author. From the standpoint of romantic representativeness, the inserted elements and ethnographic descriptions "uselessly tear the thread of interest and do not tally with the tone of the whole poem" (Vjazemskij 1984: 46), however, according to a subtle remark of another critic, from within the style of Pushkin, "this disorder is only imaginary, and the

disorganized representation of objects is reflected in the soul by a harmonious transition of sensations" (Kireevskij 1979: 48-49).

In the first southern poem of Pushkin, the poetic manner of narrative and image are formed as if in front of the eyes of readers: in the process of the embodiment of the idea between the image of the "poor poet" in "Dedication" and "a young Circassian", between the pictures of the life of the highlanders and the historical finale, implicit but significant for the poetic world constructive ties. In this kind of similarities and interactions, the image of the hero is formed, and this image hardly fits into the pre-set models. Semantic parallels, outlined in the "Captive of the Caucasus," will appear more distinctly in "The Gypsies", and will later become a form of artistic vision and embodiment of character in prose.

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On the Reception of Nikoloz Baratashvili's Poetic Phenomenon

An in-depth analysis of the phenomenon of the author, the creative discourse of the writer requires precise methodological guidelines. The Polish theorist R. Ingarden considers that a literary work is a fictional world which comes from the phenomenon of the author. At the same time, multifaceted concretization of one and the same literary text is possible. The Aesthetics of Reception links the realization of literary text with a perceiver's consciousness which, in its turn, requires an active attitude to the work itself in order to find the key to the work, to decipher its code. According to R. Barthes, a text is perceived only in the process of work, creation. The primary methodological task of hermeneutics is named interpretation of a text in the context of its absolute artistic values, "deciphering of the text, i.e. decoding of poetic codes hidden to common, ordinary vision" (I. Ratiiani).

The theory of the reception of literary text implies the perception and interpretation of a text by the reader. Its main concepts were first developed in the works of Hans Robert Jauss, professor at the University of Constance in the late 1960s. Literary and historical hermeneutics and phenomenology in the writings of G. Gadamer, R. Ingarden, R. Rozenblat, K. Luis made an impact on the formation of the reception theory. The most important works were written primarily in Germany and the USA in the 1970s and 80s.

The reception aesthetics (German, Rezeptionsästhetik) is aesthetics of influence which studies the life of a text in time, its perception in different periods, interpretation dependence on social and cultural situation, aesthetics of dialogue between the text and reader.

The central notion of Jass's reception theory is considered the horizon of expectation – a term of the aesthetics of reception, which characterizes the relationship between author and reader. According to Jass, the history of literature is also the history of receptions of which each the last should take into account the experience of the predecessor because only in this way the semantic potential of the work is realized. Hence, the horizon of expectation of the text constantly changes.

To exceed this horizon, of particular importance is the role of research interpreters that is aimed at interpretation of a text or author's intention. "Something extremely interesting begins – a competition of interpretations where the winner is the interpretation which is better substantiated" (Bregadze 2017: 56).

The research into non-ordinary phenomenon of Nikoloz Baratashvili, the summit of Georgian Romanticism, perception of his most complicated poetic integrals and tracing the research process in the works of well-known Georgian interpreters from the viewpoint of the reception of aesthetics presents a very interesting picture.

This brilliant Georgian artist of the 20th century was discovered by Iliia Chavchavadze and it was he who determined the place of the romantic poet in the history of Georgian and world literature. Iliia considers Baratashvili a founder of a new Georgian writing, "God's anointed" poet. Here is an emotional assessment that Iliia Chavchavadze gives to the genuine poet-romanticist: "When God looks at people, country with merciful eyes, he sends a person endowed with a poetic gift as God's mercy upon us".

Iliia was the first who determined the global parameters of N. Baratashvili's creative works: "His thoughts, his feelings, his troubles and sorrows are more universal, than personal ... His groan is a groan of the mankind, his complaint is humanity's complaint, his inability to attain the desire is the weakness of the mankind" (Chavchavadze 1986: 189).

Iliia Chavchavadze marked transcendental streams in deeper layers of Baratashvili's masterpieces. In his opinion, wise young man

understood that "mystic voice" persuading him since the childhood was not a guardian angel but an "evil soul". Here Iliia noticed the main concept. Being himself a creator, he immediately realized that the poet's desperate existence was followed by a terrible cry from the soul and self-sacrificing, mad passion of the "Merani". As Iliia puts it, in order to cross the border of fate, Byron chooses Lucifer, Goethe's *Faustus* makes a deal with Mephistopheles, Baratashvili uses Merani. And yet who was the rider running from? This question is asked by Iliia and the answer to it he sees in the "Evil Soul" which he regards as a preface to "Merani".

Besides Iliia, the roots of romanticist creator's phenomenon were sought by other scholars such as Mose Janashvili, Iona Meunargia, Ivane Gomarteli, etc. who found common traits between Baratashvili's poetry and European and Russian romantic poets and Valerian Guprindashvili called him the "Hamlet of Georgian poetry".

At the beginning of the 20th century the reception of Nikoloz Baratashvili's poetic phenomenon appeared in original aspect during the literary debate unfolded on the pages of the newspaper *Droeba* which was caused by Grigol Robakidze's lecture "Nikoloz Baratashvili's Spiritual Drama". The report was delivered by the writer on October 24, 1909 in Tbilisi, in Georgian theatre, and on November 7 in Kutaisi. On October 14 of the same year the *Droeba* published his "Program" i.e. theses which is the only source of this lecture.

According to the theses, in the introduction to the report Grigol Robakidze speaks about two kinds of artist: the first one turns into different images to personify himself in them, the second one unfolds his own image to turn it into different images". For G. Robakidze, Nikoloz Baratashvili is the second kind of poet and his creativity – is a spiritual drama of himself. "He cannot be satisfied with Georgians around him: it awakens in him the same vanity ... Baratashvili's spirit becomes his desperation. He has broken away from the world and must disappear in the abyss".

In a couple of days Archil Jorjadze responded to Robakidze's lecture with a letter "In the Realm of Poetry. About Robakidze's Lecture" (*Droeba*, 1909, #239), to which G.Robakidze replied with an article "A few remarks on A.Jorjadze". This article was followed by Archil Jorjadze's "Explanation to a few remarks. Again on G.Robakidze" (*Droeba*, 1909, #247), as well as D.Uznadze's letter "The motifs of Baratashvili's lyrics" (on Robakidze's lecture) (*Droeba*, #252-253). Grigol Robakidze responded to both letters with an article "A Creator and the Environment (again on my lecture)" (*Droeba*, 1909, #257) which put an end to the dispute.

Archil Jorjadze considers I.Chavchavadze's reception of Baratashvili's poetry more appropriate. He does not share Robakidze's interpretation of "Merani", namely his thesis: the rider declares war on fate" as well as the statement: a romantic hero broke away from the world and must be absorbed into the abyss. For Jorjadze it is unacceptable two criteria of Robakidze's evaluation: absolute and historical.

Literary critic and researcher Kita Abashidze calls Nikoloz Baratashvili "the glory of Georgian literature", "a genius sent from the heaven". He perceives the poet as "full with strong feelings", "the transmitter of pure and bright feelings", "lofty in heart and soul", "full of moral stoicism" and at the same time, tormented by an "evil soul" more than anyone.

Kita Abashidze considers Nikoloz Baratashvili the greatest of Georgian Romantic poets who raised Romanticism to the highest level. The researcher regards "Merani" - the "pearl of Georgian literature" as the finest expression of the poet's spiritual attitude. To explain the relation of this poem to A.Mitskevich's poem "Farys" (Faris; i.e., an Arab horseman) K.Abashidze refers to Iona Meunargia: "Mitskevich himself took these words from the Arabian verse. According to Meunargia, "Farys" is devoted to the memory of a Polish explorer, orientalist Waclaw Rzewuski who traveled to the Arabian Desert for research purposes and died there: the rider appeared to have been followed by a harrier but he escaped it. Kita

Abashidze mentions Nikoloz Baratashvili along with the names of Byron, Shelly, Hugo, Lermontov, Lamartine, de Vigny and Musset.

According to a well-known scholar Pavle Ingorokva, Baratashvili's creativity is a landmark of the national-liberation movement and the genius poet is a great reformer of new Georgian poetry, the founder of the 19th-century new Georgian literature, the promoter of Europeanism in it. The scholar associates "Merani" with Shota Rustaveli's poem rather than with Adam Mitskevich's "Farys". For P.Ingorokva the poetic image itself - Merani is reminiscence of the poem "Vepkhistqaosani".

Geno Kikodze considers N.Baratashvili the greatest lyric poet and called the poet-romanticist a "refined aristocrat and first-rate individualist" in Georgian literature who managed to bring the problem of the self to the world, and his poetry is an expression of personal sadness and universal lamentation.

Literary critic Vakhtang Kotetishvili states that despite deep sadness, Nikoloz Baratashvili's poems do not have pessimistic mood. On the contrary, in his opinion, love of life and expectation of victory are amazingly pictured in the "Merani". "Baratashvili" is not a pessimist but he is a melancholic poet who is aware of joy as well as high value of life" (Kotetishvili 1925: 161). The critic does not agree with Kita Abashidze's opinion concerning the similarity between "Merani" and "Farys". In his observation Mitskevich's poem is written "in quite different genre, different ideology and feelings" (Kotetishvili 1925: 161).

The phenomenon of the Georgian romantic poet is considered in different aspect by Mose Gogiberidze in his work *Aesthetic-Entipathic Analysis of N.Baratashvili's Merani*: "For the philosopher "Merani" - the undisputed masterpiece of Georgian poetry is a work of great style from the viewpoint of the world poetry too: the poet is the visioner, wizard and wise man compete with each other for superiority".

In Gogiberidze's opinion, "Merani" is fulfilled with counterpoint because in the process of inspiration the despair vanishes and a thirst

for struggle is born. As he puts it, the leading idea of the poem is the struggle of man with his fate which follows him. Man strives to overcome this world with all obstacles and unpleasantness and merge with eternity (Gogiberidze 1978: 242).

Gogiberidze has original view on Goethe's Faust recognized as a symbol of Western culture in which expressed the idea of reason for existence of life. The philosopher calls the rider in Baratashvili's "Merani" a Georgian double of Goethe's Faust.

For critic Guram Asatiani Baratashvili's creativity is "an acme of Georgian Romanticism and his appearance in 19-century Georgian literature is a sign of people's steadfast spiritual energy. According to G.Asatiani, "Merani" is the same acme of Georgian poetry as "Vepkhistqaosani". For him the poem is a shining manifestation of the poetic genius of the Georgian people.

N.Baratashvili is perceived by the critic as a "peculiar, fatal, tragic, split personality". By his reception "evil soul" which is an image of epochal content also expresses the inner crisis taking place in the poet's consciousness. Here G.Asatiani recalls Byron's "Caen" though he considers that N.Baratashvili went further than Byron. In "Merani" Asatiani also sees "the tragic optimism".

In the works of modern literary criticism the aspects of reception Nikoloz Baratashvili's phenomenon acquires new colors, insights. Tamaz Vasadze is seeking for philosophical and religious landmarks in the poem "Twilight on Mtatsminda". In his view, the motif of a holy mountain could be taken by Baratashvili from the Psalms. In his letter "Antitheses of Baratashvili's Poetry" he made a detailed analysis of the antithesis of Nikoloz Baratashvili's creative works: "the collision of ideal and reality totally runs through his poetry" and the contradictions germinated from it – antithesis, contrasts, and oppositions" (Vasadze 2017:64).

From recent studies there can be identified "Nikoloz Baratashvili's analytical messages" (electron version) where among other materials Tamaz Vasadze's work "Infinity in Baratashvili's creativity". In author's view, the aspiration for infinity is one of the main distinctive

features of the inner content of Baratashvili's poetry and aesthetic expression which confronts finiteness, transience.

Manana Kvachantiradze singles out two types of narrative in the verse in her paper "Merani – the Semantics of Space": rhythmic and semantic rim of the one is bound around the rider's "stormy thoughts" (meditation space), the second one is an encouraging narrative directed to Merani. M.Kvachantiradze presents the pivotal concept of Nikoloz Baratashvili's verse in a new way: "I am" as presentation of poetic existence for time-space continuum. Here we have not "I myself" i.e. the violence of reflection on the subject but just "I am" as free poetic existence, the essence charged with beautiful and moral decision" (Kvachantiradze 2013:110).

Konstantine Bregadze's research work "Nikoloz Baratashvili and German Romanticism" (J.Sjani, 2017) makes analysis of the world outlook tenets and poetological principles of German Romanticism the comprehension of which is also a key to N.Baratashvili's creativity.

On the basis of Novalis's "romantic fragments" K.Bregadze singles out positions of romanticism, as a result of which the characteristics of romanticist character are shaped. For K.Bregadze, Nikoloz Baratashvili's "Twilight on Mtatsminda" totally contains and renders the process of romanticism in all three dimensions (ontological, gnoseological, aesthetic).

Of foreign language materials devoted to Nikoloz Baratashvili's phenomenon, study of his creative works and reception, our attention was attracted to Iness Merabidvili's work "Liberty and Freedom and the Georgian Byron" published in: "The Reception of Byron in Europe" (London-New York, 2004). Georgian researcher presents to the foreign reader the personality and creative aspects of the great romanticist poet called by her "Georgian Byron", emphasizes his spiritual closeness with Byron.

New materials for the study of Nikoloz Baratashvili's creative enigma and reception were presented at the 11th International Symposium "Romanticism in Literature on the Crossroads of Epochs

and Cultures" dedicated to the 200th Anniversary of Baratashvili. Such studies will also continue in future which promise to unfold the unknown layers of the creative talent of the outstanding post-romanticist.

As is seen, the works of professional research-interpreters are of particular importance for broadening and perfection of the reader's horizon of expectation and perception. They interpret the author's intention, the enigma of enciphered codes of the text in a new way, in different aspect by which the triad the author-text-reader reach certain harmony from the viewpoint of artistic reception.

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The Road of Romanticism in Lithuanian Culture and its Turn Into the Baltic Identity

Abstract

Romanticism is a very important and fundamental issue for formation of the Lithuanian identity. Its source was in the poetry written by the great romantic poets of XIX century like Adam Mickiewicz, Julius Slowacki, and later the Lithuanian patriot Matulaitis who called for national uprising. His verses are like eternal inspirational motifs for formation of the Lithuanian identity, based on the great past of the medieval state and its heroes. His poetry opened up the images of old castles, forest, sea, nature at night and human loneliness, with turning points of God's love and the church, organ, bells, towers, and the architecture of Vilnius, its old Baroque style, inspiring even contemporary images. Romanticism transforms itself into a new Baltic identity for the fight with darkness of the night of history and the sunrise of the post-apocalyptic Nordic horizonal.

Key words: past, road, turn, freedom, power

Introduction

This research corresponds with the research of German and other colleagues who discuss the turn of romanticism to modernism. A few important topics are explored here which mark out some significant differences in interpretation of romanticism.

Lithuania is the state with awakened self-awareness, constantly losing and reconstructing its statehood. Profound moral points being a state with European values lie hidden in its sovereignty. Both Lithuanians and Polish "are pressured to think historically". And from this point of view Lithuanian romanticism can be discussed and understood.

Formation of Lithuanian identity and national self-consciousness started with images of creators of the Romantic era and the glory of the medieval Lithuanian state. It also inspired the works of the great Polish poets-romantics: A. Mickiewicz ("Grażyna", "Konrad Wallenrod"), J. Słowacki, I. Krasiński ("The Crusaders 1410"). The grandeur of the past is the image of the Grand Duchy of Lithuania from the Baltic to the Black Sea and the image of the Polish-Lithuanian Commonwealth known as the "Republic of the Two Nations". It has become an indispensable source for national self-awareness and creative political romanticism awakened motivation. It shaped the idea of statehood—the national state, the national rebirth in the late XIX century and the call of its most important messengers (V. Kudirka, J. Basanavičius, Maironis, M. K. Čiurlionis). The outcry for the grandeur of the past with breakthroughs of waves of romanticism excited Lithuanian cultural consciousness in the last two centuries.

The main road of Lithuanian romanticism: Maironis. During this period (the end of the XIX and the XX century), the prophet of romanticism and of the freedom and the messenger of national renaissance becomes poet Jonas Mačiulis Maironis (1862-1932). He is a priest and a prelate whose romantic passionate poetry, as the essential power, remains an inexhaustible source of inspiration for the Lithuanian spirit. Two poets can be compared: Maironis and Adam Mickiewicz (1798-1885); they both called Lithuania as their Homeland almost in the similar way:

*Litwa, ojczyzna moja,
Ty jesteś jak zdrowie*

*(Lithuania, my homeland,
You are like health...)
(Adam Mickiewicz, "Pan Tadeusz", 1834,
Mickiewicz 1978:15)*

*Litwa brangi mano tėvyne,
Šalis, kur miega lapas abejusis...
(Lithuania, my dear homeland,
The country, where horses are sleeping in grasses)
(Maironis, "Dear Lithuania", 1888, Maironis 1956:173)*

Several archetypes of Lithuanian identity can be listed here, which have been awakened by Maironis's romanticism and continue to act as an "unrestrained river flow" (Maironis, 1956: 86) up to now. They are:

1) **The forest**, the mysticism of the darkness and the rustle of trees, and **the power of resurrection of the past**, which hides in it. The first poem by Maironis was "The Forest Sounds" published in "Autra" (literally: dawn), the first underground Lithuanian newspaper, founded by J. Basanavičius. Actually it was an illegal newspaper because it was prohibited to publish anything in the Lithuanian language using the Latin alphabet because of the Polish-Lithuanian Uprising in 1862-64 against Russian Empire. Publication lasted about 40 years and inspired the national movement, deeply grounded on romanticism.

*Milks žlia, oškar gaudžia
Vėjas žaliaj medį lanko
Nulūdimas žirdį spaudžia
Iš jo kaul replemis įg pūnais
[Forest sounds with rage, forest hums
Wind breaks a young green tree
Sorrow holds the heart
Feels like being gripped with claws]
Gėris tamsios, jis galingas,
Kur dylelė plačiumas,
Dimas praeities garsingos,
Kur pradingę brangiausias...*

Lithuania is the state with awakened self-awareness, constantly losing and reconstructing its statehood. Profound moral points being a state with European values lie hidden in its sovereignty. Both Lithuanians and Polish "are pressured to think historically". And from this point of view Lithuanian romanticism can be discussed and understood.

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*Milkas švilia, miškas gaudžia
Vėjas žalią medį laužo
Nulūdomas širdį spaudžia
Lęg kad rypšimis ją gniaužia
(Forest sounds with rage, forest hums
Wind breaks a young green tree
Sorrow holds the heart
Feels like being gripped with claws)
Girios tamsios, jūr galingos,
Kur išlykote plūksiančios,
Dienos praecties garbingos,
Kur pradingote brangiainiai...*

[Deep dark forests, you are powerful,
Where you disappeared,
The broad days of the famous past,
Where you got lost, my dearest ones...]

*Atėlas verkia džiuginti
Baisūs kirviai jau išdyrė
Verkia Lietuva dabaryn
Į neprikelbū Tėvynei!*

[Woodland cries for lost forests
The horrible axes separated them
Lithuania cries for heroes
Homeland cannot resurrect them]
(1883)(Maironis, 1956:53)

The image of the forest is a deeply rooted archetype of Lithuanian subconsciousness and spiritual existence, accomplishing this mission throughout the XX century. After 1945 it transformed itself into a true defense of the nation, when resistance to the Soviet occupation was concentrated in the forests and the *forest brothers*—the heroic fight of Lithuanian partisans. This paradigm line “forest nation” in Lithuanian culture and the formation of Baltic identity is especially deeply connected with the various layers of creative consciousness and with the archetypal essence of intersection of paganism and Christianity, with *resistance against the evil* which means the survival of the nation through nature. In XXI century the image of a forest still remains in Lithuanian consciousness as the *voice of a bird*, untouched by darkness, which represents the pure sacrality of nature (Algirdas Martinaitis Cantata “The Path of the Sun”, 2011).

2) The second archetypal support of Lithuanian identity is the *sacrality* through Catholicism and the Catholic church which marks the universality of Lithuania. These are the bells, hymns, organ and spirituality—paradigm of belonging to brotherhood of the spirit of the world. Maironis’s poem, which became the second national song “Dear Lithuania”, also brings up this image of church towers, bells

and organ into the consciousness of identity of the Lithuanian Christianity.

*Kur ten per namų vėsi natang
Grandžiais užraukia “Pulkim ant kelio”;
Jauimai bedievisi vėl užrašė
Tikėti mokesi ilį vaikeliu.
 (“Lietuva brangi”, Maironis, 1956:173)*

[During the midday mass in full agreement
Crossed sings “Get down on the knees”
Reappeared feelings of the godless person
Learn from of these little children how to believe.]
 (“Dear Lithuania”, Maironis, 1956: 173)

The poem-song by Maironis symbolized the very essence of Lithuanian selfhood and became the second anthem of Lithuania, and its music was written by a composer, organist and patriarch of ecclesiastical music Juozas Naujalis (1869-1934).

Christian sacrality at the turn of the XX-XXI centuries transforms itself into the *essential* value of poetics of Baltic minimalism, forming a new category of post-apocalyptic sacral minimalism as the prayer in the field of music (A. Pärt, P. Vasks, B. Kutavicius). It is a geopolitically evolving paradigm of musical style, which intrinsically integrates into the space of globalization with its primary aesthetics of romantic breakthrough, the sunrise of minor cell of life, yet inspired by the mysteries of *alternative existentialism*—not of depressive frustration, but of survival.

3) Maironian dimensions of romanticism are the Baltic Sea (“Stretching Widely...”, Maironis, 1956:73), crumbling castles (“Trakai Castle”, Maironis, 1956:65), especially important the architecture of Vilnius and its night vision, tirelessly awakening the music of Lithuanian composers: “Just look at this! This is Vilnius, the palace looms widely between the hills. The night covers it in dark clothes with a fog, and it is deeply asleep...” (Maironis, 1956: 63). Here is also music created for Vilnius by contemporary composers:

V. Montvila with his "The Gothic Poem", 1975, A. Martinaitis with his "Cantus relictus Vilnensis", 2015, also M. Natalevičius's "Urban Landscapes", 2010, O. Narbutaitė's "Centones meae urbi", 1998, B. Kutavičius's "Epitaph for Passing Time", 1990, and others. The architecture of Vilnius is like a gravity of infinity, linking the past and the future with structures of the cathedral of eternity.

4) Another fundamental category of romanticism, transforming itself into Baltic minimalism, and into the music of contemporary authors is the human **loneliness**, absorbing the signs of God's closeness, night's voices, longing for intimacy, which runs through the most beautiful poems of Maironis with marvelous lyrics of unfulfilled and hidden love which gentle intensity became the famous songs over time.

*Užmigo žemė, tik dangus
Nepęsta akys silabrinės,
Ir sparnas miego maloniam
Nemigdo tik jaunos krūtinės.*
(*"Užmigo žemė"*, Maironis, 1956: 91)

*[The earth fell asleep, only the heaven's
Silver eyes do not fade away,
And the wings of a sweet sleep
Cannot put to rest a young heart.]*
(*"The Earth Fell Asleep"*, Maironis, 1956: 91)

The musical waves of silence and the warmth of the night's lonely streams flood the space in the song, created by Česlovas Sasnauskas (1867-1916) according to this poem.

5) Other dimensions opened by romantic poets are high mountains and the "other space" which came into the Lithuanian art already containing aspects of the contact with modernity in Čiurlionis's style. The sea wave and monotony of the rhythm are the motifs of transformations of romanticism into symbolism, inspired by M. K. Čiurlionis, which became the main regularities in the Baltic

minimalism too. Poetics of transcendentalism emerges here absorbing the contemporary aspects of modernism.

So the main factors of romanticism which enter the XX century and contemporary Lithuanian discourse are: 1) the grandeur of the past and symbols of statehood, 2) Christianity and the dimension of the sacrality of Catholic Church—bells, organ, chants, 3) forest and the poetry of nature's depths—a very Lithuanian and half-pagan archetype, 4) Vilnius architecture—a witness of spirituality and statehood, and the kingdom of time-cultural space for comprehension of a global self, 5) night's transcendence and hymns of loneliness, from Maironis to the "silence" of Arvo Pärt's post-apocalyptic emptiness of modernism. Here romanticism transformed itself into a new power of horizontal "Mannerheim line" (This military defense line was constructed by Marshal of Finland Carl Gustaf Mannerheim during the Winter War against Soviet Union).

Turning point 1: silenced romanticism as minimalism which is called a new simplicity or a new romanticism. These factors of romanticism transformed themselves into the Baltic and Lithuanian identity, which experienced the political catastrophe in the middle of XX century, the explosion of the old European values, being razed to the ground and the pressure of distorted time (so-called Soviet occupation). Therefore, the expression of art both in music and poetry reflects primarily the transmutation of the catastrophe. It turns the changes to the art form into wandering around fragments of state and into enriched images of loneliness and hopeless longing. This creates an identity phenomenon "utterly alone" (film with the same name by J. Vaitkus, 2004), which allows to capture the state of isolation, dissemination as a breakthrough, resistance, and historical assessment of the situation, the intensity of internal resistance through the transition of fractures into the *never broken* continuity of the rhythm of monotony. This is a new imprint of the *Baltic identity as a principle of immunity* called the Baltic sacrality in the silent wait for eternal symbols, i.e. in minimalism. The action is transferred to another existence—a projection of waiting or farewell. Such may be

the signs of antipodean Japanese-Lithuanian haiku merged in **music and poetry** (R. Motiekaitis's "Pine-tree Hearings"). Such a transformation of romanticism, feeling of the space ranging from "breakthroughs" to the eclipse of the wave going towards the dissolution of prose minimalism in eternity, is an extremely Baltic and Lithuanian project, about how it is to survive and blend into the transcendental space.

The meanings of romantic poetry at the intersection of historical epochs were torn apart but survived the "big bang"—political conflicts, wars, which were vital for the Baltic states in the middle of the XX century. It should be noted that not just the Second World War, but especially the **post-war** period, which lasted about a decade, i.e. twice longer than the war, became a real apocalypse for the Baltic States. In other words, it is called the "European Explosion" (Judt, 2011: 27), which has essentially transformed, redefined the concept of torn apart romanticism and its meanings. Such terms as "freedom", "peace", "home", "homeland", "faith", "loyalty", "human rights" have been distorted, as if they were raped, torn from the inside, split into fragments, their origin, individual and meaningful meaning have been replaced.

Turning point 2: Fluxus. Another road of transformation of romanticism lingered in the subconscious and creative minds of the nation, it was coded inside metaphors and in strange anti-content and anti-romanticism, as if in a new proposed *model against lying*—anti-ideological joke of "mask in a mask": *Fluxus* and Jurgis Mačinas and his project of "handing the socialist art to people", 7th-8th decades, created by emigrants in the USA. (Mekas, 2007: 25). This way, anti-romanticism or the conscious sarcastic distortion of romantic images enters the scenery on the both sides of the Atlantic, turning them into "torn apart texture"—an object, anti-art (e.g. splitting a piano with an axe in concert hall). However this factor was necessary to release the consciousness for principle to **decode the action and bring deconstruction** to the scene, which was capable irreversibly destroy the blocking ideological totalitarian system of

distorted words—distorted time and all the fatalism. So, on the one hand, it is the total collapse of concepts with the ironic Fluxus slogan "Art belongs to people", which sarcastically leads to the smart destruction of totalitarianism (Luklas, 2010). This opens up the power of intellect: **Fluxus against romanticism** and the end of pathetic Soviet ideology.

Turning point 3: back to history and Vilnius architecture. On the other hand, traditional romanticism still *stands like the mountain range*, based on the history of statehood and the ancient glory, moving this line of feeling closer and closer to power. It is "shot songs" of partisans. It is not only also the whole series of drama by poet Justinas Marcinkevičius (1930-2011) "Mindaugas" (the first king of Lithuania, who started baptism of the state in 1251, Marcinkevičius, 1979), "Mažvydas" (Lithuanian Evangelical Pastor in Karaliaučius, who wrote the first Lithuanian book-catechism in 1547, Marcinkevičius, 1977), "The Cathedral" (about the architect of Vilnius Cathedral Laurynas Stuoka-Gucevičius in XVIII century, Marcinkevičius, 1971).

This dramatic triad, like pillars of pyramid, supported and erected the image of a state which was resistant to time and the Soviet era. Romanticism was not so much transformed here as it was turned into historicism and with a great sense stepped over boundaries of the epochs. It pierced the symbolism of time with the church towers once again, regaining the parameters of an undistorted drawing. The image and essence here became united in the drama of the individualities of the rulers. Accordingly, the musical compositions for Vilnius architecture were created ("Gothic poem" by V. Montvila, "Dramatic fresques" by F. Balsys, "Epitaph to Passing Time" by B. Kutavičius, "Gloria urbi" by V. Barkauskas), documentary films ("Water and Wind Fugue" by V. Imbrasas, "Time Passes Through The City" by A. Grikevičius), where silent sculptures of the cathedral with angry gestures called "the lost time" and did not bother about all hybrid and pathetic reality and the grimace of distortion. So, here romanticism reveals its great freedom full of

powerful dynamics for painters. One of them, who mostly explored Vilnius, is Aloyzas Stasiulevičius (b. 1931). His painting cycles named "Vilnius in 1970" and "Vilnius baroque after 1985" are burning in red "with towers walls and panoramas" of Vilnius's churches, and with their gestures, challenging eternity over history. (Stasiulevičius 2006: 53) Vilnius is calling for this kind of romanticism. Its sources remain again as a supreme idea of time and existence and appeal to the sacred Baroque space.

The romanticism is about what the researchers of the pre-war Lithuanian national identity could not agree upon, what is Lithuanian identity based on: lyrics of nature or power of modernity, but then all was slashed by the Soviet epoch like with a sword "into two halves": meditative dimension, which became a paradigm of sacredness, of "other space", so called the first half, and the other half was filled with the provocation of historical break-ups and collapse, resistant pagan wilderness or Fluxus clown show, or speechless apocalypse – transformation of catastrophic modernism, which becomes only a "glow in the dark" or the hum of deafening silence.

Turning point 4: the turn of romanticism to musical dramaturgy as to the touch with the dark. The transformation of romanticism into the apocalyptic wave, *the glow in the dark*, irreversible procession of pilgrims inspired by globalism is the real scale of a turning point which characterizes the Baltic minimalism and its visual dimension. The latter allows us to merge, unite and purify the essence of the Baltic identity—the motifs of silent idealism (Landsbergytė, 2011: 245). The slow and irreversible procession of "pilgrims to the Holy Land", the stalled time, the exit gates like in a Buddhist shrine, but in the music it becomes a form of passacaglia, opens the mysteries of romanticism, poetics of minimalism, and world transformation, so called procedural dramaturgy undoubtedly lurking in the depths of the Baltic identity.

Turning point 5: music in music. Intertextual and interdisciplinary interaction. After Maironis, and J. Marcinkevičius—two great colossi of romanticism of the XX century

in Lithuanian culture, we observe the New romanticism in music, which has turned from minimalism to another path—the *music in music* (Landsbergytė, 2015: 199), which is inspired by longing for pre-European culture and by the light of the greatest stars of romanticism (F. Schubert, F. Chopin, R. Schumann, G. Puccini, R. Wagner, A. Bruckner, L. van Beethoven, etc.).

The convergence of literature and music here takes on another transferred meaning: literary text becomes a very important factor like a long musical title, no less important than a few musical notes, opening up the psychological depths of the content. These are "I am seeing my friend off and we are taking the last look at the snow-covered February trees...", "Vision", "Herald", "Aurora lucis", "The Chants of the Last" by V. Bartulis, "The Road to Silence" by O. Narbutaitė, "Awakening of the Bright Blossoms of the Night", "Clavier Of The Life-Giving Water", "Cantus ad futurum" by A. Martinaitis, "Der Fall Wagner", "Bruckner Gemälde" by M. Urbaitis and other works of the so-called new generation of romantics, which open up the infinite field of vision in music and the search for romantic mysteries. This reveals another page of high romanticism which has been stuck in the present—the glow of the constellation of geniuses. It is like drinking from a cup of spirituality with an insatiable thirst. But it is also a glance back, and a confession of love to the "the great soul of Europe" (Donskis, 2015: 35), "going to silence" (O. Narbutaitė) and confused "waiting for barbarians" (A. Martinaitis). Romanticism here is "escorted", it is a farewell, there is "nothing else to look for", when waiting for new inspirational energy, and philosophical and musical **transformations of modernism** (Andrijauskas, 1995: 565).

In this way at the new intersection of centuries we have a technologically transformed and renewed "sign system" of romanticism, with its own magnificence and apocalyptic magic.

Turning point 6: the eternal pilgrimage to the Orient. This is special turning point for Lithuanians who are very conscious about their language roots reaching Sanskrit, India and being the oldest

European language. Images of landscapes of distant countries then obtain the new meanings of romantic breakthroughs. There is the global interaction of creativity between enslaved nations. Like Paulius Normantas (1948-2017) Lithuanian traveler and photographer wrote: "Tibetians are my brothers". This point is undoubtedly a very Lithuanian projection of *geo-romanticism*.

The last turning point 7: catastrophic romanticism. These are nuclear catastrophes, wars, aviation disasters and anticipation for the nature's transformation of the world, what inspired the creators and are expressed in visual and intellectual energy. The aspect of romanticism remains precisely in a magnificent visual, while intelligence deconstructs the system, divides it into fragments, plays with them, and creates the strange field of *weltoffen* disorientation or disillusionment—Martin's Heidegger's field of emptiness. For example, these romantic and fragmented pieces hide in the latest works of Lithuanian composers: "Der Fall Wagner" (multiple versions in 1998-2010) by M. Urbaitis, "Centones meae tibi" (1998), "In der Leere" (2016) by O. Narbutaitė, "Tan-Tris-Tan-Tris" by R. Kabelis (2007), "Urban Landscapes" (2010), "Karachay" (2015) by M. Natalevičius. These works also reflect the concept of the ruins of architecture as a concept of the living past, and melting of the layer of hidden romanticism into *disintegrated textures*: the broken line, fragmentation, the "meta-network" of imonations, which spatially transforms into the metaphysical vault. Such a transformation of romanticism into the modern becomes a paradigmatic procession of the Baltic identity, reminding the procession of pilgrims, and a process, providing time to life, which is *frozen in stone*. So the line of historical patriotic romanticism, awakened from the crumbling castles, enters the post-apocalyptic Northern dimension—the plain, *frozen landscape* the steady monotony of rhythm, the "eternity" of the intonational cell in the ring of bells (tintinably style of A. Pärt). The greatness of the past becomes the greatness of space—the depth of dimensions, the procession between the earth and heaven. Here romanticism is transcendentalized, becoming a cosmic theurgy, and

the phenomenology which liberates the origins of idealism and irrationalism (Mickūnas, 2011: 32). The process has yet another turn in the field of human-nature relationship: the catastrophic collision. This collision and survival in nature, as it has already been mentioned, is paradigmatic in Lithuanian culture like in Baltic countries, covering all corners of existence, all the senses and visual poetics.

Parameters of Baltic and Lithuanian Identities

So we have the eternal "road signs" inherited from romanticism: the grandeur of the past, universality of the church, the powers of nature, human loneliness and the baroque architecture of Vilnius, which excite and inspire the modernity of creative Lithuanian identities. The question is whether there is a difference between Baltic and Lithuanian identities inspired by romanticism?

Nevertheless, the modern Lithuanian identity inherited the images of great past, history and special link to Vilnius architecture. And the modern Baltic identity remains with limitless space of the Baltic sea, its rising waves, defense of the horizontal Nordic line and *rhythm monotony* as indescribable eternal power of memory of "frozen landscapes" and nature's sacrality. There are specific differences too: Lithuanian-Polish relations in the search of *homeland* (Milosz, 2011:5), and resurrection of statehood in the *depth of loss* (Terleckas, 2014: 52). The structural power and energy of Vilnius architecture deeply influenced music and art and Lithuanian visual mentality (Stasiulevičius, 2006: 10). Lithuanian romanticism could be explained as a passion for the past, hidden in the psycho-archeology of images:

*Pelėsius ir kerpe upausis aukštai
Trūkū, tūi garbūga piliū!
Jūs aukštus valdovus sėmūgti kapūi,
O jū tebestori dar vis.
(Maironis, 1956: 65).*

[With lichen and mould evergreen all around
A time-honoured castle there looms!
Its true high-born rulers now sleep below ground,
Yet Traikai outlasted their norns.]

(Maironis, translation taken from web: <https://allpoetry.com>)

These gestures, opened in XIX century romanticism, returned with a new force at present moment of the history. It is also a specific Lithuanian phenomenon of the great state—the Grand Duchy of Lithuania, which unites Poland, Belarus, and Ukraine as a phenomenon of statehood identity, still alive and becoming active but remaining realistic in changing circumstances of a new geopolitics of the Eastern Europe.

The power natural mythology becomes a common Baltic space ("With the swing of the Western waves flood my chest with your cold tide" Maironis, 1956: 73), which at the same time soothes the pain of romanticism with the dimension of continuity of the Northern horizon. It helps to create a new survival mythology, transforming existentialism into another space, where vibrations of nature, impulses, "wind gusts" express the mystery of creativity and the emergence of life, and the line of "monotony of rhythm" (Čiurlionis, 1960:299). Thus, naturalism and cyclicity and their expression in the rhythm monotony are the transformation of romanticism into Baltic minimalism, the dimension of the Baltic identity in overturned time and the transformation from vertical to horizontal. In this case, it refers to music, the style of which acquires a specific post-apocalyptic symbolism at the end of the XX century—the image of eternity in the Baltic minimalism. This strong image of Baltic identity could be called a *soft Mannerheim line* in music ("Fratres", "Spiegel im Spiegel", "Annum per annum" by A. Pärt, "Campi lugentes" by G. Sakalauskas, "Interludium" by O. Narbutaitė, "Pruena", "The Last Pagan Rites" by B. Kutavičius, "Via dolorosa" by A. Kalejs, "The Field" by I. Zemzaris, "Landscape With The Birds" by P. Vasks, etc.).

It can be argued that romanticism, as a cradle of Lithuanian cultural self-consciousness, crushed by the Soviet occupation, experienced *distorted times* and was "torn apart" by resistance and intellectual structuralism, became the new Baltic identity containing images of the "frozen landscape" in music.

The structural transformation of Romanticism in music is an important issue for the Baltic mission during the "changing times".

The Baltic romanticism after the transformation into minimalism seeks spiritual unions with distant and great space nations: Indian, Japanese, Tibetan, Caucasian and Baltic. Poetics return here not in the form of verse, but in the form of universe. This is magic of the signs of entirety charged by the cathedral of the universe, expressed in musical vision.

These pictures are illustrations of inspirational motifs in Lithuanians romanticism:



I. M. K. Čiurlionis "The Forest" [Miškas], (1907), painting.



2. M. K. Čiurlionis "The Past" [Pracitis], (1907), painting.



3. M. K. Čiurlionis "The Sea. Finale" [Jūra. Finale], (1908), painting.



4. V. Orvidas "Lithuanian Crosses" [Lietuviški kryžiai], Orvidai Homestead-Museum of Stones, (1983), photograph.



5. A. Stasiulevičius "Vilnius Panorama" [Vilniaus panorama], (1972), painting.

Conclusions

Lithuanian and Baltic identities are still deeply influenced by romanticism as a magnificent and inspiring power of different dimensions: **the past, the awakened space and the sources of nature, the architecture and religion.**

- The romanticism during the XX century **transformed itself into music of Baltic minimalism**, which is now called a "New romanticism", "New simplicity" or the "Baltic sacrality", established a new special link to architecture in the form of a "visual music".

- Romanticism developed signs of longing for Europe, which means the cultural values of the great soul of Europe. This becomes a creation of a new romanticism with a link to literature. Music's structuralism appears related to architecture. Transformation of romanticism leads to an audiovisual dimension.

- The specific Baltic sign of a returning romanticism is a historical memory: *the frozen landscapes of suspended time*, renewing the past with photography, pictures, archives, archetypes and archeology. This type of dramaturgy appears like contours of fractured romanticism, creating **post-apocalyptic transcendental landscapes.**

- Space and magnificent images have never vanished from the living memory of such romanticism. The expression of Baltic minimalism remains as an actual turn following the procedural dramaturgy of archetypes. Romanticism in the Baltic identity may become a "myth" but still remains as a centre of gravity in the imagination of creators, returning to the vision of glory and the statehood.

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Reception of Blue Colour According to Poem *Sky-Blue* by Nikoloz Baratashvili

A colour is not only a natural phenomenon, but also a "complex cultural construction. Its history is the history of the society" (Pastoureau: <https://www.litmir.me/br/?b=135685&p=3>).

In psychology, certain regularities of the effect of different colours on perception are identified. A colour exert considerable influence on human psycho-intellectual state, evokes different associations and emotions.

In literature colour is a significant detail, conceptualization of which contributes to better understanding of its peculiarities and the author's world-view (especially in lyric poetry). In a text a colour may occur with different meanings: to describe an object or phenomenon, with a semantic or emotional loading, with the function of a symbol, etc.

Colour was of importance to a greater or lesser degree in the aesthetic system of all periods, however, in this regard, one of the outstanding is the period of Romanticism. Such great interest in colours, as is found in the work of Romanticists, was not observable in literature of the preceding periods. The colour most often resorted to in the prose and poetry of the Romanticism period is blue with its different hues. Special interest is observable in azure blue colour. It was considered as the most beautiful tone of blue. Blue was regarded almost as the object of religious worship.¹

¹ It is considered that the artistic text laying the foundation for such attitude towards blue is the unfinished novel *Heinrich von Ofterdingen* by Friedrich Novalis. Novalis' "blue flower" (symbol of pure poetry and ideal in life, expresses metaphysical sadness (Petroševič); in K. Bogdan's opinion, the "blue flower" is the symbol of Heinrich's beloved Matilde and divine transcendental reality (Bogdanov, 2012: 34)), together with

It is interesting to what an extent Nikoloz Baratashvili's perception of blue - "sky-blue, azure blue" - echoes the interpretation of this colour, established in Romanticism aesthetics. Or whether it is possible to discuss a different attitude to blue colour. It is also noteworthy here that in Baratashvili's work the instances of use of colours are rare. Of the chromatic colours, only blue -sky-blue, azure blue (*Sky-blue*) and green (*The Fate of Kartli*) occur.

In discussing the question under study the starting point for us is conceptualization of colour from the psychological and symbolic viewpoints. We use as the basis mainly the theories and views of Goethe, Kandinsky, Lüscher, as well as other viewpoints. Naturally, it is interesting to identify what blue colour denotes in general and what semantic function it may have in the poem *Sky-blue* by Nikoloz Baratashvili.

Blue colour belongs to the category of the so-called cold colours. For many peoples it is the symbol of the sky, sea (water, in general) and eternity. These are the basic associations since early times. It is regarded as the colour of rest, relaxation, it is associated with mysticism and religious feeling (Kandinsky <http://www.wassilykandinsky.ru/book-116-10-69.php#chapter>; <http://mikhailkevich.narod.ru/kyrs/Cvetovedenie/main8.html>; <http://www.b17.ru/article/2896/>; Bazyma: <http://psyfactor.org/color.htm>). Giving preference to blue indicates the psychological need of a person in rest (<http://www.b17.ru/article/2896/>; Bazyma: <http://psyfactor.org/color.htm>). As the colour of rest, it is a precondition of aesthetic feelings and heavenly inspired thoughts (Lüscher: <http://www.test-lushera.ru/colors/blue/>). The psychological effect of this colour is that it stimulates thinking, meditation in a person. Blue may cause certain anxiety, sad mood, feeling of tiredness or even oppression. Goethe also considered that blue colour evoked "light sadness". For the poet it is a passive colour, in its

the blue jacket of Goethe's Werther, became an emblem for German Romanticism (Pastorovici: <https://www.itsmir.me/hr/7b-135685&p=3>).

highest purity it is "charming nothingness" (Goethe: <http://www.wissen-im-netz.info/literatur/goethe/farbenlehre/1-yiv1.htm#Blau>). E. Heimendahl in the study *Light and Colour* also associates the symbolic effect of blue with "sadness", considering that blue is calling us to the foundation of the foundations. In blue colour one feels deep spiritual indication to strive to the unearthly world, to the heaven in its infinite sounding" (Obukhov: http://www.gumer.info/bibliotek_Buks/Psihol/Obuh_Sim04.php).

In W. Kandinsky's view, the power of profound meaning is found in blue, it has a strong inclination to depth. The deeper its shade, the stronger its inner appeal to infinity. It also echoes grief. Blue creates the element of rest. (Kandinsky: <http://www.wassilykandinsky.ru/book-116-10-69.php#chapter>; <http://www.semantikon.com/art/kandinskyspiritualart.pdf>).

For J. Chevalier, blue is the "deepest" colour. The vision seems to sink in it and be lost in infinity.

The choice of blue as a more or less preferred colour betokens the physiological and psychological need of a person in calmness (Obukhov: http://www.gumer.info/bibliotek_Buks/Psihol/Obuh_Sim04.php).

In myths blue is the manifestation of divinity, it is the colour of mysteriousness, loss of reality, dream, fanaticism.

Ancient Greek philosophers believed that blue colour symbolized philosophy, as a method of cognition of the world. In Egypt it was considered that gods rested in blue colour. On the tombs of pharaohs there were blue inscriptions so that being mortal by their nature they could rest among gods.

In the Middle Ages it was believed that a person wearing mostly blue clothes knew the heavenly truth.

Thus, blue is the archetypal symbol of unity, denoting overcoming of boundaries and belonging to a single great whole (Obukhov: http://www.gumer.info/bibliotek_Buks/Psihol/Obuh_Sim04.php).

In Baratashvili's work blue is associated with the sky, the colour of the sky (the colour of the sky seems as blue due to the coherent scattering of sunlight (Kandinsky: <http://www.wassilykandinsky.ru/book-116-10-73.php>) and is perceived as an unearthly colour (The azure blue, the heavenly hue/The first created realm of blue/And over its radiance divine/ My soul does pour its love sublime.) (Baratashvili)(translated by Prof. Venera Urushadze. <http://nastaveli.tripod.com/baratashvili.html#SKY-BLUE>). Tamar Lomidze considers that "characterization of blue as the first created realm of blue determines its immediate correlation with the Bible" (Lomidze: <http://eprints.iliauni.edu.ge/2849>). As was noted above, blue evokes meditation and appeals the perceiver to infinity, eternity. For Max Lüscher blue is the colour which is seeking the "ideal of unity" (Lüscher: <http://www.test-luscher.ru/colors/blue/>) (which is also one of the archetypal meanings of blue). In Baratashvili's poetry, the latter stimulates thought which is a precondition for the lyric character to "expire in ecstasy" in the "regions high" of that blue colour ("Enamored of the limpid sky/My thoughts take wing to regions high/And in that blue of liquid fire/In raptured ecstasy expire" (Baratashvili:1972: 63). From the second stanza of the poem a sharply melancholic tone appears ("My heart that once with joy did glow/Is plunged in sorrow and in woe,/But yet it thrills and loves anew/To view again the sapphire blue" (Baratashvili:1972: 63). The positive note is introduced in it again by the blue colour, which is not surprising, as blue is associated with divine wisdom, religious feeling, mysticism. The sad mood intensifies further in the third stanza, the feeling of oppression, depression is also observable, after death "native tears" will be substituted by "tears of dew" of "the aerial blue", which as it were balances the unjust "sentence":

"When I am dead no tears will flow
Upon my lonely grave below,
But from above the aerial blue
Will scatter over me tears of dew".

Traditionally, blue is considered as a feminine colour (in Christianity it is the colour of the Mother of God). Discussing the symbolism of blue, Max Lüscher stresses not merely the relation of this colour to femininity, but singles out aspects such as initial, motherly principle, which is associated with integrity, devotion, trust, love, self-sacrifice (Obukhov: http://www.gamer.info/bibliotek_Buks/Psihol/Obuh_Sim/04.php). In the given poem of N.Baratashvili too, "native tears" are substituted by "tears of dew" of the blue sky, the motherly principle – as a form of certain consolation.

The following stanza of the poem is also imbued with sadness ("The mists about my tomb will wind/A veil of pearl with shadows twined;/But lured by sunbeams from on high/Twill melt into the azure sky" (Baratashvili). Perhaps, it is not accidental that mist is related with the blue sky. For Romanticists "blue mist" represented a miraculous, fairy-tale symbol. In Baratashvili's poetry blue is used only as a determiner of the sky, however, the relation of mist with the blue sky evokes the above-mentioned association, which is also enhanced by the environment, which is mystical to a certain extent: tomb, mists, sunbeams ("tsiagi" - Orbeliani, 1993: 336), and upon the request of the lyric character, mists about his tomb, lured by sunbeams from on high, must melt into the azure sky. It is also noteworthy that mist in general in many religions (including Judaism and Christianity) is regarded as a symbol of unearthly powers (*Encyclopedia of Symbols and Signs*: <http://sigils.ru/signs/tuman.html>), at the same time it denotes a transitional domain between reality and the unreal world, it is also related with initiation, soul must pass from mist to light (*Brief Encyclopedia of Symbols*: <http://www.symbolarium.ru/index.php>).

Thus, blue, "sky-blue", "the azure blue" in Nikoloz Baratashvili's poetry may be associated with sad, melancholy mood with infinite, divine realm, transition from reality into the unreal

world, satisfying the need for re-gaining one's lost peace, "unification" (at least after death).

Psychologists note that the physical and psychological effect of a colour also greatly depends on the perceiver's personal qualities. In Tamar Lomidze's view, in Baratashvili's poetry colour does not represent only a component of the artistic language, but determines the specificity of the "image of the world", characteristic of Nikoloz Baratashvili as a poet of unique talent. Sharing this viewpoint, we would like to add that in the poem under present analysis blue in fact is not only one of the components of the artistic language. In our opinion, in perceiving this colour in Baratashvili's poetry (on the conscious or unconscious level) the general cultural information, existing in the collective consciousness, as the archetypal meaning, is taken into consideration, as well as - to a certain extent, the attitude of West-European Romanticists to blue colour. It also reflects the poet's style of thinking. It is noteworthy that in the above-discussed poem colour is also a means of creating an emotional atmosphere.

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Poetics of Georgian Romanticism

Roman Jakobson, a renowned 20th c. linguist and literary critic, suggested a hypothesis according to which two types of operations take place during speech: *selection* of linguistic units and their *combination* (Jakobson 1990: 127).

Jakobson ascribes the linguistic phenomenon in which linguistic signs relate predominantly by contiguity (Ferdinand De Saussur refers to it as the plane of speech (*parole*), i.e. syntagmatics) to the metonymic axis (*pole*) while attributing the linguistic phenomenon with prevailing relations of similarity (the Saussurian plane of language (*langue*), i.e. paradigmatics) to the metaphoric axis, since he believes that it is in metonymy and metaphor that these two axes, correspondingly, find their most concentrated expression.

At the same time, Jakobson believes metaphor to have a primary impact for the Romanticism and Symbolism literary schools, while metonymy to dominate the Realism literary school.

The problem posed in the present article is as follows: inasmuch as metaphor is based on the principle of selection (and also substitution, according to Jakobson), while metonymy rests on combination, can the presence of a set of metaphors or metonymies in a literary text be considered as the sole criterion for asserting that it is necessarily dominated by the metaphoric or metonymic axis, and if so then which of these two axes is primarily manifest in the artistic thought of Georgian Romantic authors?

Assumably, both the metaphoric (synthetic, paradigmatic) and the metonymic (analytical, syntagmatic) principles should be manifest not only in the figures of speech employed in a specific text, but on other textual levels as well. In other words, (resorting to Jakobson's terminology again) metaphoric texts should primarily

reveal the equivalence of elements (paradigmatics), while metonymic ones should mainly be based on the contiguity of elements (syntagmatics).

Taking into account Jakobson's assertion according to which metaphor has a prevailing position in the Romanticism (as well as in Symbolism) literary school, we have analysed artistic texts of the Georgian romantic poets to find out whether or not Jakobson's argument is legitimate with regard to Georgian Romantic poetry. In other words, our goal was to determine: (1) which tropes the noted Georgian poets give preference to, and (2) which axis – metaphoric or metonymic – prevails in their texts in general.

The major romantic motifs of Nikoloz Baratashvili's poem 'Merani' are commonly believed to be the persona's strife with the destiny and the striving to achieve freedom. The analysis of the poem is, usually, based on the search of typological similarities between 'Merani' and literary creations of completely different epochs, which somewhat blurs the individual features of the work instead of revealing them.

The study highlights that the central image has a binary structure – Merani's (a steed) gallop "knows no bound"; its being is super-temporal and infinite in space, while the rider is discreet, a resident of restricted space and time. He strives to achieve communion with the infiniteness of Merani's being but this is exactly what portends him destruction. The author's intent to characterise the images of Merani and the rider in different ways is very essential and, in fact, determines the poem's tragic tone.

Thus, the central image of the poem has a binary structure and is metonymic: Merani metonymically substitutes the hero (acts in his place).

Peculiarities of the artistic contemplation of colour in Nikoloz Baratashvili's poetry deals primarily with the analysis of the poem 'Sky Blue'. It is observed that blue colour in Baratashvili's works is not related to specific objects; it is not used in the usual function of an epithet. "Blue" is described in the poem as "the originally

created", i.e. the colour that preexisted the other colours. Within this context, "blue" is perceived as a generative colour with respect to other colours.

This "originally created" colour is an attribute of the "originally created" heaven. Herewith Baratashvili distinguishes between visible and invisible skies based on their colour: one is "azure", the other is "blue". "Blue" as a more saturated and "darker" colour compared to "azure" (for the conceptualization of blue as "dark"; see its explication through the "lingua mentalis" developed by a prominent contemporary scholar Anna Wierzbicka (Wierzbicka 1997: 259, 249) in Baratashvili's poetry denotes the primordial state of the universe. Thus, dark and darkness in this poem never correspond to the colour of a specific object but rather relate to the essence and prototype of colour. Blue here is a substantive characteristic and symbolically reflects the initial, intrinsically indefinite state of the universe. As an artistic image, symbol is of metonymic nature and presents a whole by means of its part. Thus, the contemplation of the blue colour in this poem is based on metonymization (as a mental act), i.e. abstraction; as an artistic image, "blue" acts as a certain symbol.

A similar conceptualization of the dark is evidenced in another poem by Baratashvili called "Nightfall on Mtatsminda". By providing a dark picture of the universe plunged in dusk as well as referring to separate objects or phenomena in plural, the poet achieves the effect of "incomprehensibility" of the universe. His gaze does not rest on individual objects, and even if it does, it does not clearly perceive them ("Oh dim rock", "Oh cloudy mountain").

A text like this is free from the dependence on the world of objects as that world is intrinsically indefinite. Accordingly, the text of the poem is based solely on the principle of combinability – any linguistic sign or concept can be connected with another sign or concept based on the principle of "contiguity", i.e. metonymically. Combinability is a manifest feature in the idiosyncrasy of Baratashvili's poetic speech called "freedom of predication" or "free predication". Notably, the poet often resorts to characterizing one and

the same phenomenon by opposite signs or by expressing contradictory views in the same text. The examples of this can be traced not only in "Nightfall on Mtatsminda" but in such poems as "Mysterious Voice", "Meditation by the Mtkvari", and "Kartli's Fate".

The final stanza of the poem "Meditation by the Mtkvari" is a reflection on the need for people to be active and "caring about the world", while the entire text (except for that last stanza) cogitates the vanity of existence, according to which "caring about the world" is deprived of any sense. This duality – matching opposing viewpoints, showing their equality, and holding a dialogue between them – corresponds to the Romanticist world perception. The two viewpoints are mutually replaceable.

Specifically, the first viewpoint is reinforced by the text as a certain givenness, and this is what grants it priority over the "peripheral" viewpoint. As regards the "peripheral" viewpoint, being a boundary of the text, it constitutes its part, simultaneously bordering with an empty (nontextual) space, i.e., in the logical aspect, it encompasses it as well. Hence, it can be maintained that the peripheral viewpoint has two signifieds: the text and the nontext, which makes it dubious, i.e. turns it into a nongenuine (not belonging to the author) viewpoint. On the other hand, if we proceed from the assumption that the true viewpoint is the one expressed in the final stanza, then the central (cogitated in the entire space of the text) viewpoint becomes a peripheral viewpoint and the entire text is going to be a boundary between the text (the final stanza) and the nontext, casting doubt on the genuineness (belonging to the author) of the first assumption. Such a text is metonymic, as it is grounded solely on the principle of combination (contiguity) rather than logical and semantic connections between different parts of the text, i.e. the textual unity.

With regard to Nikoloz Baratashvili's "Kartli's Fate", the two problems examined by the Georgian literary criticism are: (1) whether this piece is romantic or realistic and (2) what is the author's stance towards the leading theme of the poem (Georgia's fate). What

typically concerned scholars was the actual dilemma facing Erekle II back in his time rather than the artistic concept of the poem itself. The assumption that Erekle II decides on Kartli's fate "realistically", i.e. rationally, yielded a perception about the poem's realistic purposefulness. Consequently, scholars did not differentiate between realism as an artistic method and the realism of everyday life. The present study suggests that the issue of deciding on Georgia's fate in Baratashvili's poem is the theme that serves the purpose of depicting the opposition between a personality (Erekle II) and the society (nation, "Kartli"), something that belongs to the realm of romantic motifs.

The poem does not clearly reveal the author's position, which has brought about a divergence in the opinions of scholars arguing as to who the author's "loudhailer" is: the Leonides or Erekle II. The issue is easily solved by construing that the internal dualism of Baratashvili as a romantic poet is expressed in the impartiality towards a particular character's vision. So, in this case again, Baratashvili is apparently consistent with the principle of dialoguiness and either takes no side or endorses both views. The visions of the protagonists in the poem are based on parity and it can be consequently asserted that the author builds his poem as well as the afore lyrical works on the principle of contiguity. To summarise, the 'Kartli's Fate' is one more testimony of metonymic axis in Nikoloz Baratashvili's poetry.

It is universally believed that Alexander Chavchavadze's poem 'Gogcha' reveals the poet's romantic weltanschauung. Synecdoches take up an essential part of the poem's artistic fabric. Interestingly, the components of the synecdoches are distributed in time: "*The chamber* - barely recognizable as a former temple", "*this pile of stones... is a place where tradesmen's shops were alligned richly*" etc. In Jakobson's definition, metonymy "obscures the outlines of things" (Jakobson 1990: 330). We have quite an opposite situation in 'Gogcha': beneath every synecdochic image, we see pictures of the far gone past described in great detail. Synecdoches are evoked just

for a split second to give way to some past reality thereby obscuring the outlines of the very images.

Epithets used in the poem, like "*magnificent cities*", "*splendid chambers*" etc., characterise not only these specific objects but the very past itself, i.e. the past is implied to have been "magnificent", "splendid" etc. Such epithets are metonymic epithets.

The metonymic style in 'Gogcha' serves the purpose of expressing the romantic weltanschauung.

In general, Alexander Chavchavadze's creations display an abundance of cliched images and motifs, which, as highlighted above, is indicative of the poet's artistic language shifting towards the metonymic axis. Alexander Chavchavadze's works merit ascription to Romanticism due to the poet's eclectic style. When examining all his works in the form of a unified text (i.e. in a synchronic prism), what we witness is a coexistence of different "voices" - a diversity of viewpoints in the author's consciousness, something so typical of Romantic literature.

Among the noteworthy stylistic peculiarities of Alexander Chavchavadze's works is the frequent use of names in the plural form - a multitude of generalizing metonymies and synecdoches as well as trite or cliched metaphors. All these elements have the same function. Notably, if the plural forms serve to generalize things and, consequently, present them as a set of intrinsically undifferentiated objects, *synecdoches*, in their turn, obscure the outlines of objects; the cliched metaphors too, in a way, mask specific properties of things.

Alexander Chavchavadze's conceptualization of the objective world is, in fact, its "non- conceptualization" signifying the poet's negative attitude towards it. It is a "foreign" world deprived of discreet objects and, therefore, contemplated undividedly, like in the case of a foreign speech. Consequently, plural forms, metonymies, synecdoches, and cliched metaphors in Alexander Chavchavadze's poems have the same role as the motif of "dusk" and "nightfall" in

Nikoloz Baratashvili's poetry and all of romantic literature in general.

The most striking stylistic peculiarity of Alexander Chavchavadze's love poems is a detailed description of the lover's outward appearance. This technique, at first sight, resembles Besiki's style. However, there is an essential difference between the two.

In Besiki's works, detail is used as a synecdoche that results from placing the words (expressions) denoting a particular detail in the Vocative Case. However, Besiki's synecdoche does not "obscure" the outlines of the object, for it is, as a rule, followed by a direct appeal to the lover. Subsequently, synecdoche retains the function of a detail without replacing the object as a whole.

Unlike Besiki, Alexander Chavchavadze employs grotesque generalization-vitalization of attributes of female appearance and parts of female body identifying them as objects of love.

Characteristically, the lover's appearance in Alexander Chavchavadze's works is described by means of homogeneous expressions due to which it appears as a shapewitout a personality, as a lifeless puppet. This is how a grotesque depsychologization of the lover's image takes place.

There is a further point to be made about how Alexander Chavchavadze perceives love itself. His poem 'O Love's Divine' is a direct indication that "great and small, gallants, kings, and vassals" instead of feeling love, are "enslaved to it", which implies interchange of people's hierarchical social and other roles and values. This is achieved through a downwards motion, going from up down ("monarchs becoming enslaved to their slaves" ... "wise men succumbing to loitering"). Thus, love is just a name of an outward power that is prone to change one's lifestyle, turning it upside down.

Alexander Chavchavadze refers to the carnivalesque situation as "confusion" (which almost coincides with Bakhtin's expression "incoherence of the world order" ("бессвязность миропорядка").

Contemplating the world as "incoherence of the world order", a dreadful theatre, on the one hand, and people as puppets, on the other hand, is a clear indication that Alexander Chavchavadze's poetry derives from the poetics of romantic grotesque. In the romantic grotesque, the depiction of parts of body as independent objects is based on the principle of synecdoche, albeit being exaggerated in expression. More specifically, a part of a woman's body in Alexander Chavchavadze's poetry is that very woman's double since it is exactly that part (body, lips, eyes, cheeks, waist, head "rich in hair" etc.) that is referred to as an object of love. Thus, objects - the image of a woman - in Alexander Chavchavadze's works acquire a binary structure corresponding to the metonymic axis.

The grotesque detachment of the parts of human body, doublebodiness, and division of the world into "one's own" and "foreign" worlds verify the validity of the assumption that metonymy is the major characteristic feature of Alexander Chavchavadze's works.

The signs of grotesque realism can be discerned in Grigol Orbeliani's so called "urban" poems ('I have no Time for Anyone Today', 'Emulating Saatnava', 'To Salome in Bezhaná Mkerval's Stead', mukhambazes etc.). With regard to these works, already K. Abushidze observed their inconsistency with the romanticist weltanschauung.

A carnivalesque situation is depicted in the mukhambaz 'I Have no Time for Anyone Today': old kings ruling over lives have been overthrown and a joker, a silly commoner Bezhaná, has taken their place. The new "king" is happily preparing to take his place amid a carnivalesque rejoicing. Similarly, in 'Mirzajana's Epitaph', Mirzajana, Dimitri Onikashvili, and Lopiana are rejoicing and boasting their virtues that belong not to the "high" domain (culture, education, aristocracy etc.), but rather to the literally "lower" area, i.e. lower parts of the body (stomach, belly). "The traditional icon of a human being, - writes Bakhtin, - is transformed at the expense of the unofficial and nonverbal spheres of his life" [Bakhtin 1990, 227].

The scholar also notes that heroisation and hyperbolization of the acts of physical life are commonly recurring phenomena in grotesque realism. Almost identically are these "acts" reflected in Grigol Orbeliani's "urban" poems whose heroes boast the virtues related to eating, drinking, rejoicing, and other aspects of physical life.

When expressing two different mindsets, both Alexander Chavchavadze and Grigol Orbeliani use two different languages in the two distinct segments of their creative work.

The lexicon and intonation of Grigol Orbeliani's romantic pieces are marked with a "high" style, just like Alexander Chavchavadze's love poems. The tone in which the persona speaks in Grigol Orbeliani's "urban" poems, on the other hand, is sonorous, loud, and vulgar ("areal" in Bakhtin's terminology), whereas Alexander Chavchavadze's works depicting the grotesque realism poetics single out by their simple, popular, and "lower" language. Such bilingualism, according to Bakhtin, is an expression of carnivalesque perspective.

Carnavalesque situation, as a matter of fact, liberates the individual from all kinds of restrictions other than the carnival laws themselves, whilst personal freedom is one of the most important slogans put forwards by Romanticism. Subsequently, carnivalising a situation constitutes a personal pursuit to attain absolute freedom, including the drive to despoise oneself of national or social traditions and conventionalisms.

It has been traditionally believed that Romanticism has elaborated a new concept of an individual revealing the entire controversiality and complexity of the inner world of a human being. In romantic literature, an individual's ego is represented as a certain set (multiple egos). And this is where the so called "Poetics of Doubles" could stem from.

Semantic studies carried out in the 20th c. resulted in the conclusion that ego is an undefinable word. A. Wierzbicka, the author of an original semantic theory, set a goal to identify the semantic units ("primitives") which are undefinable in themselves

(are intuitively understood) and by means of which it is possible to define any word or expression. The scholar has proved that the word "ego" is among these "primitives".

Accordingly, the meaning of the concept of ego is expressed through tautology – ego is ego ("I" is "I") or ego am ego ("I" am "I").

But "I" am "I" is the first (out of three) assumption in the philosophical doctrine that according to F. Schlegel gave rise to Romanticism – Johann Gottlieb Fichte's *Doctrine of Science*. Similar to Anna Wierzbicka's theory, Fichte regards the supra-sensible (deprived of properties) concept of "ego", a thing-in-itself or thing *per se* (undefinable) to be a logical foundation for a concept.

Fichte calls upon the reader: "Fathom your own self, take your eyes away from everything surrounding you and direct them to your own self".

The environment of an individual (whatever is "around him"), first and foremost, is "you", i.e. his intimate social milieu; when "I" "looks away" from this environment, "you" moves within the very "I" and becomes its component, yielding a "multicomponent" and binary structure of an individual surrounded by a social vacuum. This is apparently what underlies the popularity of the "Poetics of Doubles" as well as the solitude motif in Romanticism.

According to the first principle of Fichte's doctrine, the logical center of the universe is ego i.e. other "things" and the environment do not exist. Subsequently, romantic literature endorses such a mode of portraying the world that displays its mysteriousness (supra-sensibility). The landscape is basically "nocturnal", immersed in dusk. Grigol Orbeliani's poems 'The Evening of Farewell', Nikoloz Baratashvili's 'Sky Blue' and 'Nightfall on Mtatsminda'. In these poems, the world is pictured as an undefinable suprasensible reality "covered with darkness". Baratashvili often resorts to an arbitrary predication of things and events, as though there did not exist particular objects with their fixed properties.

In Alexander Chavchavadze's poetry, metonymies and synecdoches serve to create a somewhat estranged image of the world. On the whole, the grotesque depiction of the world in the works of Alexander Chavchavadze and Grigol Orbeliani is based on the principle of "turning the gaze away" from the world or deforming it.

The first principle of the Fichtean doctrine, according to the philosopher's definition, is "totally unconditional". It is a principle that is obvious by itself. This feature distinguishes it from the second principle which is "preconditioned by its contents": the ego is not equal to the non-ego. As for the third principle ("the ego is equal to the ego and non-ego"), in it, the finite ego and non-ego are united within the same consciousness. This last principle is, evidently, preconditioned by the goal to define ego as a concept, since concepts are formed based on collation and generalization of two (or more) objects and phenomena. Subsequently, to establish a concept of ego, it is necessary to collate it with an ego that would by some feature be different from the former ego. Such an ego is the internal non-ego which alongside the ego is meant to exist within the same consciousness, constituting, in a certain way, its "double". This very logic assumably accounts for the "Poetics of Doubles" being embraced by romantic literature.

For example, the central image in Nikoloz Baratashvili's 'Merani' is uniform but, at the same time, has a binary structure: the steed is the lyrical ego's double representing the persona's inner non-ego. Importantly, the persona in the poem is passive, and the active nature, i.e. the ability to act, is ascribed to the steed that *leads* the persona to his final destiny. One of the central motifs of this poem is freedom which is perceived as emancipation from the material world, the world of objects (parents, lover, relatives). Acting in this way, the ego can "direct its gaze towards the self" and contemplate the latter with the help of its own inner non-ego. In the poems 'Mysterious Voice' and 'Evil Soul', the ego is passive, while the inner voice (the inner non-ego) is active. This distribution of "roles" is apparently

preconditioned by the romantic vision. Fichte, who builds his philosophy around the above perspective, ascribes the ego's (determined by non-ego) state that is opposite of action to passive state.

Manifest carnivalesque motifs and grotesque in Alexander Chavchavadze's works brought about the duality in the individual's appearance. Mask is a certain variety of non-ego, since it replaces (covers) the human face. Under the mask, the person acquires two faces: social and individual, fake and true. The true face, being invisible, is passive (does not act). Therefore, the person is perceived only by his mask. In this sense, the ego is in passive state, while the non-ego (the mask) is active. Similarly, the face hidden behind the mask is real (since it is the true face), while the mask is unreal (masked by imaginary reality).

It's obvious, that alongside philosophy, the new concept of ego was taking shape in literature as well, i.e. this process proceeded concurrently in both abstract and artistic thought. The article also formulates an assumption that the above concept of the individual pertains quintessentially to the metonymic axis - in other words, it is analytical and not synthetic.

Bringing time rather than space to the fore in Romanticism is determined by the very concept of the romantic hero. Temporal, processual perception of the world is characteristic of the metonymic axis of thought and, therefore, serves as yet another argument to support the hypothesis that the works of Georgian Romanticist authors pertain to the metonymic axis of perception and thought reflected on the level of individual tropes, specific concepts, motifs, and weltanschauung of the artistic works.

In addition we can suppose, that not only Georgian Romanticism is metonymic. We do hope that our further investigations will prove this hypothesis.

The most important merit of Roman Jakobson was that he generalized the principles of metaphor and metonymy (synecdoche) and suggested that the principle of synthesis (metaphorical pole) or

the principle of analysis (metonymic pole) dominate in different literary systems.

However, characterizing these systems, Jakobson, most likely, took into account only the prevalence of concrete tropes in each system and therefore suggested that "romanticism is in close relation with metaphor, whereas such close bounds of realism with metonymy generally are not noticed" (Jakobson 1990: 127). This inference contradicts his own concepts and that was verified by our investigation.

Quite naturally, the question arises, if the old literary traditions (such as the poetry of Besiki and the so called urban poetry) determine metonymic tendencies of Georgian romantic poetry;

On the level of tropes this suggestion might seem valid, but according to our explorations, Georgian Romanticism is not metonymic only on the level of tropes, but also on the levels of structure, motifs, style and worldviews. It is quite natural that in the new system, traditional tropes acquire new functions and become its organic elements.

Formally, in different systems, homogenous elements functionally differ from one another and their formal similarity as a rule don't have any significance. Accordingly, in our opinion, whatever the traditions and literary contexts might be, Georgian Romanticism as a system would be metonymic in the like manner (though in a bit different way /form), for probably such is the principle of Romanticism in general, which should be proved by the investigations of broader data and comparative study of Georgian romantic poetry and European romanticism.

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Neoromanticism in Vasil Barnov's Writings

Key words: Neoromanticism; Modernism; Symbolism; Modern Georgian literature; European literature.

In spite of the fact that Vasil Barnov's prose has always attracted the attention of literary critics, it cannot be stated that all the significant aspects of the great Georgian writer's literary legacy have been fully addressed. It is also to be mentioned that during certain period of the 20th century there used to be a fair tendency of applying the term realist to Barnov as novelist which mostly resulted in simplified understanding of his very complicated and multicolored creative activity. Even today, there is not a unified perception to which literary school or movement his works belong. Therefore, any post-soviet reinterpretation of his prose which is free of any ideological clichés is to be welcomed.

Barnov's literary legacy concerning Neoromanticism should be discussed in terms of reinterpretations as well. This literary movement first appeared in Georgia at the end of 19th century and, according to Kita Abashidze's famous formulation, "this mainstream selects best features from Realism and Romanticism." Although for some critics Neoromanticism still remains not completely clear literary or cultural term and various interpretations of it can be encountered, it definitely means a kind of refreshment of classical Romanticism, its retro and at the same time it is a kind of return to the past but in a different chronological, historical, cultural or even psychological context. Vasil Barnov's writing are characterized by both classical and neoromantic features such as burning interest in historical past and adding heroic dimension to it or somehow discovering it. The writer uses stylistic and archaic

language being maximally close to old literary Georgian. In Barnov's writings deep mystical layers are very pronounced and they feed his philosophy. Concerning love and mostly its classical and neoromantic interpretation, it definitely is a cornerstone of his writings. Love is not only spiritually uplifting power but a kind of uncontrolled element, an irrational phenomenon depriving everybody and everything of any capability...

According to Kita Abashidze, elements of Neoromanticism in Georgian literature can be traced back to Ilija Chavchavadze's works, "as for strengthening and establishment of Neoromanticism, its development on a completely new ground is Aleksandre Kazbegi's desert, who brilliantly played the role of a founder of a new movement." (Abashidze 1970: 2). As it is known, at the beginning of 20th century, Kita Abashidze tried to systematize Georgian literature of the previous century scientifically in accord with French writer Brunetiere's theory. Discovering Neoromanticism and other European schools and movements of that time in Georgian literature of 19th century let this talented Georgian writer make deeper conclusions: "If you look carefully at the course of our literature, you will see that it followed European literature step by step: there too, the century started with Romanticism, Realism ruled in mid-century which grew into Naturalism in 1870s, and the end of the century was marked by Neoromanticism and Symbolism. This fact exemplifies the second law of literature which Brunetiere formulated in one of his letters: There exists general "European literature," different general movements of this literature; as for literature of various nations and countries, they are special cases of this literature and its general movement. In any particular era, the same style and the same ideal imbues the literature of the whole Europe as well as constituent parts of this literature. For example, Romanticism existed in Europe in early 19th century, and it represented unified movement of 'European literature.' As for English, French, German, Russian, and even our Georgian literatures, they are particular expressions of this general

movement. Our whole literature of 19th century obeys the same law." (Abashidze 1970: 6)

In spite of the fact that Kita Abashidze's views about the existence of all aforementioned schools and movements in the literature of 19th century Georgia are not universally accepted, the main point here is considering Georgian literature as an organic part of "European literature." And if those who consider Georgian literature to be a part of European literature doubt about European movements being expressed in Georgian literature of 19th century, the same idea applied to the beginning or at least the first half of the 20th century should not be a surprise to them.

The term "Neoromanticism" was created at the end of the 19th century. Although, it should be noted that presently some researchers (for example, Vladimir Lukov in his monography "French Neoromanticism," 2009) considers Neoromanticism not only as a certain literary trend, but also as a wide and various, mostly antipositivistic, literary and aesthetic movement which diverged from Realism (and of course Naturalism as well) and in majority of cases even confronted it. According to this very important, wide-scale understanding of Neoromanticism, within this literary movement can be included symbolistic, impressionistic and other tendencies. So, for example, talking about French Neoromanticism, V. Lukov mentions: "The panorama of neoromantic movement showed variety of ideas, images and forms, combination of opposing principles, different artistic systems (symbolism, aestheticism, impressionism, etc.), bringing to prominence of different personal models (Verlaine, Rimbaud, Mallarmé, De Coster, Verhaeren, Maeterlinck, Huysmans, Claudel, Verne, Rolland and others)." (Lukov 2009: 97). At the same time, the researcher justly indicates that "Neoromanticism is not uniform: in every country where it was established, it acquired specific characteristics." (Lukov 2009: 95). Neoromanticism has many manifestations in many respects. I think, we should take into account all that was said before when talking about Georgian Neoromanticism.

As we have already mentioned, according to Kita Abashidze, Neoromanticism "chooses best features of Realism and Romanticism." I think, this formulation best fits Alexandre Kazbegi's prose. Even more, it looks like as if it is purposefully adapted to works of "Beethoven of Khevi" (Kazbegi), whom Kita Abashidze considers the most successful demonstration of Neoromanticism in 19th century Georgian literature. "Only through his great talent was he able to establish untimely Romanticism in literature and made it admirable. In this he was assisted by the fact that he introduced psychological elements in narrative and thus established modern requirements and taste..." – writes K. Abashidze about Kazbegi. A little later he mentions: "Kazbegi's hows great skill in observing reality, and in this respect, he acquires the best style of realist writers: he foresees and depicts invasion of foreign force in ordinary life with incredible shrewdness – merciless fight between two forces which causes barbaric actions from one side, and heroic opposition from the other." (Abashidze 1970: 144).

In fact, with Kazbegi, in some respect, realistic tendency is so intense that it enables many researchers to evade delving into the literary depths when analyzing Kazbegi's works and declare him a representative (even a late one) of the traditional Georgian realist school of the 19th century. But to put Kita Abashidze's views aside, it is known that Konstantine Gamsakhurdia placed Aleksandre Kazbegi next to the world-famous neoromanticist and modernist writer – Knut Hamsun, which is seen in his wonderful essay "Etude: Knut Hamsun." Here, in relation to Knut Hamsun's works, K. Gamsakhurdia discusses the phenomenon of love in Aleksandre Kazbegi's works. Besides, in the letter "Travel in Wonderland" (Sautje, 1/1980) of the wonderful Georgian literary critic Mikheil Kveselava, it is documented that in a private conversation the same Konstantine Gamsakhurdia talks about Knut Hamsun as a Norwegian Sandro (Aleksandre) Kazbegi, obviously not because of the "inclusion" of the latter in the realist school. So, it was not only Kita Abashidze who saw Kazbegi and Neoromanticism (if not Modernism) in one

plane. It is worth mentioning that when talking about establishing Neoromanticism in Georgia, Kita Abashidze mentions Vazha-Pshavela's works together with Kazbegi's works in the introduction of his "Etudes," although he soon calls Vazha-Pshavela "the leader of Symbolism" *ibidem* (Abashidze 1970: 6).

In my opinion, Vasil Barnov continues the aforementioned line of Aleksandre Kazbegi (and to some extent that of Vazha-Pshavela) in Georgian literature directly or indirectly. We cannot ignore the position of the wonderful Georgian writer and literary critic Otar Chkheidze about Vazha and Barnov, which, I think, applies to Kazbegi's works too: "[Vazha and Barnov] did not mount a fierce attack on Classical Realism, they did not touch composition, [...] but they avoided typifying characters and restored heroic character, strong character, a character with adamant nature." (Chkheidze 1986: 302). From my vantage point, the discussion here is about restoration-renovation of those obvious characteristics of World Romanticism, concealing of which or at least moving to the background, is a general sign of Classical Realism. This trend of rejecting typical features and reintroducing heroic dimensions in literature definitely proves the introduction and establishment of Neoromanticism in Georgian literature.

In Vasil Barnov's writings, heroism is directly interlocked with artistic interpreting of the past. It is difficult not to agree with Avtandil Nikoleishvili, according to whom "Vasil Barnov's artistic merit in the history of our literature was mainly determined by his works describing our past. Despite the fact that he did not avoid artistic representation of epochal reality of his time, he nevertheless is a painter of bygone days." (Nikoleishvili 2002: 26). Truly, those works of Vasil Barnov without which it is impossible to imagine Georgian prose, are tightly linked with historical themes, the most important dramatic events of Georgia's past. According to Sergi Chilaia: "Vasil Barnov was a living painter of our past, like chroniclers of Kartli's history who followed closely the nation's history from its origins to the present day." (Chilaia 1972: 157). But

in history Barnov was almost always drawn to "a heroic character, strong character, strong personality." Bringing to life of facts and events of the past with empirical accuracy is not the sole goal of this great Georgian writer; he is more attracted to seeing these facts and events through a heroic and tragic prism. In this respect, his attitude and interest towards history and historical figures are pronouncedly (neo)romanticistic. At the same time, it must be noted that Barnov's historical prose directly or indirectly serves the purpose of rearing and strengthening national self-awareness. Consequently, following even this most noble purpose, a romantic tendency of kind of idealizing the past is quite natural and characteristic to Barnov's works.

Barnov's historical prose is extremely philosophical, and in my opinion, it is its obvious and most valuable feature. We must agree with Violeta Tsiskaridze that this philosophical character is essential to understanding Barnov's works: "Otherwise, you cannot understand Barnov [...] Vasil Barnov's historical novels as well as his whole works serve a sole purpose: to present fatal battle between the good and the evil through ages and prove moral triumph of the good. [...] Two phenomena, two greatest human values – love between a man and a woman in the narrow sense of the word, and love of a homeland in the wider sense of the word, serve the purpose of revealing this tendency. In both cases love as a goodness and divine force opposes all the evil." (Tsiskaridze 1972: 233 – 234).

In spite of the fact that Barnov's characters are "victims or fighters against one concrete evil" in concrete works, the writer not infrequently tries to generalize the definition of evil, and consequently depicts "generally martyred" characters. (Tsiskaridze 1972: 152). To me too, Mikhako from the wonderful story "Sweet Pipe" is definitely such a character laden with general human sadness. Violeta Tsiskaridze noticed with her deep intuition of a literary critic how Daniko says farewell to Mikhako: "I kiss his indefinite suffering, that inexpressible world sadness which penetrates every being and which now has been made known in my

unfortunate friend's heart with merciless intensity." But this sadness of Mikhako, "the world sadness," "indefinite suffering," from my point of view, is so much familiar and characteristic phenomenon for works of (neo)romanticists, drawing attention to which will make the determination of Barnov's place and importance in literary process significantly easier.

As for love, in Barnov's writings, it generally has deep mystical understanding. It is absolutely unequivocal that love is a clear manifestation of divine principle in this life for the writer. According to Barnov, "The shining God is love in its actions, infinite, invincible, and eternal." It is not difficult to see traditional Christian understanding of love in these words. As for love between a man and a woman, "it is not only a means of rising and perfection, but also that of communion with eternity [...]" (Gomarteli 1997: 76). Amiran Gomarteli thinks that with Barnov achievement of true divinity, or restoration of God's image happens when so called partner souls meet each-other. According to the researcher, in the novel "The Queen of Byzantine," Barnov talks about such partnership: "Lovers represent a unified whole before birth. On incarnation they become a man and woman. During lifetime, these two halves look for each-other [...]" (Barnov 1963: 183).

Consequently, it is no wonder that appetite of two "partner" halves is characterized by exceptional intensity of passion in the works of the great Georgian writer. Exactly this explains the phenomenon that I mentioned earlier: love in Barnov, as well as in romanticists and neoromanticists in general, is manifested not only as a spiritually enlightening force, but also as a completely uncontrollable, unbridled force, a truly irrational phenomenon which conquers everyone and everything. "Oh, love, every human being is your slave. Everyone offers their heart to be your throne and utters lamentation as a contribution to you. Because of you a king may obey his slave and a sage may go insane. And do not judge a nightingale if it sings an ode to a rose." – These are words said by Aleksandre Chavchavadze, one of the brightest representative of

Georgian classical romanticists. I brought this excerpt from his wonderful poem on purpose. In my opinion, Barnov interprets love in a way classical and revival romanticists do, because of which in relation to new and the newest Georgian literature his works show most resemblance to Aleksandre Kazbegi's prose.

According to Vasil Barnov, rejecting love, confronting it, or creating any obstacle for a loving couple will inevitably cause a catastrophe. It is no surprise because according to internal logic of Barnov's prose and his philosophy, such an action is going against God's will. It is noteworthy that this kind of action can develop into a chain reaction and become the origin of a new evil. So, for example, in the wonderful novel "The Martyred Love," rejection Tebronia's feelings by Grigol, as well his own feelings, causes not only Tebronia's embitterment and instinctive envy of other people's happiness. This fact of rejecting love later, directly or indirectly, causes the ruin to oppose Ashot and Shukia's genuine love. All of these end in terrible tragedy among sufferers of which (at least in terms of moral suffering) we should consider Grigol and Tebronia too.

By the way, Vasil Barnov takes a very bold stand when it comes to "blessed love." In "The Martyred Love" it is said unequivocally that Shukia and Ashot's relationship is not sin, but is blessed by God because, in spite of everything, there is true love between them, and true love is a manifestation of God in the writings of Barnov. It is worth noting that not only the narrator and the reader, but also Ashot's preceptor thinks so, the preceptor who is well aware of the ins and outs of the matter, in spite of the fact that the king has a lawful wife and children. But this bold attitude of the author, which may not be perceived by modern readers as very strange, is expressed more radically in Barnov's another masterpiece – "The Faded Halo." "According to the novel, as it is known to the reader, there is no love between Levan and Tinatin in their wedded relationship (one will love Lezginian woman Leil-Kizi forever, the other will love Gurian nobleman Noshrevan). Accordingly, for Barnov, their marriage is not

blessed by God; even wedded relationship between the Kakhetian king and queen is only fornication really. "Instead of secret union free from sin, the couple were left with carnal, rotting, and temporal sin," – writes Vasil Barnov. But by the end of the novel, the writer spares the main character Tinatin from being left to Devil's way, and for this the writer uses his philosophical argumentation about love: "She suffered immensely, experienced the might of love, and in her the image of God was restored!"

Love and beauty are intimately linked together in Barnov's writings. Talking about Barnov's philosophical story "The Gem," Violeta Tsiskaridze mentions: "[in Barnov's writings] beauty is of divine origin. It is 'a reflection of God's image.' But it does not preclude it to have a worldly, material form." (Tsiskaridze 1972: 135). And truly, for Barnov, as Baratashvili would say, "Beauty is light, heavenly, which illumines every feeling, heart and soul." We must fully agree with V. Tsiskaridze that in Barnov's writings, love and beauty relate to each-other not as a cause and effect, but as two manifestations of one principle (Tsiskaridze 1972: 135-136), which is substantiated by the following quote that the researcher took from the novel "The Destruction of Armazi": "Love is beauty, and that love is God himself. Divine beauty and worldly beauty are both the same love."

In the writings of Vasil Barnov, like in the writings of any representative of Romanticism and Neoromanticism, a special emphasis is placed on the unity of the human and nature, "undivided union," like the author calls it. Amiran Gomarteli rightfully mentions: "For Barnov, nature as a part of world's unity contains in itself the manifestation of divine love and beauty [...]" (Gomarteli 1997: 83). It is worth noting that Barnov's prose on the whole does not abound with scenes of nature, but like the same Amiran Gomarteli notes, scenes of nature mostly serve the purpose of expressing the spirit of a work and the ideology of the writer. Like in writings of Nikoloz Baratashvili, the nature may have its own language in Barnov's writings. This is demonstrated most distinctly

in his mystical story "The Speaking Cypress" for the epigraph of which he used Tato's (N. Baratashvili) words: "I believe that there is a secret language for the ageless and inanimate, and the meaning of their conversation is the most important of all languages." Looking at this story, it is completely obvious that Barnov calls for pagan mythological images, namely the belief in partial souls.

In General, mythical underlining and beliefs has a big importance in the writings of Barnov. Naturally, taking this into consideration along with what was already said helps to conceive the great writer as an obvious representative of neoromantic artistic-literary movement or direction. "One of the most important factors that feed Vasil Barnov's artistic thinking is Georgian mythology. [...] The philosophical basis of mythical plane of Vasil Barnov's works is that oldest pagan faith which our writer calls 'Adoration of the Light.'" (Gomarteli 1997: 88-89). Barnov frequently invokes mythological images to convey his views and concepts. At the same time, it is noteworthy that in Barnov, even depictions of nature, in most cases, have mythical shade, and "even nature itself, like a mythical hero, is engaged in the cosmic battle between the light and darkness." (Gomarteli 1997: 99)

The artistic language of the great writer is an important topic. There is no unified stance about Barnov's artistic language. One the one hand, Violeta Tsiskaridze quite rightfully thinks that it is rich lexical material that gives Barnov's prose great expressive power. According to the researcher, the abundance of vocabulary determines peculiarities of Barnov's prose, among which stands out rhythmic prose. It is worth noting that there are more than ten voluminous novels which display this characteristic. According to V. Tsiskaridze's observation, "here are even places where rhythmic prose with its musicality changes into artfully created white verse." (Tsiskaridze 1972: 298). But the researcher mentions therein that rhythmic prose, despite its beauty, harms Barnov's works, and she also says that the writer sacrifices grammatical and logical norms of Georgian language for rhythmic prose. [...] Using archaisms, on the

one hand, and voluntary change of syntactic norms, on the other hand, are the only but serious fault of Vasil Barnov's art. In fact, this is a repeated disturbance of norms of Georgian literary language, after the noblest and bravest public figures eventually stabilized it (the language) at a certain level. This peculiarity of the language of Barnov's novels seriously harms these beautiful works: it denudes them of one of the principal elements of folk character." (Tsiskaridze 1972: 300).

On the other hand, Amiran Gomarteli, in his book "Georgian Symbolistic Prose," brings citations from a letter of Ivane Gigineishvili written in 1961 for Barnov's jubilee where the noted linguist ("in contrast to ascribing a century old archaic style to the writer," according to Gomarteli) states that Barnov's style was somehow influenced by modernist trends of the time, and brings a parallel with only symbolist prose writers, particularly Andrei Beli. Although, I. Gigineishvili mentions therein that Vasil Barnov has never gone to such extremes as symbolists did. (Gomarteli 1997: 55). As for Amiran Gomarteli himself, he considers Barnov a reviver of rhythmic prose. The researcher rightfully notes that Barnov favored poetry, and for him there was no real distinction between poetry and prose. At the same time, Amiran Gomarteli shows some critical attitude towards Barnov's style: "Although, Vasil Barnov's stylistic innovation somehow harmed his fiction. Excessive stylization of a phrase sometimes comes at an expense of naturalness of narration," the researcher mentions. (Gomarteli 1997: 85).

When it comes to Barnov's artistic language, I think, his deliberate distancing from Classical Realism (and any kind of realism) becomes extremely evident, and we see Barnov as an important representative of a new, neoromantic trend or a wide neoromantic literary movement. Stylization of literary language through archaisms is a sure sign of Georgian (and not only Georgian) Romanticism, and its revival in a new epoch and a new literary wave cannot be a coincidence. It is not a coincidence either, that Barnov "in fact, managed to repeatedly disturb norms of Georgian literary

language, "which later was the reason why he received strong criticism from Violeta Tsiskaridze, a delighted researcher of his works. By the way, V. Tsiskaridze, who shares the views of 19th century's "noblest and bravest figures" on language issues, does not forget about folk character of works as "one of the principal elements," which does not get enough emphasis in Barnov's writings. But if we think carefully, it is only half a step away from V. Tsiskaridze's judgement to announcing Vasil Barnov as an elite writer, on the one hand, and as a writer opposing 19th century Realism school, on the other hand.

For Barnov the language of a literary work is a distinct characteristic of form and esthetic phenomenon. As for founders of Georgian Realism, it is a means of direct communication with readers and a vehicle to provide very noble ideas to them without hindrance. This is where a principal difference and probably some contradiction lie. By the way, in Akaki Tsereteli's famous address to Vazha-Pshavela ("I Criticize your Language, Pshavi Man!"), in my opinion, we can see not only Akaki's position against writing in Pshavian or in other dialects. Akaki here, to some extent, represents traditional realism literature, which ignores and, to tell the truth, feels awkward about purposeful stylization of language and its development into a distinct esthetic dimension. In Vazha-Pshavela's works, however, writing in dialect consciously or subconsciously seems to be conditioned by the desire to highlight and promote these factors.

As for the mentioned influence of modernist trends of the time on Barnov's style, I consider it quite possible. In general, I cannot and do not want to ignore certain symbolistic characteristics in Vasil Barnov's writings, especially when it comes to rhythmic prose on the one hand, and some of his deeply mystical stories, like for example, "Among the Flowers," or even "The Sweet Pipe," on the other hand. But, at the beginning of this work, it was already mentioned once that Neoromanticism as a trend and particularly as a movement is characterized by coexistence of characteristics of different artistic

systems and principles and even harmonious union of their opposing sides. To a great extent, exactly this variety makes Neoromanticism fascinating and rich. In this respect, Barnov's brilliant prose too is no exception.

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My Journey from Tiflis to Petersburg by Grigol Orbeliani in the Context of Georgian Travel Literature

The travel diary of Grigol Orbeliani *My Journey from Tiflis to Petersburg* is a specimen of travel literature which is interesting in a number of respects. The writer described extensively all the towns and villages, rivers and fortresses from Tbilisi to Petersburg, everyday life of the North Caucasian peoples and the Russians, their traditions, antiquities of Moscow and Petersburg, cultural life of the capitals, military institutions, museums, etc.

The present research deals with the study of the descriptive part of the text, the basic concepts and characteristics through which Grigol Orbeliani's *Journey* is related with the general tendencies of works of his contemporary authors of the same genre (G.Ratishvili, N.Onikashvili, Gr.Bagratioti, I.Khelashvili, T.Bagratioti) and which demonstrate this composition in the context of Georgian travel literature [no less interesting descriptions occur in the works of writers of the 18th c. who traveled from Georgia to Russia. It is noteworthy that poet Gr.Orbeliani does not resort to narration with inserted verses, which was a widespread method at that period (G.Ratishvili, T.Bagratioti)]. At this point we shall dwell specially on Gr.Orbeliani's North Caucasian impressions, which occupy a considerable place in the text.

It is necessary to differentiate from the outset the goals and objectives of these travels. In the first case we are dealing with writers whose majority forcibly, proceeding from the historical situation, found themselves in Russia (hence, their records reflected the gloomy mood which accompanied their journey to Russia, more exactly, their involuntary immigration). Grigol Orbeliani traveled to Russia with a quite different objective, but his pain and thoughts

were similar. His thoughts were related already with the results of the thirty-year rule established in Georgia by Russia.

P.Ingoroqva, the first researcher and publisher of Gr.Orbeliani's diary (Ingoroqva 1928) was quite right to consider that the text of the *Journey* is not a mere diary, but a purely literary work, based on the poet's diary. "The *Journey* retains the pattern of narration characteristic of a diary, which brings its close to documentary prose" (Ingoroqva 1940: 88). Gr.Orbeliani's literary heritage includes numerous letters, diaries (related to the travel to Poland and Baltic countries), but *My Journey from Tiflis to Petersburg* is outstanding by its literary and artistic merits (especially interesting is the description of the journey from Tbilisi to Stavropol, which was made into a fair copy and edited by the author himself). At the time of creation of this text of Gr.Orbeliani, "diary" was quite widespread in European literature and gradually it was winning popularity in Georgian literature as well (Sulkhan-Saba Orbeliani, Teimuraz Bagrationi).

It is known from the biography of Gr.Orbeliani that in June 1831, on the orders of the local military government, he led the soldiers selected from the Caucasian corps to the special infantry regiment of Russia. On the way, he spent several days in Moscow, then arrived in Petersburg, and afterwards – in Novgorod. In Novgorod, on March 11, 1833, Gr.Orbeliani was unexpectedly searched, arrested and after the interrogation was sent back to Georgia. He was charged with the participation in the 1832 conspiracy. Upon the arrest, the poet had confiscated his books and manuscripts. Among the manuscripts was his extensive diary, written by Gr.Orbeliani during his journey from Georgia to Russia.

The researchers studying this text (P.Ingoroqva, A.Gatserebia, J.Chumburidze, L.Evgenidze, V.Shaduri, M.Gotsadze, and others) mostly considered the first part of the work – scenes of nature, the Arags and Terek areas, the Darial gorge, which are in fact seen through the eyes and represented remarkably by the romantic poet (such impressive scenes of nature are not quite frequent in travel

texts)...The travel diary, it can be said, has as its background the universal mood of the 1832 conspiracy, between the lines the author's attitude towards the conspirators' secret society is clearly observable. Considerable information related to the conspiracy is scattered in the text. Thus, passing along the Georgian Military Road the writer describes in detail the places of stationing and number of the Russian troops. P.Ingoroqva noticed that on the Georgian Military Road and regions of the North Caucasia Gr.Orbeliani described in detail "where how many regular troops are stationed and what kind of weapons these troops have... Apparently, Gr.Orbeliani sent the information concerning the stationing of the troops to the conspirators' main committee through reliable persons" (Ingoroqva 1940: 93); the meetings of Gr.Orbeliani with the Georgian princes exiled to Moscow and Petersburg were also related to the issues of the conspiracy.

If with respect to the Georgian Military Road the writer also had strategic goals, from North Caucasia he familiarizes with and describes the environment from a totally different point of view; here the climatic conditions and landscape also change, near Vladikavkaz "Terek gradually loses its mad running" (Orbeliani 1959: 162). Of the writer's North Caucasian impressions especially noteworthy is the description of Kabarda, which represents a certain historical-ethnographic overview of this region (Orbeliani 1959: 164-168).

The life of the North Caucasian peoples, their traditions, customs, towns and villages are also described in other travel texts, whose authors travelled from Georgia to Russia. A member of retinue of Vakhtang VI, Gabriel Gelovani (died after 1754) in his *Small Testament* (Gelovani 1963: 175-177) offers information concerning the violence of the North Caucasian mountaineers towards the members of Vakhtang's retinue. He describes the arrangement of the Kalmyk troops, their appearance: "The soldiers of the North troops are several thousand, with narrow eyes and flat faces, they are well-armed" (Gelovani 1963: 175). The road from Little Kabarda to Mozdok and Cherkessk is described in *A Short*

Narrative on Russia by Gabriel Ratishvili (1771- year of death is unknown) (Ratishvili 1962: 156-301), in which "Now I Shall Narrate the Situation of Mozdok" is offered as a separate heading (Ratishvili 1962: 164-171). Mozdok was the first town visited by G.Ratishvili outside Georgia. He was amazed by the multi-national composition of the population: "Here among the population are many Circassians and Ossetes, few Russians, many Georgians, Armenians and Frenchmen (= Catholics - D.M.)" (Ratishvili 1962: 164). The author also expressed his impressions in a verse: "Mozdok is a small town, full of sons of Georgia / munificent - both men and women..." (Ratishvili 1962: 165). Information concerning Little Kabarda, Mozdok and Cherkessk is also found in the work by Nikoloz Onikashvili (years of birth and death are unknown) *Journey from Tbilisi to Petersburg* (Meparishvili 1971: 192-236), in which it is narrated how they arrived "at the place named Little Kabarda, where the people lived delightfully..." (Meparishvili 1971: 194); Mozdok and Cherkessk are described briefly in the diary of Teimuraz Bagrationi (1782-1846) *Journey from Tiflis to Petersburg* (Teimuraz Bagrationi 1962: 310-317). The author describes the Orthodox church of Mozdok: "There is an old church here, built of wood boards, decorated with a beautiful altar", there are "churches of the Frenchmen and the Armenians" nearby, where the writer saw Jesuit padres (Teimuraz Bagrationi (1962: 311), etc.

Naturally, these descriptions are noteworthy themselves, however, none of them demonstrates such comprehensive and profound interest in the population of this area as in the *Journey* by Gr.Orbeliani. A characteristic of North Caucasia - written with such observation and knowledge - is indeed rare in Georgian travel literature. Gr.Orbeliani offers a detailed description of the lifestyle of the Kabardians, their traditions, customs. This section of the diary begins with the description of the geographical location of Kabarda and is continued with the rendering of the historical past of the freedom-loving Kabardians:

"From Vladikavkaz begins the estate of Kabarda: Kabarda is divided in two parts: Great and Little. These two are separated by the River Terek...In the past the people here were powerful; but they died of terrible plague, and then in battles against the Russians. The majority of the people, who were against obedience of all kind, fled over Kuban. – The Kabardians are freedom-loving, over many years they are fighting against the Russians, who oppressed and humiliated them very much and conquered entire Kabarda; but the love for freedom could not be eradicated in them. They are brave and always ready to fight and always looking for an opportunity to liberate their homeland from the Russians" (Orbeliani 1959: 164).

The writer specially stresses the hospitality of the Kabardians and their respect for women: "Hospitality is regarded as a sacred duty not only by the Kabardians, but also by every people of the Caucasia. – When a guest, even a stranger, enters their house, he or she is immune from an enemy and is respected by this family...Women are among them respected to such a extent that even if someone is chasing his sworn enemy, and the latter has reached the place where a woman is present, then under the woman's protection he is immune" (Orbeliani 1959: 164-165).

In the writer's words, "their affairs are weapons, horses and a battle" (Orbeliani 1959: 165). According to Gr. Orbeliani's observation, the Kabardians are skilled in military art and also have respective traditions: the military education of the young generation begins from childhood, they appear in a battle in special uniforms and equipment, they never leave a killed warrior on a battlefield, prefer to die than to be taken captive...It is not accidental that Gr.Orbeliani, a military man himself, describes so minutely the military training of the Kabardians. It is obvious from the diary that the Kabardians' military past produced a great impression on him, and he mentions that in the past the Georgians, like the Kabardians, also trained their children in riding and wielding weapons and brought them up as brave warriors: "in the old days this custom existed in Georgia too" (Orbeliani 1959: 165). The diary contains

interesting information on the methods and forms of punishing criminals, it also demonstrates the Kabardians' family life, etiquette, household activities, etc. The description of Kabarda is one of the noteworthy episodes of Gr.Orbeliani's *Journey*.

The work also narrates extensively about the life of the Don Cossacks. Information on the Cossacks rarely occurs in Georgian travel literature. In this regard, the texts of G.Ratishvili, N.Onikashvili, and T.Bagratioti are interesting, which retained the materials on the life of the Don Cossacks at that period. In *A Short Narrative* by G.Ratishvili the military stratum of the Cossacks is represented: "The Cossacks – brave and valiant men, hospitable, generous, kind and respectful to strangers, by the religion they are Orthodox Christian; their clothes, weapons and horse equipment resemble the Circassians' weapons, except bow and arrow, their hats are Georgian, and not Circassian. Their women are beautiful (Ratishvili 1962: 171); in N.Onikashvili's work the population of the town of Cherkessk is described in the following way: "this town is populated with excellent people, the Don Cossacks and also few Russians. They wear their traditional dress, men are excellent, brave, tall and good-looking, generous, merciful, kind to strangers and hospitable" (Mepariashvili 1971: 198); T.Bagratioti describes in detail "Cherkez Kirman", its vicinities, the population and sights of the town: "There is a village on two rivers, here large rivers rise: Donsk, which flows to the East of Old Cherkez Kirman and River Aksay to the West. And between these two waters there is Old Cherkez Kirman...This town is entirely inhabited by the Cossacks, and this town is situated on a hill, overlooking the river" (Teimuraz Bagratioti 1962: 97).

In the *Journey* Gr.Orbeliani describes the river Don area, life of the Don Cossacks, traditions, customs, behaviour, clothes, etc. (Orbeliani 1959: 177-184). It is not obvious from the text if the author rested on any source. This is the life of a foreign people seen through the eyes of a writer: "The towns Rostov, Nakhichevan, village Aksay, and town Cherkassk and many other Cossack villages

located along the River Don came into view" (Orbeliani 1959: 178). The writer describes navigation on the River Don on boats, rafts and trade ships is described; the appearance and dress of the Cossacks: "[Cossack women] are descendants of the Russians, but as a result of mixing with other nations their faces are very different from the Russians: they have black eyes and brows characteristic of the Circassians, facial features - characteristic of the Nogais and Kalmyks, and whiteness of the Russians" (Orbeliani 1959: 179); their lifestyle: "Nobles of this area cannot have the Cossacks as serfs: they are free and are only obliged to appear in battles with their horses and weapons, when their turn comes" (Orbeliani 1959: 180).

Gr.Orbeliani's North Caucasian diaries differ from the texts of all the above-mentioned authors. These authors describe what they saw themselves, express their attitude and mood. As regards Gr.Orbeliani, he is the author who not only describes seen and experienced by himself, but also tries to offer the material comprehensively and taking into account the historical context. Gr.Orbeliani is the author with a wide range of interests and great erudition, whose objective is not only to describe what he saw, but also to introduce the history, culture and art of foreign countries to the readers.

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Celtic Romanticism in French Literature:

Celtic motifs from Matière de Bretagne to Chateaubriand

The French Romanticism is hardly imaginable without the Celtic, more exactly Breton literary sources. The impact of Breton Medieval literature on the French poetry and prose was considerable in XI – XIIIth centuries: Tristan and Isold love story and Arthurian cycle. "Les memoires d'outre-tombe" by Francois-Rene de Chateaubriand born and brought up in Brittany are partly based on local ghost stories. The publication of the bilingual BarzazBreiz by Theodore Hersart de la Villemarqué in 1839 inspired by Breton folk songs was a step forward to the romanticizing of contemporary Brittany and its culture.

The publication of the so-called "Ossian songs" by James MacPherson in 1761 aroused a keen interest of the European public to early medieval Irish texts, later Welsh, Scottish and Breton, as well as to modern folklore of the Celts. McPherson had many followers, and the Celtic theme became very popular in romantic literature, so that by the beginning of XIX there existed a kind of fashion for the Celts and the Celtic past - the Celtomania.

Key words: Celtic literature, Breton literature, Breton Literature, French literature, Bardic poetry

French Romanticism is hardly imaginable without the Celtic influence: the increasing interest in the Medieval past of Western Europe and in the early Medieval literature included the search for Celtic epic and poetic tradition.

The Breton literary tradition is a continuation of the earlier Brythonic insular literary tradition. The early medieval literature of the British Isles is represented both by Latin texts (mostly hagiographic literature and historical works, the most famous of which is St. Gildas' "De Excidio et conquest Britanniae"), as well as poetic works in the Brythonic language, which reached us in the later lists. The bardic poetry with a sophisticated system of rhymes and inner alliteration required serious preparation of poets who had sacred functions. With the loss of bards' sacral functions, the poetic tradition has acquired a new status, the aesthetic component has come to the fore. The system of internal alliteration, characteristic of the Brythonic poetry, persisted in Brittany until the 18th century (Gourvil 1976).

The early medieval kings, the first Irish, and then Breton saints, whose stories of miracles were so much similar to the folktales, have fascinated many generations of readers. At the same time the image of the Celtic early Medieval warrior, especially in Irish epic tradition, was very close to the "noble savage", the representative of a primitive hero idealized in Romantic literature. Ireland, Scotland, Wales, Cornwall and Brittany became a kind of continuation of the search for a "noble savage", and the Dark Ages became an era of the beginning of the times, a kind of Golden Age. So the Romanticism in some way created a new mythological dimension of the primitive era of the contemporary European culture.

The publication of the so-called "Ossian songs" by James MacPherson in 1761 aroused a keen interest of the European public to early medieval Irish texts, later Welsh, Scottish and Breton, as well as to modern folklore of the Celtic speaking areas. Despite the fact that this work was a literary creation, not the publication of authentic

texts as the author pretended, it was the first step towards the folklore studies in the frame of Celtic philology. However, before that study, theoretically scientific publications of folklore texts were still far away. McPherson had many followers like Iolo Morganwg in Wales, and the Celtic theme became very popular in romantic literature, so that by the beginning of the 19th the Celts and the Celtic past came to fashion. The so called Celtomania, the search for a noble savage Celt, had an ambiguous impact on the further Celtic studies in French Brittany.

Celtomania in France had some specific trends, especially taking into consideration the fact that the French medieval literature since the XI - XII centuries has experienced a strong influence of the Breton literary tradition. It was the time when the French readers became fascinated with Tristan and Isolde love story and the Arthur cycle. The increasing interest in Breton literature was due to the serious changes in the political and socio-economic life of Brittany in the eleventh century. Because of the Viking raids, a large number of written documents were destroyed, and many monks, who were not only ministers of the cult, but also keepers of the Old Breton literary tradition, left Brittany. Many of the noble Bretons took refuge in France.

It was during this period that Breton poetry became popular outside of Brittany. We have no traces of the original samples of poetry in Breton before XIV century, but the fact that it was very popular in France and England is well known. We can judge the character of Breton poetry only from the reviews of contemporaries and from the enormous influence that it had on French medieval poetry. It should be noted that the Breton language at that time had a certain prestige; at least, it was a sign of good manners to speak this language for a lady:

"Her beauty was perfect from any point of view. Clever and friendly, she spoke equally well in Bourgogne, in French, in Flemish and in Breton ..." (Lavaud, Nelli-Brugé 1960: 743)

It is known that the basis of the French "lais" and the so-called "Breton novels" of Marie de France, Chrétien de Troyes, Béroul and Thomas were the plots borrowed from Breton literature, and often the action takes place on the territory of the Armorican peninsula. Less well known is the fact that in the same time many anonymous poems, such as Graelent, Guingamor, Lecheor, were created being apparently much closer to the original Breton versions (Minois 1996: 137). At the end of XI and early XII the fashion for Breton literature reached its apogee. At the same time, the greatest outflow of population from Brittany to the territory of France was recorded. In the history of French literature, Matière de Bretagne takes an important place, since the literature of the British Isles and the Armorican peninsula has enriched French literature with new plots and ideas that have not become obsolete even nowadays. Later, especially during the Hundred Years' War and the War for the Breton Succession, the prestige of the Breton language and Breton literature fell down, and after Brittany had become a part of France, the French language gradually displaced Breton in the sphere of culture, education and written literature.

At the beginning of the XIX century Breton literature (in Breton language) existed in the form of oral folk tradition. By that time the Romanticism and Celtomania reached France, where Celtic heritage was also a part of French history: the Gaulish tribes described by Roman and Greek authors were also associated with the heroic Celtic past.

In Brittany, however, the situation was different. As the Bretons were opposed to the French revolution, the notion of Celticity for some local intellectuals was a kind of non-French self identity: being Celts meant not being French. So Breton intellectuals accepted the «Ossian songs» with enthusiasm. Since at the end of the 18th century there existed some aristocratic literary circles where people composed essays and poems in Breton for their pleasure. For example, Brezal Castle in Landerne held Breton evenings, whose members, the abbots of Boisbilly, de Pentrez, the Reverend Yves de

Kerbeuff and other educated people amused themselves by creating poetry in French and Breton.

Thus, the success of Celtomania in Brittany is due not only to McPherson and his literary hoaxes, but also to the works of local authors. In addition to those listed above, mention should also be made of the priest Martin (Dom Martin), the author of the book "Religion of the Gauls" (*La religion des gaulois*) 1727, as well as the works of the lexicographers Gregoire de Rostrenema and Le Pelletier. Research works along with the works of writers aroused the interest of the public to Celtic antiquities. As a result, a peculiar fashion for Breton language arose. It led to the creation of the so-called "Celtic Academy" in the early 19th century.

The members of the Academy were Le Brigant, La Tour d'Auvergne, Jacques Cambry. The purpose of the Academy's work was "to recreate the history of the Celts, to find the monuments of the Celtic past and to explore, discuss and explain," and "to study and publish the etymologies of the words of all languages on the basis of Celtic-Breton, Welsh and Gaelic." The latter was done with great zeal and mainly due to false etymologies. So, La Tour d'Auvergne in the book "Les origines gauloises" explains the etymology of the name of the Pyrenees by the Breton *per* (pear), and the name of the Alps to the Breton *al* "other" and *pez* "the end". Members of the Academy also picked up the XVI century idea that Breton was the progenitor of all languages and got to people from Adam and Eve.

Such reasoning, despite of its grotesqueness, was historically grounded and caused by the desire to repulse the Greek-Latin civilization that French language and French culture imposed through the education system. As is often the case, the imposition of a different culture and language led to a desire to raise the status of the local language and local culture in the public eye. This "nationalistic" movement aimed at searching for "Celtic (Gaulish) roots" had been popular in the previous centuries, and was reflected in such works as: "Les Illustrations de Gaule et singularitez de Troyes" (Gallia's illustrations and the characteristics of Troy) LeMaire de Belge 1509,

L'Épître de L'Antiquité des Gaules (Guillaume du Bellay) 1556; L'Histoire de L'estat et république des Druides (History and statehood of the Druid Republic) Noël Taillepied (1585). As a result of such conclusions, the Breton language was as old as Greek and Latin, and the Celtic past became more respectable. This idea was in some way a kind of an ideological reply to the concept of the romantic "savage Celt".

Of course, the argumentation of the Celtic Academy members can not be regarded as a linguistic work, but we should not forget that the aim of the Breton aristocrats was to find the new Breton ideology. The Romanticism implied that old languages were more precious than modern ones, so the "scientific" speculations should find out that Celtic languages had the prestige of being ancient. And yet the eighteenth-century "Celtomaniacs" opened the way for more serious research in the field of Breton linguistics and Philology. First of all, their merit is that they aroused the interest in Breton folk literature, language and history of Brittany. In addition, partly through their efforts, there was created a new romantic perception of Brittany as an ancient country with an exciting history and mystical atmosphere.

The interest of the Romanticists in the Medieval heritage led to an increasing interest in Matière de Bretagne. In addition to this Breton folklore, which had not previously attracted the attention of the educated and almost French speaking readers, appeared to be of an interest. As an example in his memoirs about the childhood François-René de Chateaubriand relies on local ghost stories (Chateaubriand 2001). However, the most striking literary work, based on the Breton folklore sources, is the bilingual compilation of Théodore Hersart de la Villemarqué: *Barzaz Breiz* (Breton Songs), published in 1839 and written under the obvious influence of McPherson. Thanks to this collection, which however caused a lot of controversial opinions about the authenticity of its content, the interest in Breton folklore among the French readers was increasing.

Theodore Hersart de la Villemarqué was born near Kemperle in the castle of Plessis-Nizon. Researchers are still arguing about whether Breton was his mother tongue, but it is no doubt that he grew up surrounded by people who spoke in Breton and in the house where he spent his childhood there were often beggars and pilgrims from whom, by his own testimony, he first heard folk songs and ballads. In 1833 Villemarqué received a bachelor's degree. Later, he continued his education at the *École des Chartes* in Paris. At this time, Villemarqué was carried away by the Welsh language and culture, which had a great influence on him, especially since the Welsh language at that time was considered more "ancient" and more "Celtic" than Breton. Both of these facts will later appear in the manner of publishing the Breton songs and ballads.

Theodore Hersart de la Villemarqué also started with a research in the field of Celtic Philology. He prepared the edition of the dictionary and grammar by J.-F. Le Goude, and published the following works: *Medieval Breton Poems (Poèmes Bretons du Moyen-Âge)* (1841), *Grand Mystère de Jésus* (1865), *Ancient Christmas Songs (Noëls Anciens)* (1865). However, the most famous was the collection of *Barzaz Breiz*, which is still the subject of controversy and disagreement.

Barzaz Breiz includes 54 songs in Breton with a translation into French (33 "historical songs", 16 love and drinking and religious songs) [Villemarqué 2001]. These works are preceded by an 82-page preface. With the publication of the *Collection of Breton Folk Songs*, the fact of existence of Breton folk literature became known not only to a narrow circle of collectors of folklore, but also to the wide public in France and other European countries. Presented as a collection of folksongs and ballads, the texts of *Barzaz Breiz* provoked many questions. Ballads contained references not only to the characters of the Arthurian cycle, but also to Druids, the ancient Celtic priests. Such characters were clearly never mentioned in Breton folklore of the XIX century. None of the collectors of Breton oral literature found a mention in the folk literature of the Druids or even

King Arthur. *Barzaz Breiz* was regarded as a fake, the texts of the collection - author's creation, and Villemarqué was considered to be a deceiver.

The "dispute over *Barzaz Breiz*" ("La querelle du *Barzaz Breiz*") started in October 1867, in Saint-Brieuc at the International Congress of Celts. René François Le Men, an archivist from Finistère, subjected Villemarqué and his collection to harsh criticism, accusing his author of creating a false masterpiece. Criticism was so ruthless that Villemarqué demanded apologies and threatened Le Men with a lawsuit. Nevertheless, the critic of Villemarqué and his collection did not stop. Readers who could understand colloquial Breton were struck by the fact that the language of the songs and ballads, despite the presence of some dialectal features, suspiciously exactly corresponded to the rules set forth in Le Goude's Grammar. Moreover, by the middle of the century, the romantic vision of folk poetry gave way to a more realistic view of it, and the presence in the collection of druids and bards, characters completely absent from the folk tradition, also suggested that *Barzaz Breiz* was nothing more than the another one - yet talented - literary fake.

The result of such a critique was the skeptical and disdainful attitude of the non-Breton-speaking readers towards the collection and its author. Moreover, non-Breton-speaking researchers began to question themselves about the mere fact that the Bretons have at least some worthwhile literature. This opinion has not been overcome even today. However, there were those who spoke in defense of Villemarqué and Breton literature. In 1872, at the congress of Celticists in Saint-Brieuc, François-Marie Luzel gave a paper in which he proved the authenticity of the songs published in *Barzaz Breiz*.

The discussion continued also throughout the XX century. Francis Gourvil expressed the following point of view: most of the songs that formed the basis of the collection were subjected to such profound rewriting, at the level of language and content, that it can be hardly possible to recognize them [Gourvil 1976: 121]. Many of the

names of the characters were deliberately archaic, partly invented. Moreover, according to F. Gourvil, the fact that Villemarqué, being accused of literary forgery, did not even try to justify himself and did not present materials to the public, would testify that he was actually recording folk songs, pointing out the absence of these materials.

In addition to this, F. Gourvil believed that the enthusiasm, which was initially caused by the publication of *Barzaz-Breiz*, was based on the patriotism of the Bretons, and did not correlate with the literary merits of the book.

This point of view, publicly expressed by F. Gourvil in 1960, in his PhD "Th. De la Villemarqué et *Barzaz-Breiz*", seemed to close the discussion about the authenticity of its content.

However, in 1964, a young researcher Donatien Laurent, with the help of heirs of Villemarqué, gained access to the notebooks of the author of the scandalous collection. These notebooks contained written records of Breton folk songs, made from 1833 to 1892. After ten years of work on the study of the first notebook, D. Laurent was able to some extent rehabilitate Villemarqué. Firstly, the records indicated that at least during this time the author was fluent in the Breton language, and secondly, it is now possible to be absolutely sure that at least most of the songs in the collection were genuine. However, the variants published in *Barzaz-Breiz*, have been really rewritten and deeply changed. Moreover, as D. Laurent notes, it is impossible to condemn too severely a person who published his collection at the time when there was no scientific tradition of publishing folklore texts and the genre of literary forgery was popular among Romanticists [Laurent 1989].

Barzaz-Breiz can be compared, in our opinion, with "Kalevala", which, being the result of a very free treatment of folk texts, is nevertheless considered one of the outstanding works of Finnish literature. The aim of such works was not to fix oral texts as they were collected, but to present them to the readers with other aesthetic attitudes, to those who were not ready to accept genuine folk tradition as it was.

In addition to reading and analyzing Villemarqué's field records, D. Laurent compared the texts of *Barzaz-Breiz* to the texts of folk songs recorded by researchers on the territory of Lower Brittany in the second half of the 20th century. Comparative analysis clearly showed how Villemarqué worked the texts, adjusting them to the aesthetic canons of the first half of the XIX century. The notebooks of Villemarqué were republished by D. Laurent [Laurent D., 1989].

The publication of the *Barzaz-Breiz*, despite the controversy over the authenticity of the texts, awakened interest in Breton culture and folk literature. D. Laurent proved that Villemarqué did his work under the strong influence of Romanticism. Folklore in its raw form could not be perceived by readers even now, and the Romantic aesthetic canon was thirsting for heroism and sublimity. Thus, in this case, French romantic literature contributed to the birth of a new work in the Breton language.

By itself, the genre of literary forgery was very wide spread by the time of Romanticism, in connection with the increasing interest in the folklore. Thus, if we regard *Barzaz-Breiz* as a literary creation and not a researcher's publication, we can be sure that this work has certain artistic merits, and the Villemarqué can be regarded as a Romantic writer.

In conclusion, we can say that Breton literature has repeatedly influenced French literature in various historical periods. Despite the fact that modern literature in the Breton language is not widely known except for a narrow circle of specialists and Breton-speaking readers, in the past it became the source of many trends that have now become a part of French literature and are even now inspiring French writers.

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Mais Nachkebia*Tbilisi, Georgia**Shota Rustaveli Institute of Georgian Literature***Pessimistic Discourse:****Baroque Lamentations and Romanticism Reflections****Summary**

The researchers emphasize significance of Baroque literature and its influence on the further literary traditions. Baroque is the area of dramatic confrontation of the world and individual: individual of baroque is weak and follows his passions. Lyrical character of Romanticism has complex and many-sided inner world. Both, Baroque and Romanticism reflect negative attitude to life, pessimism. Baroque authors express their negative attitude to life with complaints and weeping (*lamentations*). Unlike Baroque, Romanticist authors start to seek way out of the tragic situations. Therefore, their pessimistic attitude is more contemplative, this is dialogue with one's own self and it is expressed by philosophical reflections. Compared with Baroque lamentations Romanticism Reflections are less emotional and more balanced.

Key words: Baroque, Romanticism, Lamentations, Reflections.

The researchers refer to the significance of Baroque literature and its impact on further literary traditions, while the issues of interrelation of Baroque and Romanticism is within the sphere of interests of researchers of recent years and the emphasis is made not only on the semblance of these two artistic systems, but also on

differences (Muljugina 2014; Karabegova 2006). In various national literatures the impact of Baroque was reflected in the activity of Romanticists, on the level of motifs and functioning of images, by pondering on the eternal issues of life and death, vanity of human life, its fleetingness, transiency, the Baroque and Romanticist literature are interlaced (Kulikova 2013).

Baroque is an arena for dramatic confrontation of the world and human being. The world is presented in it as something grand, non-bending and elemental, while a man is simultaneously its inseparable part and the smallest and insignificant grain persecuted by the storm inherent to the life. A man is not a perfect being; it is a weak one, subject to passion and of course, a tragic being. This is why the whole Baroque is impregnated with tremendous pessimism, but not with bore, since there exists God with the supreme justice. Human emotions are associated with the theme of Baroque fleetingness, transiency, these emotions show deep pessimism and understanding of one's own infirmity, weakness. Extremely dramatic perception of life and specific attention to tragic motifs are characteristic for Baroque authors, which is expressed in confusion, embarrassment, feeling of destitute.

With this in view, the motifs of Ecclesiastes, lamentation for the world is most significant in spiritual literature. In Georgian Baroque literature (the "so-called Renaissance Era" (Kekelidze 1958: 22-23) are clearly observed the tendencies, which prepared the base for Romanticism. This theme of secular literature was called by K.Kekelidze the motif of "lament for life" while if we consider this issue according to terminology apparatus of literary movements this is a pessimism, which is characteristic for Baroque literature generally and for Baroque poetry in particular. We have to consider also pondering on life-and-death problem and search of exit from there which, according to Baroque authors is in the observance of religious dogmas. The perfect sample of it is King Archil's (1647-1713) "Debate Between Man and the World". In King Teimuraz I (1589-1661) works we observe for the first time

the individualism, we see poetic and not anonymous "me", expression of personal feelings and personal emotions and in the texts we often meet interjections and emotional exclamations.

The works of Georgian researchers refer to the significance of literature of the "so-called Renaissance epoch" for Georgian Romanticism¹, but this time we will consider the 17th-18th cc Georgian literature as the artistic system of Baroque and will determine its principal characteristics. Baroque man is not perfect, he is feeble, is subject to emotions and this, to a definite extent determines the tragedy of his life. This is why Baroque is impregnated with negative attitude to life; human emotions are connected with the motif of fleetingness, transiency of life, are impregnated with deep pessimism and understanding of one's own feebleness.

As to the Romanticism, it created the free poetic forms, which are adjusted to any definite lyrical situation undergone by a poet: this is acquisition of individual habitus of author's image. Namely because of it lyrical hero of romanticism has complex and multi-sided inner world. The negative attitude to life, pessimism was expressed in both movements: Baroque and Romanticism. The present paper is dedicated to the study of pessimistic discourse in the texts of Georgian Baroque and Romanticism and revelation of its peculiarities.

Romanticism rejected the genre mask and showed individual author's face. It should be stated that in Romanticism the ready, stamped styled word is shifted to the word of definite, concrete meaning, which reflects author's vision and therefore it is a step on the path of transition from rhetorical mentality to individual, author's mentality. Revelation of a new lyrical hero, a hero, who

¹Importance of the literature of "the so-called renaissance epoch" for Georgian Romanticism are underlined in the works of the following researchers: K. Kekelidze, A. Baramidze, G. Ekvilize, P. Ingovskva, G. Jhaldze, A. Gatsvelia, G. Ananiani, D. Gomerzandzhvili. This issue was especially intensely studied and elucidated by Marina Kakabadze in her book "National Roots of Georgian Romanticism" (Kakabadze 1993).

has a complex, multi-sided inner world, is also the merit of Romanticism.

Romantic poets address a method of lyrical emotions' analytical fragmentation; they study motifs of various psychological states, watch their dynamics. Thanks to this approach poetry of Romanticists acquired internal conflict and new lyrical plot, while emotions of lyrical hero – acute tension. The new phenomenon of principal significance in the poetry of Georgian Romantic poets Alexander Chavchavadze (1787-1846) and Nikoloz Baratashvili (1817-1845) is impregnated with, is philosophical lyric; philosophical meditation, genre of poetic reflexion, the goal and essence of which is person's self-cognition.

We consider it necessary to explain terms used in the work to be addressed later: **Lamentation → Religion → Baroque**

Baroque authors express their negative attitude to life by grieving, lamentation and because of it we refer this extreme emotional mood by the word "lamentation" (Lat: lamentatio - weeping, crying – M.N.). It is based on religion dogmas and is organic for deeply religious Baroque literature. One of the forms of assimilation and emotional cognition of confrontations inherent to life is tragedy, with the view of mood, the sorrow, grief and sympathy to it.

Motif of vanity, *Vanitas vanitatum, omnia vanitas...* is typical for Baroque. Ecclesiastes has become the philosophical base of Baroque, in which the authors of this epoch found the most organic text. The image of a sage depicted in it, who achieved everything a man can dream of, underwent everything and came to the conclusion: "This too is meaningless, a chasing after the wind." (Ecclesiastes 2: 26). Circulation of the world is permanent, while paths of God are unknown. Ecclesiastes antinomy attracted Baroque epoch authors similar to magnet; for those authors antithesis was a system for thinking. In the transient, vague world, Ecclesiastes responded to spiritual searches of a man and because of it, "Vanitas vanitatum, omnia vanitas..." (Ecclesiastes 1:2)

became its motto. Feeling of vanity is associated with the theme of metamorphosis of the world, its eternal alteration: "Nothing is eternal as permanence of alteration" (Nachkebia 2016: 20).

As for Georgian Baroque, King-poet, Teimuraz I (1589-1663) introduced a series of issues and themes, which didn't exist in Georgian poetry earlier. The new epoch brought new themes and motifs, where the leading ones are emotions and pains and lamentation for cruelty and mercilessness of destiny which are well known for humanity. The new era is beginning in the poetry of Baroque movement, which puts forward the issues not addressed to in Georgian secular poetry till then. Motif of "lamentation for life" established by Teimuraz I is inherent to European Baroque. This motif expressed accurately the pulsation and world outlook, which was disturbed by so many pains in that period and was unable to find way out and spiritual rest, was offered the adequate form to express its sorrows, where it could pour out his spiritual troubles and to utter the accumulated thoughts. It was namely what was searched by a grieving soul struck by misfortunes, what was found as its hope, as an expression of its tortures and it breathed freely; from that moment the theme introduced by Teimuraz I – "lamentation for life" became a favorite theme for Georgian poets. This theme conformed well to their spiritual balance and the fate of their homeland. This theme was surprisingly expanded, it was expanded not only by a circle of poets standing near Teimuraz I, the poets connected with the same epoch; King Vakhtang VI and David Guramishvili but also even in the 19th century we find widely the echo of this theme in the works of Romanticists: Alexandre Chavchavadze, Grigol Orbeliani, Nikoloz Baratashvili, Vakhtang Orbeliani, and others. The whole generation of Romanticists accepted the theme introduced by Teimuraz I and they had rather good base for it. *Lamentation for life* uttered by Teimuraz I as a groan conformed well to new movement in poetry, which was known as Romanticism (Kakabadze, 1983, 162-163).

Individualism and intonation of lamentation of Teimuraz I (1589 — 1663) and another Georgian Baroque poet David Guramishvili (1705 — 1792) were several times collated with the mood of Romanticists. Tragedy and misfortune of Teimuraz I, the King and the person is of epochal character. It expresses the spirit of its epoch: cruel destiny of Georgia, events full of tragedy. Such exteriorization of emotions is inherent to Baroque literature. This is why the comparative researches carried out in this direction revealed that the Georgian literature of "the so-called renaissance epoch" with its motifs, stylistic methods fully conforms to European Baroque literature with its original, national expressions (Nachkebia 2009). The new epoch in the history of Georgian poetry is beginning by Teimuraz I, and this epoch fully conforms to European Baroque.

Teimuraz I formulated dissatisfaction by life as follows:

*"Tears flowed mercilessly like the Nile from my eyes,
To overcome I wrote from time to time,
I threw my heart into it, I spent many days and nights,
By sitting plunged in thought, I subjugated my heart,
The wheel turned back, it was fate that wept for me",
(*"Shamsharvanshi"* ("Candle and Ash")
Quoted from Rayfield 1994: 108)*

Spiritual disturbance, torture and simultaneously the necessity of devotion to religion and faith is presented in the poem entitled "Lamentation for Life". For Teimuraz the First, for a King-poet, neither his royal status is happiness; for him throne is „not lasting“, while life of kings – bitter. Heaviness and hopelessness of the situation was expressed in the form of surprising relief in King Vakhtang VI (1675 - 1737) poetry too.

Masterpiece of lamentation in the poetry of David Guramishvili of course is associated with deeply religious theme, crucifixion of Jesus Christ. Characterizations which have become almost trivial for Christian faith, common terminology such as

good, evil, kind – in the expressive speech of Guramishvili, in antitheses which follow closely each other make powerful emotional impact on a reader. Guramishvili, a master of binar oppositions inherent to Baroque, is expressing his emotions by couples of antitheses (Nachkebia 2009: 153-154).

Following fragment from Guramishvili's poem „A Lament“ is distinguished by emotional charge and power of feelings, which expresses tragic feeling of the Baroque human soul:

*"A Lament
My heart doth weep in sorrow deep,
O fleeting world!
O treach'rous world!
One mad despair of woe and care,
O fleeting world!
O treach'rous world!
One hopeless strife is my whole life,
O fleeting world!
O treach'rous world!
My spirit flies, my body dies,
O fleeting world!"
(Anthology 1958: 15).*

Reflection → Philosophy → Romanticism

In distinct from Baroque, Romanticists in their activity try to find a way out from tragic situation in discussion and consideration, therefore their pessimistic mood, irrespective of the fact that it falls within the context of the Bible is more discerning, this is a dialogue with one's own self and it is expressed in philosophical reflections; they are less emotional than Baroque lamentations. Reflection is understanding of his person, capacities and abilities by a man. As a rule, reflection depends on the knowledge available for a man and experience accumulated in past. Reflection (*Latin: reflexio*) implies „returning back“, thinking about one's own „me“, situation, behavior, past events. Thus, it is a „talk with one's own

self". Besides, reflexion, self-analysis, depends on the level of education of a man, his moral principles. In traditional psychology they distinguish various type reflexions, where the object of personal cognition is a person to be considered, his properties, behavior, system of relation with others. As to the intellectual cognition, it is expressed in various type intellectual activity and analysis, one of such activities, of course is namely the literary activity. It includes also talk with one's own self – form of „diaries“, e.g. a common diary, artistic album, very widely spread in the epoch of Romanticism, collection of citations in memo book and others. Psychological analysis is thorough, detailed, it is deep reflection of imaginary person's feelings and shows spiritual life with all its confrontations and depths (Zolotarekhina 2009: 27-28).

As it was stated above romanticism is characterized by the process of creation of free poetic forms, which are adjusted to concrete lyrical situation and perfectly reflect the concrete situation which was felt by a poet. That is, shifting from the ready, stamped stylistic word to the word with the concrete meaning, which reflects author's vision, that is, it is shifting from rhetoric thinking to individual, author's thinking.

Appearance of a new lyrical hero, a hero with complex and multi-sided inner world should be considered the contribution of Romanticists. Romantic poets use the method of analytical fragmentation of lyrical emotions; they study motifs of various psychological states, watch their dynamics. Thanks to it the poetry of romanticists acquired inner conflicting and new lyrical topic, plot, while emotions of lyrical hero acquired acute tension.

The new phenomenon of principal significance which impregnates the poetry of Alexander Chavchavadze (1787-1846) and Nikoloz Baratashvili (1817-1845), is philosophical lyric: genre of philosophical meditation, poetic reflexions, the contents and essence of which is self-cognition of a person, interest of romanticism in human person and it encompasses consideration,

understanding of philosophical aspects of life, universal laws of natural and historic progress of humanity.

Generally, while making comparative analysis of Baroque and Romanticism, one thing becomes apparent: Baroque, rhetoric epoch came to the end and the Romanticism, new epoch brings forth new poetries.

Attempts to overcome traditional poetries are especially vivid in Alexander Chavchavadze's lyric, verses which contain patriotic and social criticism. But especially deep are reflexions in his poem „Gogcha“. Old ruins give rise to the series of waves of memories and deepening in history, vanity and a man feels it most acutely namely at the ruins of once splendid buildings and particularly because of it reflexions are so heart-rending and heavy. In „Gogcha“, in this most significant monument of philosophical lyric, this widely spread genre in romantic poetry, the world melancholy is expressed by tremendous artistic force, is conditioned by the understanding of vanity of a man (Lashkaradze 249-251). In „Gogcha“ pessimistic mood is conditioned by understanding of inevitable destruction. Donald Reyfield writes: „Aleksandre Chavchavadze's best, and almost final, lyric is an extraordinarily musical and calm elegy, Gogcha (გოგჩა, 'Lake Gogcha', 1841): it shows a retrogressive assimilation of Lamartine's 'Le Lac' to epicurean lament, half Hafiz, half grand siècle. The idea of Mountains that bless, are happy and contented' looking down indifferently on a deserted lake and caring nothing for the past glories of a depopulated country, applies the German and English view of nature's timelessness and numinous message to a very Georgian anguish about time ravages" (Rayfield 1994: 151).

Alexander Chavchavadze is presented as a poet of new artistic vision, who, thinking of human fate and fleetingness, transiency of life, painting any definite landscape of nature, reflects deep emotions in it and human emotions are united with the

mother nature, what is one of the main characteristic signs of romanticist poetry.

Another Georgian Romanticist's – Nikoloz Baratashvili's creative activity is the perfect example of philosophical reflexion lyrics and he created many masterpieces in this branch: „Meditations by the River Mtkvari“, „A Soul Forlorn“, Soul – evil“, „Merani“, „O Evil Spirit“. In his records, Lev Tolstoy has such words: he, who has ever pondered on the essence of life is a philosopher already. This fully relates the activity of Nikoloz Baratashvili. Thinking, analysis, self-absorption – was masterly expressed by Nikoloz Baratashvili in „Meditations by the River Mtkvari“ (1837) using the language of poetry. Here we quote the fragment from this poem:

*“But why this life of maddening strife, if all its visions fair
Are bubbles light, illusions bright, that burst and fade forever?
Our life is but a passing dream in a fleeting hectic world
A never-filling boundless chain, wherein our hopes are hurled.*

*The mortal heart, though sate and full, is a slave of surging fires,
That blast the soul and steep the heart in avariced desires.
Each sovereigns great whose wealth and power are the wonder of the day
Feel greed and envy stir their breasts for realms that others sway.*

*They crave and strive for more and more, and their impassioned lust
Is for that earth wherein they're doomed to mingle with its dust.
Or does the king whose deeds are worthy of esteem and praise
Know peace amid the storms or cares that darken all his days?*

*The welfare of his native land and heirs brings him delight;
His aim in life's to keep the honour of his country bright—
If death holds glory in its power and the world is void is whirled,
Then on whose lips will lie the sin and glory of the world?*

*If mortals of this world we are and bear the form of man,
Our duty is to serve our land and walk the ways of man.
Unworthy is the one who's but a mass of worthless clay,
Who dares to shun all mortal cares, yet in this world does stay!”*
(Anthology 1958: 45-46)

On the basis of the above studied and analysis it becomes evident that Baroque is an arena of emotional, often imbalanced feelings, **lamentations**, while the Romanticism, overcomes the life tragedy and misfortune of destiny by their consideration, by philosophical **reflexions**.

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The Moses and the Aaron of the 19th century Georgian Literature

Great writers have tangible impact on their national culture and determine its vectors, but that is not always true. If their contemporary generation is not ready to understand new ideas and if the writers themselves are not personally strong and charismatic, they cannot manage even to take their deserved place in the society. That is the case with Nikoloz Baratashvili. He was a great poet but absolutely underestimated by his contemporaries during his lifetime (1817-1845). Only after the poet's death in 1852 Giorgi Eristavi published Baratashvili's four poems (Baratashvili 1852: 11-12) in the newly established journal "The Tsiskari" together with his own poem dedicated to the poet's memory (Eristavi 1852: 13). In 1858 Ivane Kereselidze published Baratashvili's three poems (Baratashvili 1858 a: 113-119) and the epic poem "The Fate of Kartli" (Baratashvili 1858 b: 1-14) in the relaunched "Tsiskari". In 1859 these publications were discussed in the Russian newspaper "The Kavkaz" in a special review analyzing the "The Tsiskari" production of the previous year. The author of the article Nikoloz Berdzhishvili speaks of Baratashvili's talent and a lot of unused potential. He calls the deceased poet George Byron's follower (Berdzhishvili 1859: 230). Still, these publications and evaluations were not enough for the poet's public recognition. Immense popularity came only after "The Terpdaleuli's" (Georgian nobility educated in the universities) began their public activity.

In 1864 Kirile Lordkipanidze published collected literary works of Georgian authors, named "Chonguri" in which among other poetic works were published Nikoloz Baratashvili's 10 poems: "The Fate of Kartli", "My lover, I remember your eyes", "The grace of your

Creator, beautiful, black-eyed woman", "Earring", "Orphan spirit", "The Evil Spirit", "Thought on the Riverside of Mtkvari", "To my Chonguri", "To my Merani" and "Babies" (Baratashvili 1864: 25, 38, 47, 74, 75, 82, 104, 154, 155). In the same issue of the journal were published 12 poems by Iliā Chavchavadze (Chavchavadze 1864: 24, 33, 35, 40, 68, 80, 82, 83, 96, 112, 119, 129). The following year in the article "A Few words about The Chonguri" Akaki Tsereteli declared that the book became popular just due to the poetry of these two poets Baratashvili and Chavchavadze. Tsereteli uses a journalistic trick – he debates with himself on behalf of the hypothetical opponent on putting Chavchavadze on the same level as Baratashvili and answers convincingly that they really deserve to sit side by side on the same throne as they have performed equal services for Georgian Literature. Akaki Tsereteli considers that it is difficult to understand one of these two poets without the other as "they are The Moses and The Aaron of our Literature" (Tsereteli 1865: 6-21). Then he gives the analysis of their poetry, highlights common aspects and explains why he calls them Moses and Aaron.

Discussing Baratashvili's "To my Merani" Tsereteli gives his interpretation of the "black raven", which is the reason of the poet's solitude. He considers that under this literary image the poet represents the senselessness of his contemporary Georgian society. This is the reason why the poet strives to run away, leaving his peers and thinking only of the future generations, who would follow the track made by him. During his life nobody understood the reason of the poet's pains. Tsereteli says that this mystery remained unveiled for a long time but "in the period of uncertainty came Iliā Chavchavadze, followed Baratashvili's track and, as the time was more suitable, bravely declared Baratashvili's ideas – what he intended to say and what was the reason of his sighs" (Tsereteli 1865:16-17). This review by Akaki Tsereteli is interesting not only for skillful analysis of Baratashvili's poetry but for the other serious reason as well – it is a kind of declaration of his generation's creative principles – choice between "the nightingale's sweet songs" and

"creative expression of clever ideas". Tsereteli considers that Baratashvili was the first to make choice for the latter.

When God chose Moses for preaching, he hesitated and asked him to send someone else, saying: "I have never been eloquent... I am slow of speech and tongue," but the Lord encouraged him with the words: "What about your brother, Aaron the Levite? I know he can speak well... I will help both of you speak and will teach you what to do. He will speak to the people for you, and it will be as if he were your mouth..." (Exodus, 4, 10-16). That's why Aaron is sometimes mentioned as "Moses' lips". Comparing Baratashvili and Chavchavadze with the Biblical Moses and Aaron, Akaki Tsereteli highlights two aspects: They had equal ideas and aims and it was Chavchavadze who made Baratashvili's words clear for the readers. What did Tsereteli mean? As soon as Iliā Chavchavadze read Baratashvili's manuscripts, he understood that they belonged to the *Genius*. When and how did it happen?

According to Kokhta Abkhazi's memoirs, Iliā Chavchavadze read Baratashvili's manuscripts while visiting Ekaterine Chavchavadze in Tsarskoe Selo, near St. Petersburg and he was so greatly impressed that for the whole week thought and spoke only about him (Literary 1935: 564). Baratashvili's these two notebooks were given as a present by him to his beloved – Ekaterine Chavchavadze. In the second half of the 19th century they were lost and in 1887 were purchased from a second-hand-bookseller in St. Petersburg by the famous Georgian public figure Ekvtime Takaishvili. At present they are preserved in the Georgian National Center of Manuscripts. One of them contains the poems and the other – the epic poem "The Fate of Kartli". Pavle Ingorokva considered that Iliā Chavchavadze might visit Ekaterine Chavchavadze in Tsarskoe Selo in Summer of 1858 but the famous Georgian scientist didn't take into account a very important fact – Kokhta Abkhazi in his memoirs repeats one and the same detail twice – Iliā and him went to Tsarskoe Selo from Pavlovsk: "Georgian students were spending Summer in Pavlovsk", "Once we went from Pavlovsk to

Tsarskoe Selo" (Literary 1935: 564-565). The fact of the matter is that in 1858 Iliia spent summer holidays in another village near St. Petersburg – Tiarlevo and at the end of all the poems written in the period after the date is written "Tiarlevo". In the summer of 1859 he was in Georgia because of his health problems. So he could visit Ekaterine Chavchavadze only in the summer of 1860 and not 1858. Besides, it should be noted that one of his two poems dedicated to Baratashvili is dated by July 19 of 1860. It is created on the author's newly experienced feelings and says: "Having read his poems / I stood mute with admiration".

Date and place written by Iliia Chavchavadze at the end of his poem "Grief" reveal that on June 11 of 1860 he was already in Pavlovsk. This is the upper limit of his arrival in Pavlovsk but he could arrive there even earlier. So, he might read Baratashvili's handwritten notebooks even in the beginning of June. Taking into consideration his admiration with Baratashvili's manuscripts and high sense of responsibility, it seems impossible that he did nothing for the publication of the texts, especially of the poem "To my Merani". There were 21 poems in the notebook he read at Ekaterine Chavchavadze's place but when Kokhta Abkhazi speaks about his emotions, by title he mentions only two - "The Fate of Kartli" and "To my Merani". Admiration by "To my Merani" is quite natural as it had not been published by that time and Iliia could not have read it, but as for the epic poem "The Fate of Kartli" it is a bit strange that Iliia had not read it as it was published in "The Tsiskari" in 1858.

It is a very interesting fact that Baratashvili's poem "To my Merani" was published in "Tsiskari" in the same month – June of 1860 when Iliia Chavchavadze got acquainted with its manuscript. Can it be a coincidence? In order to answer this question we should first decide one thing: If in the Beginning of June, after having read the manuscript, Iliia advised Ekaterine Chavchavadze to copy the poem and send it to "The Tsiskari" or if he copied it himself and sent to the journal could it arrive in Tbilisi on time for the June issue? The journal was often printed later than it was planned but this issue

carries censorship consent dated by May 10. Hence, another question arises – could the editor add to the issue any material after the censorship visa?

We have got information about a very interesting case which may help us answer the question. The variant of Iliia Chavchavadze's poem "A bird" which was published in "The Tsiskari" with censorship visa dated by 12 September 1856, in the author's manuscript is dated by November 17, 1856 (Chavchavadze 1857: 7). It becomes clear that editors could add some new material to the issue even after the censorship visa. We can't say whether such additions were discussed with the committee or not but the possibility of such addition is a fact. So, theoretically it is possible that the text sent from St. Petersburg in June was published in the June issue of the journal.

This argument is not enough for the hypothesis to be proven but there is one more way to check it. That is a comparison of the variant readings of the existing manuscript sources with the publication. This kind of investigation is widely used in "Stemmatic" and "Neo-stemmatic" methods of the genetic criticism but our intention is more particular and definite – which of the existing manuscripts could be used as a basis for "The Tsiskari" publication. As all the manuscripts belonged to private owners the result of the studies may reveal who of them took care of sending the text for publication. Nowadays there are five handwritten manuscript notebooks of Baratashvili's poetry preserved in the archives and in the 19th century they belonged to different people: Barbare Eristavi (№ 1115), The poet's sister - Barbare Vezirishvili (№ 2033), The poet's beloved - Ekaterine Chavchavadze (№ 2516), the poet's relative and the closest friend - Maiko Orbeliani (№ 2701) and the poet's relative Barbare Orbeliani (№ 2484).

Comparison of Baratashvili's manuscripts with "The Tsiskari" publications revealed a great number of variant readings that were only in the journal text. If the editor of "The Tsiskari" was known for his accurate attitude towards the original texts, we might think that in

each case the publications were based on the sources unknown to us and all the variant readings were taken from those sources but Ivane Kereselidze was the editor who used to make all kinds of changes to the original texts. He made such interventions in Akaki Tsereteli's poems that the writer got angry and had not sent his writings to the journal for years. Kereselidze used to change not only spelling and words but the idea of the literary work too. Akaki Tsereteli's poems "Welcome from Kartli" and "A Boat" were written to unmask Russian Imperial policy against Georgia but according to "The Tsiskari" publications one can think that the poet worshiped the policy. So, only on the basis of "The Tsiskari" variant readings we cannot say that they should belong to the author.

Being suspicious about the authenticity of "The Tsiskari" variant readings and taking into account that the number of variations is great, we decided that the comparison of the manuscripts with the publication would not give desired results. Therefore we worked out a new strategy – first to compare all the manuscripts with one another and then to compare with "The Tsiskari" text only the variations revealed as a result of manuscript comparison. This strategy turned out to be rather simple and very effective.

The poem "To my Merani" has survived in four autograph sources: in Barbare Eristavi's Ekaterine Chavchavadze's and Barbare Vezirishvili's handwritten notebooks and in Nikoloz Baratashvili's private letter to his uncle – Grigol Orbeliani. In the first one it is titled as "The Desperate rider" and in the rest is untitled. Comparison of the manuscripts showed that the text attached to Orbeliani's letter should be the earliest one. It has several variations but none of them coincide with "The Tsiskari" readings. So, it is obvious that the publication was not based on it. In Barbare Eristavi's and Grigol Orbeliani's versions old Georgian word "mun" (there) is written instead of its new alternative - "ik" and the reading of the two manuscripts does not coincide with the published text. So Barbare Eristavi's source should also be excluded from the list.

Barbare Vezirishvili's and Ekaterine Chavchavadze's notebooks have only one variant reading in the spelling of the word "sulisk'vetcha" one with two old graphemes (semivowel "u" and diphthong "ei") in it and the other with new orthography. In this particular case "The Tsiskari" publication uses the new spelling and coincides with the text written in Ekaterine Chavchavadze's notebook. If the spelling of the printed text was old we might think that the editor – Ivane Kereselidze has changed it, as he used to do (only in the epic poem "The Fate of Kartli" there are 52 such changes) but "The Tsiskari" editor never changed these old Georgian letters with the corresponding new ones. So, we come to the conclusion that "The Tsiskari" publication of the poem "To my Merani" is based on Ekaterine Chavchavadze's notebook text. Thus we have to assume that it was Iliia who ensured the publication of the poem in "The Tsiskari". Study of variant readings of some other poems published in the journal in the same year show similar results – the comparison of variant readings leads us to Ekaterine Chavchavadze's notebooks.

Now let's go back to the issue – Why was Iliia Chavchavadze fascinated by Baratashvili's poetry only in 1860 if seven of his poems: "Nightingale on the rose", "My Pray", "A woman", "The Evil Spirit", "War of the nobleman-peasant-to-face", "Will Dry My Tears" and "Babies" and the epic poem "The Fate of Kartli" had already been published in "The Tsiskari" in 1852 and 1858. Iliia Chavchavadze was interested in literature since his childhood. He and his like-minded friends, even being in Russia, always discussed Georgian literature and were aware of the literary processes taking place in Georgia. So, it is unbelievable that he missed a chance to read new publications in the only literary journal in his native language. The problem lies elsewhere – Could a reader recognize Baratashvili's talent by means of "The Tsiskari" publications or not.

We carried out thorough investigation of Baratashvili's above mentioned eight texts published in "The Tsiskari", compared them with autographs and got the following results: The text of "The Fate

of Kartli" has multiple dots instead of the omitted 59 lines. As these are the passages mainly with the words of Solomon Lomidze and his wife – Sophia, all the traces of hesitation and doubt concerning political assistance of Russian Empire are annihilated. The plot does not have any dramatic development and the idea is obscure. Besides the extracted lines the word "freedom" is also omitted from two other sentences and it makes their sense uncertain. Besides national-patriotic expressions some passages are changed or omitted because of the religious censorship as well, e. g. the passage where the author expresses a kind of protest towards the God's will to give kings authority to take decisions for all the people – the fool and the wise alike, is omitted. The original passage where the author asks God not to doom to torture Georgian people any more is changed with words of gratitude towards the Lord who punishes us only when we deserve it.

Besides these conceptual interventions there are lots of misprints and editorial emendations. All these changes could be divided into different categories: variations in spelling, variations that cause change of the sense and variations that ruin the style and diminish the poetic value of the work.

In the poem "War of the nobleman-peasant-to-face" which was published under the title "The Georgian campaign in the Caucasus" the word "Somkhiti" is replaced by "Somkheti". The former is a region in Georgia, while the latter is its neighboring country. In the poem "The evil spirit" the word "makhvrali" (full of sorrow) is replaced by "mashvrali" (tired); in the poem "A woman" the word "est" (so) is replaced by "ert" (one), in the poem "Will Dry My Tears" the phrase "how can I not praise" is replaced by "how can I praise", in the poems "The Fate of Kartli" and "To my Merani" "guli" (heart) is replaced by "suli" (soul), "hune" (horse) is replaced by "ghone" (strength) and so on. All these changes affect the sense and make it impossible to understand what the author intended to express.

The texts of Baratashvili's poems "My Pray" and "The Evil Spirit" end with exclamatory sentences and exclamatory marks, but in those particular sources that were used by "The Tsiskari" for their publication the vertical line of the exclamatory marks are bent to the left. Therefore they were misread by typesetters as interrogative marks and as a result the last lines of the poems were typed as interrogative sentences. Such mistake at the end of a literary work is very dramatic as the reader cannot catch the idea and is disappointed. Let's see how the lines look like in "The Tsiskari". The first poem ends with the poet's plea to the God "masha dumilits mimirvale shenslami lotsvad?" (Take my silence for the pray towards you?). At the end of the poem "The Evil Spirit" the poet appeals to the Evil Spirit with the words: "vai mas, visats mokhvdets kheli sheni mkhvrvali?" (Woe unto them that will be touched by your destructing hand?) As the word order and the structure of the English interrogative sentences differ from exclamatory ones, English readers would guess that there might be a mistake but the difference between the structures of Georgian Interrogative and exclamatory sentences is not so striking and Georgian readers might think that the author puts such questions to the God and to the Evil Spirit. Of course it would cause great confusion.

In the poem "Nightingale on the rose" replacement of the comma from one place to another changed its sense into senselessness. In the manuscripts the comma is after the word "haershi" (in the air) while in "The Tsiskari" it is placed after the words "galoba hq'ves" (sang): "galoba hq'ves, haershi ganaghvidzes hshbuli". So, instead of the idea: They sang in the air and woke up a nightingale, it says: They sang and woke up a nightingale in the air, as if a nightingale was sleeping in the air. In the publication of "The Fate of Kartli" the phrase "dumilsa supesv" (there is silence) is changed with "dumilsa khodavs" (sees silence) as if silence could be seen. In the same poem instead of "sats'qauli" (vessel) is printed "sats'auli" (miracle) and the sentence became senseless: "Didn't fill up the miracle by other means".

There are some misprints in "The Tsiskari" publications as a result of which inexistent words are constructed: "masvrali" instead of "msakhvrali" (destructing), "put'vni" instead of "putsvni" (bare / without leaves), "shvprvni" – instead of "shvprvni" (watched with admiration), "mst'vinvalobisa khmita" – instead of "mst'vinavi imobis khmita" (singing with sad sounds) "mouk'vda" instead of "mouk'vda" (died), "mivavaleben" – instead of "mivalaleben" (will mourn), "mok'lubuli" instead of "mok'lebuli" (lacking), "momzhgherali" instead of "momgherali" (singing), "is nu" – instead of "nu Tu" (really?), "nda" – instead of "rad" (why?) etc. If the context helps the readers to guess that these are merely misprints, they will think and guess which word should be written instead of the inexistent one but the immediate aesthetic effect of the literary work will be lost but such errors may lead us to even greater misunderstanding – a reader may think that this is an existing word that is unknown to him.

It reminds me of a very interesting case with Iia Chavchavadze's poem "To the black eyes" which was also published in "The Tsiskari". In the line where the poet compares the eyes with the stormy sea, the publication carries an inexistent word "av-ptoni" (Chavchavadze: 1859: 157) instead of "aghshtpotni" (stormy). The only manuscript source preserved in the Institute of Manuscripts has the reading "aghshtpotni" but the scientists still continue debates whether the inexistent form "av-ptoni" is authorial or not (Kuzrashvili 1984: 106-118; Tsuleiskiri 1986: 132-145; Mkhargrdze 1987; Kvachantiradze 1987: 203-211). It is worth noting that in the same publication there are some other substantives (readings that cause the change in the sense) too, e. g. "gangits'evs" (will attract) is replaced by "gangits'ves" (will lie down), in the phrase "miss nap'erts'k'lit" (with its spark) the first word is printed as "dziris" (of the bottom) and the sense is absolutely incomprehensible. From the ideas concerning the meaning of the word "av-ptoni" the most reasonable seems its association with the word "petona" (swaying) but, taking into consideration that averagely one of every 10 words in

"The Tsiskari" are misprinted we cannot be sure about the form of this word. As the statistics of "The Tsiskari" misprints is much higher than the inventions of new word-forms by Iia Chavchavadze (furthermore, if they are never repeated in 20 volumes of his works) we consider that in the scholarly edition the suspicious variant reading had to be documented only in the variorum and not in the base-text.

Variations that ruin the style and diminish the poetic value of the work. In "The Tsiskari" publications of Baratashvili's poems omission of some consonants causes weakening of the alliteration, in some cases the rhyming words of the poems are replaced with others and the quality of the rhyme is gone, as a result of the variations in some lines of the publications the number of syllables is less or more (instead of 14, there are 15 syllables, instead of 14 – there are 8, instead of 20 – there are 19 etc.) and the meter of the verse is unbalanced. If we take into account all these changes, it will not be difficult to guess why these deteriorated texts did not have appropriate aesthetic impact on the readers and why could not they recognize the genius author. Alongside with the above mentioned other reasons, the corrupted publications also hindered recognition of the great poet.

Iia Chavchavadze and "The Tergdaleulis" were helpless to change "The Tsiskari" editorial policy but as soon as they began to publish literary works and periodicals on their own they took special care for the accuracy of the original texts. In the private letter to Kvile Londkipanidze, sent to him together with Baratashvili's poem and private letters, Iia Chavchavadze writes: "I am sending Baratashvili's letters to you and being aware of your accuracy, I hope that you will publish them without any mistakes and changes. The spelling and punctuation is exactly from the original and must be published in the same way" (Chavchavadze 2012: 37).

Besides doing his best for publication of Baratashvili's works in their authentic form, Iia Chavchavadze contributed to his popularity by critical analysis of his works as well. In 1861 in his first critical

article "A few words on the translation of "The Mad Woman" made by Revaz Eristavi from Kozlov" Iia Chavchavadze placed Baratashvili's name side by side with Rustaveli, Alexander Chavchavadze and Grigol Orbeliani. In the same period, making sketches for the critical article about the attitude of Georgian writers to Europeanism, Iia wrote down in his notebook the following remarks: "David Guramishvili was the first who tried to introduce Europeanism in the versification of Georgian poetry; Alexander Chavchavadze made greater efforts to spread the Europeanism, but he also has figurative poems; Grigol Orbeliani is a continuer of Europeanism; Baratashvili is a brilliant representative of Europeanism" (Chavchavadze 1991: 592). Iia could not manage to write the article by that time, but completed it later, in 1892. The essay was published as editorials in several issues of "The Iveria" newspaper and in the collection of the author's works is titled as "Critical Articles about Georgian Literature". One chapter of the essay gives the analysis of Baratashvili's poetry. Iia says that Baratashvili's thoughts, feelings and ideas are more global than of any other Georgian poets' of the period. His pains are caused by his mind which seeks to reach the truth, his aspiration is as global as Byron's and encloses the whole mankind. He, like people in different parts of the world, tries to build a castle of faith and all the time ruins it by his mind which is all smeared through by suspicion. Baratashvili was the poet who gave his people chance to share the mankind's global ideas (Chavchavadze 1991: 542). As we can see, Akaki Tsereteli was absolutely right in his definition of the roles of these two great Georgian writers – Nikoloz Baratashvili and Iia Chavchavadze and in comparing them with Moses and Aaron but the research helped us to make one more important conclusion that without authentic publications even a genius cannot get appropriate evaluation of his talent and mastership.

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Reception of romanticism in Georgian symbolic discourse

Summary

The Georgian symbolist school itself was informationally presented as a variation of European school and absolutely identical to it by means of essence. This must also be considered as the cause of accusations by totalitarian ideology to modernists: that they were absolutely identical and imitated each other. Even general overview shows that despite their identical ideological-methodological choice the Georgian symbolist group members still were different from each other by creative status.

It is a fact that we must look for the origins of those extraordinary features in Georgian classic literature; naturally, the question if Georgian modernists had an ancestor in Georgian national artistic environment takes us to romanticism... The Georgian symbolists' answer was ambiguous at that time and is the same today from literature critics.

As it was stressed the Georgian symbolist school itself was informationally presented as a variation of European school and absolutely identical to it by means of essence. This must also be considered as the cause of accusations by totalitarian ideology to modernists: that they were absolutely identical and imitated each other. Even general overview shows that despite their identical ideological-methodological choice the Georgian symbolist group members still were different from each other by creative status (considering orthodoxism and traditionalism.)

As it is known in culturological researches symbolism is also called "neo-romanticism". Here we meet its historic and attitude relation with European romanticism schools' traditions, although in Georgia the given attitude is different: as far as symbolism was not Georgian phenomenon and had a century distance from Georgian romantic school, their connection existed more on the level of historic memory. Georgian symbolists were also

less aware of the base in creative ideology of Georgian romanticists. This explains their various attitudes to romantic poetry: they accepted only some of his poems and recognized only Nikoloz Baratashvili as representative of Georgian romanticism in general. Still, intercultural influences are apparent; world romanticism schools' artists and their creative image-symbols became closer to Georgian symbolists, which even in dualist philosophy interpretation were recognized in Georgian theories of transcendentalism and spiritual unrest cultivation and in one of the main creative image of symbolic thinking – ideological perception of woman's beauty and love.

If we speak about literature preamble of modernism ideology in Georgia, we have to go through shorter chronology – only two decades in order to discuss Vazha Pshavela's and Vasil Barnov's creative biographies, as silhouettes of modernistic thinking are clearly seen in their artistic discourses.

There are questions in modern researches if Romanticism, as Literary worldview, has had influence on the art of next period (stage) and how extensive such influence had been.

As it is known in culturological researches symbolism is also called "neo-romanticism". Here we meet its historic and attitude relation with European romanticism schools' traditions.

The creative discourse of the so called "first generation symbolists" in France and Russia (Jean Morcas, Morris Maeterlinck, Stephan Mallarme, Paul Verlaine, Vyacheslav Ivanov, Fiodor Sologub, Nikolay Gumilov, Afanasi Fet) unambiguously developed on the edge of the romanticist and symbolist visions. The multilayer nature of the symbolist imagination and "the un-lockable values" based on mythological, religious, philosophical and aesthetic representations, on outer reality and unachievable by essence,

unequivocally created the opportunity for the perception of such influences as parallels.

In the given context, the Georgian symbolist school itself was informationally presented as a variation of European school and absolutely identical to it by means of essence. This must also be considered as the cause of accusations by totalitarian ideology to modernists: that they were absolutely identical and imitated each other. Even general overview shows that despite their identical ideological-methodological choice the Georgian symbolist group members still were different from each other by creative status.

It is a fact, that we must look for the origins of those extraordinary features in Georgian classic literature; naturally, the question if Georgian modernists had an ancestor in Georgian national artistic environment takes us to romanticism... The Georgian symbolists' answer was ambiguous at that time and is the same today from literature critics.

However, the given attitude is different in Georgia: as far as symbolist was not a Georgian event by essence and had the century distance from Georgian romanticist school, their connection must be considered more on the level of historic memory. Georgian symbolists were less aware of the support in the creative worldview of Georgian romanticists; thus, it can be said, that the given creative process appeared to quite impulsive and without any marks for Georgian cultural cognition.

For that matter, the process is in need of more extensive and analytical review, furthermore that its historic chronology and tendencies follow the mainline of the history of literature and point to the known tendencies established in Georgian literature/culture far before the introduction of romanticism.

This is the Aspiration of the part of Georgian society towards Catholic Europe, which reasoned by the protest against the then pro-Persian policy and resulting grave political situation in the country, extended the western influence and created more possibility of closing with European culture. The clear example of this is Sulikhan Saba Orbeliani's journey to Italy and France and Prussian and Ukrainian stages of David Guramishvili's life, which have originally influenced his works. The distinguished role of these writers in the

history of Caucasus culture is reasoned by multiple significant factors: they did not only protect their cultural principles, but also promoted the formation of further cultural orientation during quite the complicated and controversial era; by reconstructing European mentality in Georgia, they proposed to eastern cultural model oriented Georgian literature the European neoclassical culture trends. Their literature texts became not only cultural-scientific, geographic, historiographic and literature-genre challenges, but also the intellectual landmarks in their contemporary culture. Furthermore, they have the start to literature tradition of intercultural communications in Georgia and created basis for extremely interesting and diverse literature narrative, which was later reflected in future eras. All this is the indication of the conceptual and strategic importance of the literature and state paradigm organized by these writers.

The European Beam, which followed the new methodology introduced in Georgian literature, was the logical continuation of the aforementioned tendencies. Here we mean the XIX century romantic school, which had several followers and was most actively revealed in poetic tropology. Its creative basis must be searched for in the national classical literature.

It must be noted that in the literature criticism also exists the retrospective and imaginary link from the history of romanticist and symbolist literature: publications by gymnasium students, handwritten magazines became the heralds or symbols for the both movements: the Tbilisi Gymnasium Flower ("Цвѣтокъ Тифлискаго гимназіи") (1835) published by the Tbilisi Gymnasium students and also the handwritten newspaper: "Khokheti Arrows" ("Стрѣлы Кокхетіа") published by Kutaisi Gymnasium students, which is considered to be the previous stage of the symbolist movement in Georgia. However, these facts cannot be counted as arguments for scientific regulation and evidencing the worldview identity of events.

Georgian symbolists themselves perceived romanticism in Georgia differently too; they argued that romanticism "took away" the Georgian poetry from Oriental sweet-voice nirvana. Although, especially at the initial stage, the given process was spontaneous, as far as the first representatives of the Georgian romanticist school Alexander Chavchavadze and Grigol Orbeliani were not romanticists by essence; their works are generally based

on the previous stage literary (oriental) model and are just carriers of the romanticist trends.

The most refined literature discourse of Georgian romantic school is best seen in Nikoloz Baratashvili's works, but his literature heritage was known to the then society only fragmentarily; he was conducting bureaucratic activities in the region far away from Georgia, in which nobody knew him as a writer and in which he died young in the period of development of his creative capabilities...

His creative works did not result in wide resonance either; he returned to the literature history and memory thanks to the efforts by his Chavchavadze, later, from the 80s of 19th century. Therefore, he, as a writer having specific, formed worldview would have less influence on the literary processes of his contemporary period. This explains the differing attitude of Georgian symbolists towards Nikoloz Baratashvili's poetry – only some of his poems were accepted and only Baratashvili was in general recognized from the representatives of Georgian romanticism.

"Will Georgian poem or poet survive until the middle of the twentieth century? Baratashvili's "Merani" is already tired from the ninety years of galloping; not it is old and dried out" – Paolo Iashvili wrote. (Iashvili 1922)

Such a position is a part of the known critical flow, which existed in general among the members of the Georgian Symbolist Order in relation to the nineteenth century literary names and faces.

Still, the counterarguments to such attitudes are again still in the viewpoints of the symbolists. Valerian Gaprindashvili was one of the first who recognized Baratashvili's Merani to be a literary and creative-worldview masterpiece. The author defined Merani and Arthur Rimbaud's "The Drunken Boat" as the poems of the same category: "Here Dionysos celebrates his victory over the "sound mind" and unstopably runs towards nirvana" (Gaprindashvili 2011); by the given letter the author represented Nikoloz Baratashvili as a master with European orientation, having intellectual creative handwriting, who had particular influence on the modern creative discourse. Valerian Gaprindashvili called Nikoloz Baratashvili "the Hamlet of Georgian poetry": "His poems are monologues of the Prince of

Denmark and wearing Hamlet's mask he sings his poems and speaks out the well-known "to be or not to be" (Gaprindashvili 2011).

The author discusses Nikoloz Baratashvili's lyrical poetry in the context of European literary schools and paradigms: "In the poem Night on the Kabakh Baratashvili has created the poetry of the shadows of Dandyism and Verlaine." (Gaprindashvili 2011) Valerian Gaprindashvili affiliated the poet's creative space borders not only with the world poetry, but also to the world painting: "Like Vrubel's Seraphim, the poet stands on the Mtatsminda and beholds his life from there. Another minute and like Vrubel's Demon he will fall into the cleft and drown in the blinding flames of the dusk." "If French poet Laforgue entrusted his heart's complaints and reprimands to the provincial moon, Baratashvili shared his suffering to one gloomy star, which still shines for us and burns in its own frozen beams"... "There is no other dialogue so amazing with its intimacy, as the symbolic dialogue between the Hermit and the Hyacinth. It is the duo of two chianuris (Georgian string musical instrument), which cry in the dark and respond to each other with more gentle entreaties than the words of Maeterlinck's sisters".

"This is how Arthur Rimbaud's The Drunken Boat "influences" our perception and interpretation of Baratashvili's Merani. Both poets wrote with amazing feeling of tradition and modernity: they wrote not only as the sons of their modernity, but also with such efforts as if, as Elliot would say, like the whole European literature, starting from Homer and after, existed in their imagination simultaneously. The confluence of the eternal and of the temporary distinguishes both poets. The lyrical character of Arthur Rimbaud's poem is the "Crazy" boat, which sails in the unrestricted spaces of the oceans, in order to escape from the "bounded" European seaports" (Gaprindashvili 2011).

Galaktion Tabidze pointed to Nikoloz Baratashvili's merit back in 1919 in the essay Precious Graves: "When he went up to Mtatsminda – his soul was like a moon, which gradually paled. He went through the road of his loneliness, went through it during the sad, nightly time, when happiness was asleep and only shadows, owls and sins were awake. Like all the natural born poets, Baratashvili instantly enslaved the complexity of the form and became the master of his style, which he later kept perfecting as the time

passed." (Tabidze 2011) It should also be noted that as it is well known, in general, Galaktion Tabidze has never had critical attitude towards Georgian literature classics, while he considered Nikoloz Baratashvili as an important representative of Georgian creative cognition and felt his influence during both stages of his creative work (modernist and classic).

In relation to the aforementioned, the specific situation appears during the analysis of the literary heritage of the members of the symbolist literary school. Creative or formal affiliation with Nikoloz Baratashvili and other Georgian romanticists is less seen during 1915-1925, the most active period of symbolist movement.

If we speak about literature preamble of modernism ideology in Georgia we have to go through shorter chronology – only two decades in order to discuss Vazha Pshavela's and Vasil Barnov's creative biographies, as silhouettes of modernistic thinking are clearly seen in their artistic discourses.

In addition, the intercultural impact can also be seen clearly. World romanticism schools' artists and their creative image-symbols became close to Georgian symbolists, which even in dualist philosophy interpretation was recognized in Georgian theories of transcendentalism and spiritual inner cultivation and in one of the main creative image of symbolic thinking – perception of woman's beauty and love (for example, Shakespeare's Ophelia, Byron's Mary; Rodin's Camille).

Symbolists believed that in the 20th century Europe achieved an unprecedented technological progress and science allowed the humankind to understand the outer world; although, it appeared that the world scientific reality was not able to fill in the gap which still existed in the human consciousness. The bounded, superficial, positivist ideas about the world were confirmed by the significant inventions, which broke the materialistic doctrines, weakened the belief in the absoluteness of the laws of mechanics. The defined, "unambiguous patterns" were revised: the world appeared to be not only unknown, but also unperceivable. Realizing of the mistakes, the feeling of lack of knowledge, reasoned the desire for searching the new ways and understanding the unknowledgeable. One of such new ways, the way of creative disclosure was romanticism; scientific worldview became based on new values and hence the creative consciousness could be based on

insensible visions; the new, pure origins. "There is the ardent concern about the humankind in the Lord; there is a tragic insufficiency in the Lord, which is compensated by the birth of a human" – Nikoloz Berdiaev wrote (Berdiaev 1994:89).

Consequently, the romanticist visions about philosophy and aesthetics starting from ancient (Plato) worldview tractates and ending with modern systems (Arthur Schopenhauer, Vladimir Soloviov, Friedrich Nietzsche, Henry Bergson) were close to the worldview of Georgian symbolists. Romanticism responded to the traditional ideas of understanding the world with the idea of formation of the world in the creative process.

"Individualism in literature, creative freedom, denial of the preliminarily learned formulations, aspiration towards everything new and extraordinary and strange... It also means idealism, striving towards bringing to life only what is essential and important," – Remy de Gourmont wrote (Remy de Gourmont 1913: 47).

The period preceding symbolism was related to the crisis, which Europe suffered from during the second half of the 19th century; which was expressed in reevaluation of the values of the near past, rebellion against narrow materialism and naturalism and freedom of great religious and philosophic searches.

The crossroad of the 19th and 20th centuries became the era of the transformation of absolute values and deep mental changes and impressions. Based on these experiences, symbolist movement gave the primary importance to the principle of reviving communication with the rest of the world, which was expressed in the creative revision of romanticist theories. Symbolist aesthetics was developing deep in the feelings about the "outer world", attractiveness of death (Oscar Wilde's "Salome", Valery Briusov's "The Fiery Angel"), dualistic perception of the world (Centaur, Mermaid, Woman-Snake), the reality of the existence of the two worlds, about their borders... Such, so called "Parnassus psychology" and "Sensible forms" taken from the romanticist worldview, initially became the inspiration for the symbolist ideas, used against the strict creative conventions.

Symbolism is capable of recognize different forms. As a rule it is an object, which represents "the other", with the completely different meaning which is deep and significant.

It needs to be emphasized that symbol, as a creative technique was not introduced in arts by symbolism; it was a far longer history and the opposite symbolism is based on it; evidences of which can clearly be seen in literature. The principle different of a symbol from a creative image lies in its multiplicity of meanings. It is impossible to decode a symbolic image by "putting emphasis" on logic; it is deep and does not represent the final interpretation of a notion.

Symbolism theoretician FiodorSologub defined the function of a symbol as follows: "Symbol is a window to the infinity. The given movement and game of sense formations creates the incomprehensibility, the secret of a symbol. If an image expresses a homogenous event, a symbol comprises of a number of creative, sometimes contradictory, different direction values" (Sologub 2002: 425)

Hence, fundamentally symbolism joined with the platonian and Christian concepts of the world and at the same time recognized the romanticist methods of world imagination and carried the genetic code of romanticism. "Nature images, human actions, the phenomenon and events of our life are important for a symbolist artist not as they are, but only as the unveiled expression of the primary idea, which points to the secret similarity with it" – Jean Moreas wrote. (Moreas 2008)

Considering the aforementioned realities we can conclude, that symbolists respected and considered the romanticist era as the start of the road of new literature; such attitude or tendency is also seen in Georgian literature, although, Georgian symbolist school saw more the worldview and creative links with the world (European) romanticism and its representatives and theories.

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Cultural Markers of Romanticism:

The West and the East

(The aspects of Friedrich Rückert's poetical point of view)

The romantic milestone is realized through individual contemplation and the process of re-understanding the world. German Romanticism not only based the subjective aesthetic and philosophical knowledge of the universe, but also provided new cultural markers. This tendency was led by the great German thinker, Johann Wolfgang von Goethe (1749-1832), the predecessor of the Romantic epoch, who in his older works clearly reveals the signs and implications of Romanticism. Goethe's interest in East, Oriental Culture, and Goethe's concept of "Weltliteratur" (World Literature) became a basis for the development of German Romanticism.

German poet and orientalist, Friedrich Rückert (1788-1866) was a prominent German Romantic writer. In his works the characteristic of classical romanticism can be traced Rückert's poetry is subjective, various and broad. It should be noted, that based on the example of the life and works of Rückert the expansion of the romantic culture markers both in theoretical and practical terms can be observed. Namely, Goethe's "Weltliteratur" (World Literature) and the fundamental concepts of "Western-Eastern Bond" as the continuation and formation of some kind of inspiration. Friedrich Rückert was one of the founders of German Oriental Studies. The original creations of Rückert are romantic in nature: deep melancholy and pessimism can be read in the Rückert poem "A lullaby for the dead"; a romantic outlook on love is seen in the collection of poems "Spring of Love" and others. However, it should be noted that Rückert was interested in languages and cultures, and he knew over 40 languages. Rückert was interested in Indian, Arabic, Spanish, Turkish, Slavic and other

cultures and literature. He translated into German language the Qur'an, Mevlana Jalal Ed-Din Rumi's poems from the original, Persian poetry, Indian love lyric and others. In Rückert's works, along with the romantic poetry we can come across children's songs, and an attempt to get closer to different cultures: Arabic, Persian, Turkish motifs. Rückert has also written a drama "Arshak - the King of Armenia".

Key words: German Romanticism, Friedrich Rückert, Oriental Studies

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Friedrich Rückert was born on May 16, 1788 in Schweinfurt. He studied law at Würzburg University, and then Philology and Aesthetics. Since 1811, Friedrich Rückert began working in Jena on the position a teacher, but soon he abandoned his teaching career and started creating art. Friedrich Rückert became prominent through his Sonnets, which he published under the pseudonym of Freimund Raimar, and where he expressed his attitude towards Napoleon. The Poet against Tyranny - his sonnets can be characterized as such. Rückert's poems are of great importance to the idea of presentation, the conceptual concept of the author, but in addition the valuable and important contents, Rückert lyrics are noteworthy for their poetic virtuosity. Rückert's poetic language is extraordinary, special and distinctive. From his poems many musical works have been made. G.T. Fechner describes Rückert as follows:

"Rückert's description would be only half correct if we only called him the virtuosity of poetry. Not because he was half-mastered, but vice versa, because it is impossible to fully convey his virtuosity. Expressing all the beauty of the poetry and the image, rhythm, rhyme, poetry with the inherent power" (Fechner 2016).

Since 1826, Friedrich Rückert was invited as a professor of Orientalist languages and literature at the University of Erlangen. In 1842, Prince Wilhelm of Prussia gave Friedrich Rückert the Prussian

Order of Science and Art (Pour le Mérite). Despite the request of the king, Rückert left for Berlin a few years later and continued to live as a writer.

The main characteristic of romanticism is the different perception of reality. The sense of reality and the realization of the connections between reason and cause and the disruption of these links.

"The individual is not subject to the ontological boundaries of the empire, but by the poetry, it eliminates the reality, overcomes the empirical realms and creates a new high reality through its own romantic art texts. This is a completely new ontological vision of the universe" (Bregadze 2012).

The Romantic aspirations, tendency of endless contemplation and feeling of inconvenience, desires which are incompatible with the present, harmony with the reality, new, different and individual vision and ideology emerges even more intensively after the introduction of Oriental literature in the works of Friedrich Rückert. Oriental symbols, mystical feelings and at the same time, the unity of elements of Christian faith is what unites the Romanticism of Friedrich Rückert.

Alongside the pedagogical, educational and scientific work, Friedrich Rückert was also as a scholar and translator. After studying the Persian language, in the 1820s, Rückert started translating Persian poetry and the Koran. In 1822, Rückert published the poem "Oriental Roses" ("Oestliche Rosen"). It was Rückert answer to Goethe's famous book, "West-Eastern Divan" (West-östlicher Divan) (first edition was published in 1819, second in 1827). Rückert's collection contains translations from Persian literature. They are distinguished by the creativity of the German language, as well as being near to the original. Important is Rückert's translation of the Persian national epic "Shahnameh", which is made in a poetic form and also with totally unexpected and extraordinary revealing for the German language. There are 365 verses in this collection. On the first pages of the book, in the poetic statement of Rückert the connection with

Goethe's "West-Eastern Divan" can be distinguished. Rückert offers the readers not only to see the East but to taste it as well.

Goethe met Rückert's "Oriental Roses" with great interest and joy, and published a positive review on the book in his journal "*Über Kunst und Altertum*". Rückert's aspiration to show eastern mysticism is perfectly suited to the literary and worldly tendencies of that time. The "Divan" by Goethe and Rückert's "Roses" are created by the reception of Persian literature. Of course, there is a big difference between these two books, but there are many common parallels that appear and though them we can see the influence of Hafiz's poetry in the poems of Goethe and Rückert. There can be many parallels traced in Goethe "Divans" and it is noteworthy that Rückert goes even further. Rückert in his poems reminds Hafiz, as a muse and inspiration, and uses his symbols: rose, nightingale, wine, love and pursuit. At the same time, at the beginning of the book it is clear that Rückert understands the mysticism of Oriental poetry, which was a novelty for European poetry. Also, if we assume that Goethe is inspired by the poems of Hafiz, it can be said that Rückert's poetry shows a more profound trace of Hafiz. It is important to note the impact of Islamic worldview on Goethe's and Rückert's books. Rückert's "Roses" are also inspired by the Koran. Religious writings and teachings, including the natural beauty, tulips and narcissus of the Koran are evident in Rückert's poems; Rückert's poetry is a combination of Oriental and Christian religious influences, mystical and symbolic faces which become a meeting point of romantic attitudes and trends. By "Oriental Rose" Rückert has drawn his readers to mystical concepts, where Christian views also have their relevant place.

The collection of poems by Rückert, "Lullaby for the deceased children" is devoted to two of his children who died in 1833 and 1834. The book contains 428 verses. The theme of the world's transition and disaster is represented here in many ways. According to the German scholar and Islamic scholar Anamary Schimmel, "Lullaby" is the last accord of Rückert original creativity, because

Rückert himself writes: "Your death took my word away" (Schimmel 1987). This book is a German literary critic and historian, Hans Volsheimer, described as "the greatest tale of the dead in the world literature" (die größte Totenklage der Weltliteratur).

Poetry of Sadness and anxiety - so can be the "Lullaby" by Rückert be characterized, where love is saturated with death, the absence of sadness is reproduced with versatile metaphorical expressions: *Du bist ein Schatten am Tage/Und in der Nacht ein Licht/Du lebst in meiner Klage/Und stirbst im Herzen nicht* (You are the shadow in the day/and light at night/You exist in my grief/and you do not die in my heart). The expressions sometimes are so far from reality that they create an imaginative reality.

"The activity of imagination was related to the importance of intuition, feelings, and instincts. Romanticists often emphasizes the importance of expressing the feeling" (Kobakhidze 2012)

Interesting may seem the verse "In front of the door" ("Vor den Türen") by Rückert, where the themes characteristic to Romanticism are being expressed. The lyrical hero of the poem kicks on different doors: nobody opens the door of wealth, love, fame, labor, happiness, and finally the door of death remains and the poem ends by the hope of entering this door. It should be noted that this poem was translated into Georgian during the lifetime of Friedrich Rückert. It was translated by Iliia Chavchavadze and Giorgi Eristavi. The title of the poem was translated by Iliia as "Besides the Door" and Giorgi Eristavi's as "By the Door" (See Popiashvili 2007).

Friedrich Rückert's work is characterized as a cultural synthesis of West and the East in the German romanticism. In this way, the tendencies of German romanticism, in general, led to the expansion of literature boundaries from the West to the East.

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Musical code of confession in French Romantic novel

Annotation

The phenomenon of literary text's affinity for music is the subject of extensive research within the framework of modern literary studies. Its explanation often begins with reflections on the particular semiotic nature of music and ends with a conclusion that the revival of literary interest to music is related with certain aesthetic and philosophical projects of the time. This optics on musico-literary discourse emergence has led to the idea of musicocentrism of some national literatures and, conversely, of the reduced musical identity of others. The provided research takes into account the general prospects for analyzing the relationship between literature and music, but at the same time it aims to review the causes of their interaction emergence, to supplement the methodological horizons of this issue. The study develops the reasons for French novel's affinity to music not as much from the perspective of its cultural, aesthetic environment or national affiliation, as drawing on the peculiarities of text's internal grounding, in particular, of its intentionality and narrative modality.

Key Words: Confession, French novel, harmony, music, intermediality.

The research in the field of interaction between literature and music demands profound examination of the reasons, according to which a literary text experiences affinity for music on certain stages of the history of literature. As a rule, the examination of these reasons – both by literary and music scholars – starts by reflection over a privileged status of music among other arts and finishes by the conclusion about the correspondence between music as a unique, “pure art” to philosophical and aesthetical projects of the epoch when the musical interest was regained. Studying the dialogue between literature and music in their close relation to philosophy of the time it was produced in, however, has led some contemporary literary critics to the conclusion about musicocentrism of some literatures according to the criterion of their chronological and national affiliation. The example of German Romanticism is the most indicative in this context. On the one hand, the birth and the flush of Romantic ideas in Germany did strongly reinforce the development of German literature’s musical paradigm and also shaped to a certain extent its famous “musical identity”. This idea is developed by a number of researchers who offer exhaustive characteristics for these issues (Matsenka 2014), (Mahov 2014). Nevertheless, the idea that aesthetical and philosophical discourse like that of Romanticism defines literature’s affiliation for music is reductive for those literatures which were less influenced by Romantic worldview (in a certain extent this concerns French literature as will be shown in the next section). The provided study represents an attempt to review possible causes for literary text’s affinity for music. The working hypothesis of the study, thus, becomes an idea that a text might demonstrate its musical identity not only due to its cultural environment, but also according to its internal grounding. The poetical analysis of French Romantic novel – on examples of Alfred de Musset’s “The Confession of a Child of the Century” and Benjamin Constant’s “Adolphe” – proves that when character’s story of Self emerges from a confessional intention, this makes the narrative strive for music.

In order to reveal the connections between two arts there firstly should be made several considerations about French Romanticism particular features. While Romantic Movement has already declared itself in Germany, the waves of the French Revolution somewhat delayed on French banks, which chronologically removed French Romanticism comparing to the German one and brought it additional semantics. First of all, the nature of French Romanticism is defined significantly by the fact it was formed upon the ruins of the failed revolution, absorbing its pain and despair. “Liberty, Equality, Fraternity” motto has seriously discredited itself – as a result, French Romanticism, which became a symptom of defeat, grew up in the literature as a metaphor for the “disease of the century”. Therefore, Romantic Movement in France has not produced that idealistic, dreamy, phantasmagoric optics like the one peculiar of German culture. Accordingly, the attitude towards music of French Romantics does not always appeal to the German vision of this art as a unique language, an ideal conception of the world. In French Romantic literature there might be barely found the examples both of intentional musicalization of prose (on the contrary, these examples are so widely spread in E. Hoffmann’s works) and of “explosive penetration of musical categories into literature sphere” (Matsenka 2017: 30). Nevertheless, an attentive look at the poetics of French novel allows noticing there is still an uncontestable and not less sophisticated connection between French Romantic novel and music art. This becomes apparent when changing the angle of view for possible reasons for establishing a connection between literature and music. Ironically, French literature owes this connection to historical preconditions of Romanticism as well. The French Revolution gave birth not only to a metaphor for “disease of the century”, but also it became the reason for the re-actualization of the topic of confession in French literature; the topic which formed the common line between two arts in the 19th century.

The explanation of the reasons for confessional narrative affinity for music lies through understanding the nature of the

confessional intention itself. It is not a desire simply to retell a story of Self that lies at the origins of confession narrative. While sticking to Christian sacrament, the essence of the confession is the inner need of the subject to repent sins committed and to find reconciliation with God through a confessional word. Therefore, in Christian tradition, the sacrament of confession is also called the sacrament of reconciliation (Augustyne SJ 2017: 22), often compared with human's second birth or spiritual resurrection (Augustyne SJ 2017: 16). Joseph Augustyne SJ, professor of Jesuit University of Philosophy and Education Ignatium, the author of the book "Sacrament of Confession" emphasizes that the confessional commitment is always painful. The word of confession is necessarily accompanied by efforts that proceed from the depths of subject's Self (Augustyne SJ 2017: 50). Therefore, when character's story in a novel is born from such confessional intention – of the spiritual need to pour out one's story; moreover, to do it with the power of the shame which made the speaking subject keep silence ever before – the narration of such story cannot turn into some inert reproduction of facts. Confessional narrative acquires the rhythm of life events it describes, it regrets, it is ashamed of. That impulse which aspirates confession, it shapes not only the sense but also the form. Pauses, dynamic fluctuations, accents, various rhythmic patterns – within the coordinates of confession the form gets sometimes more prominent than the sense itself.

The reasons for actualizing of confession might be formulated differently, further elucidating its connection with music: confession starts when harmony is disturbed (it is indicative of the notion of harmony is common to the language both of confession and music). Harmony becomes the axis around which confessional word turns, to which it constantly gravitates. The need to regain it reveals the very path of narrative search, densifies the texture of the story. When pointing out that confession possesses immanent relation to music, I mean a particular type of connection between literary text and music. In S. Matsenka thought this is called "musicalization of prose" or

"musicalization of music" that is "the reference to music by organization of literary text according to musical principles in 'showing' modus, and formal structural analogies of musical forms" (Matsenka 2017: 27). In other words, the connection between music and literature within the boundaries of literary text marked by confessional intention, does not necessarily appear – according to G. Genette – at the level of "histoire" (content of narrative) but always at the level of "récit" (the discourse or narrative itself) (Genette 1983). However, in order to show precisely the correspondence between confession in French Romantic novel and music several considerations about the nature of Romantic confession should be made.

The confession of Romantic character does not always represent a model of full and sincere repentance. French novel can barely offer – in the metalanguage of music – a sample of clearly defined confessional melodic line. The causes of Romantic confession complexity are determined in many aspects by the aesthetics of the epoch and its noteworthy theme of ambivalent Romantic love. The fact that Romantic character's confession is bound to the theme of love is, in a sense, the greatest inconvenience during its study. Octave's and Adolphe's confessions are constantly marked by the same figures Roland Barthes assigns to a lover subject in his "A Lover's Discourse: Fragments" (Barthes 1978). In one of the scenes of "The Confession of a Child of the Century" Octave recalls his love letter to Eleanor – the one he had written being in love, long before even a thought of confessing. Strikingly, Octave includes this letter in his confession without any remarks, any comments or paraphrases, not changing the letter stylistically which could have confirmed his typical "author of confession" position, not a retrospective "lover's" one. This creates an effect of equal functions establishment between love and confession dominants in his story. Like two musical voices – a smooth and careful melodic and a complex harmonic one – confessional and love dominants in character's story become constantly intertwined. The interaction of those voices in Romantic

text may be described by R. Ingarden's words: "Sometimes a melody develops upon a complex harmonic base. The melody then weaves itself through a changing sound field, constructed harmonically, thus acquiring in its specific phases a number of dependent secondary colorings, designated by the simultaneous appearance of the melody's certain phase and the harmonically organized sound environment" (Ingarden 1986: 86). By analogy with music, melodic line in Romantic literary text acquires this "number of dependent secondary colorings", which are designated by the topic of Romantic love (like melody in Romantic music is "designated by harmonically organized sound environment"). Tending to detailize this "harmonic environment" literature and music of Romanticism intersect in this task.

In order to demonstrate this, I will first appeal to musicologists Y. Holopov (Holopov 2005: 49) and R. Slonimskaya (Slonimskaya) for indicating some of the most common techniques of Romantic harmony development. These techniques are:

- wide keys (tonalities) interaction (by modulation, deviation and juxtaposition means);
- foliation of tonal suspense;
- expansion of tonality notion (the appearance of dissonant, inverse, floating keys etc);
- detalization of each separate harmonic sequence [Slonimskaya] or development of additional constructive harmony elements - ACE [Holopov];
- emphasizing of music writing coloristic functions.

The first technique to focus on is the technique of keys interaction. The use of this technique in music presupposes that "apart from main tonality within musical composition there also may be observed some additional, subordinated tonalities" (Dubovsky... 1965: 210). The contextualization of "tonality" term or "tonalities interaction technique" in the field of literary studies will be certainly conjugated - appealing to G. Genette - by certain "metaphorical extension" of these terms, ergo their "distortion" (Genette 1998: 377).

This is a case of every term contextualized in another semiotic system, - confirms the author of the book dedicated to terms creation processes on the borderline of literature and music, S. Matsenka. (Matsenka 2017). Nevertheless, certain examples of musical terms contextualization - it should be admitted - demonstrate strict following of these terms original meaning. This is, for example, M. Bakhtin's case of "polyphony" adaptation. S. Matsenka marks: "Obviously, M. Bakhtin realized the metaphorical nature of 'polyphony' term. However, the analogy he creates is deeply thoughtful which is proved by following strict correspondence in defining each musical notion he uses for polyphony description" (Matsenka 2017: 34). A similar task of saving "strict correspondence in defining of each musical notion" in order to describe "tonality" category, gets more complicated compared to polyphony description. One of the main notions used to describe polyphony is a notion "voice" (poly-phony/ many-voices), commonly present both in literary and music studies. Meanwhile, in order to stay in strict boundaries of musical theory and not to deform term's original meaning, the description of "tonality" category demands appealing to such notions as "tonic center", "diatonic scale" "dominant", "subdominant", "accidentals" etc. In one word those notions which are not quite applicable or at least not yet referential in literary studies (which is thought, most probably, a question of time).

Nevertheless, this category might be functional in literary analysis as well. When using "tonality" in "Problems of Dostoyevsky's Poetics" (Bakhtin 1972) M. Bakhtin appeals to certain emotive plans of literary text rather than to its formal characteristics. His introduction of this term is semantically close to "intonation", "atmosphere", "mood" definitions. Developing this perspective Russian philosopher M. Uvarov relates "tonality" notion to "the sphere of author's feelings and images" (Uvarov 1998: 193) as well. Obviously, the main tone of each tonality (its tonic center) in such case might be defined as the leading, stable "feeling" (sadness, joy, anger etc.) or "image" towards which the whole emotional plan of the

message is subordinated (the tonality of the narrative). On the one hand, such "emotive" tonality connotations – rather psychological than linguistic ones – seem to be an abstract argument for transmitting "tonality" notion into literary studies. On the other hand, it might be argued that in musical theory itself the definition of tonality is also developed through terms displaying "mood" qualities. One of tonalities' typologies for instance is introduced by the criterion of major and minor modes (simply, tonalities might be classified as merry and sad – also by "mood"). Following David Cope's thought, for example, keys might be classified according to the degree of "consonance (relaxation) and dissonance (tension)" (Cope 1997: 12), which anyway leads to the idea of major and minor respectively and continues the above-mentioned "emotive" connotations perspective as well.

However, instead of sticking to the "feeling" notion it seems more relevant to appeal to R. Barthes' "figures", which are at the same time defined in emotive aspect (this is already reflected in the names of such figures as "tenderness" or "anxiety", for example) and, what is not less important, are formally defined by R. Barthes in terms of narratology (the scientist specifies each figure in syntactic, semantic plans etc.). Therefore, marking that Octave and Adolphe's Romantic confession harmony is realized through key interaction technique, it is suggested that the narrative is subordinated in its different stages to different "tonic" rhetoric figures of speech, which define alternately character's discourse (or discursive tonality). This statement will be revealed through the analysis of a scene from Alfred de Musset's novel "The Confession of a Child of the Century".

I was lying on the sofa; I felt falling and being detached from me an evil hour of my past life, at each word that she spoke. I was looking at the star of love rise over my field, and it seemed to me that I was, as it were, a tree full of sap, that is throwing off to the wind its dry leaves so as to clothe itself with a new verdure. She sat at the piano, and told me that she was going to play for me an air by

Stradella. I like sacred music above all, and this piece, which she had already sung for me, had to me seemed very beautiful.

"Well", she said when she had finished, "you are very much deceived in it; the air is mine, and I have imposed upon you <...> I have told you that it was by Stradella to see what you would say of it <...>".

What a monstrous machine is man ! What was there more innocent? A half-instructed child might have imagined this trick to surprise her preceptor. She laughed at it heartily as she told me of it; but I felt, all of a sudden, as if a cloud had come over me : I changed countenance:

"What ails you?" she said, "what overcomes you?" "Nothing; play that air for me once more." "While she was playing, I was walking backwards and forwards; I passed my hand over my brow as if to remove a dampness from it, I stamped my foot, I shrugged my shoulders at my own folly ; at last, I sat down on the floor on a cushion that had fallen ; she came to me. The more I wanted to struggle with the spirit of darkness that was laying hold of me at that moment, the more did the darkness eclipse my mind.

The foregoing fragment can be relatively divided into two parts by the criterion of changing the "tonic" figures that determine the protagonist's confessional narration at various stages.

At the beginning of the scene, Octave's narrative is marked by a figure which according to R. Barthes' typology might be defined as a "fulfillment" (fr. "comblement") figure (Barthes 1978: 54). While becoming a tonic one, "fulfillment" figure determines protagonist's narrative, which as well as love feeling itself – quoting Barthes – tends to overflow. At syntactic level, the figure of "fulfillment" is manifested through compound-complex sentences development – the character tends to talk much and extensively, to "elongate" his speech about love; moreover, Octave seeks to compare his love, to explain it from different angles (many subordinated clauses), to "retard" the time of speech about love. At semantic level, Octave appeals to the images that clarify the motive of "fulfillment" ("a tree full of sap"),

emphasize the eternity of life full of love ("love star"), its fertility ("my field") etc.

Octave's speech tonality changes after Eleanor's innocent deception. The figure of "fulfillment" ceases to be a tonic one, instead – new semantically close figures "clouds" ("meaning and employment of that darkening of mood which overtakes the subject under various circumstances" (Barthes 1978: 169) and "night" ("any state which provokes in the subject the metaphor for the darkness" (Barthes 1978: 171) take its place. Character's speech register drastically changes after deception: the rhythm becomes more expressive, there appear more independent clauses in complex sentences – the character does not want to describe, to explain his feelings. These clauses become brief compared to those which were used in the tonality marked by "fulfillment" figure. Darkness and night (*fr.ténébres, nuit*) become predominant images at semantic level.

There is a particular interest in defining the type of interaction between tonalities of confessional narrative. In music it may be introduced in three ways: modulation, deviation, and juxtaposition (Dubovsky...1965: 210). In brief, the deviation is a short-term shift to a different tonality in the process of musical piece development (Dubovsky...1965: 211). Modulation presupposes the transition into another tonality and its finalization in it (Dubovsky...1965: 210). Modulation change between tonalities is done by means of a modulation link (it may be several accords or intervals from a preceding and following keys), which actually differs it from juxtaposition, where transition from one tonality into another is done by juxtaposition of the material on the base of its thematic similarities, etc. (Dubovsky...1965: 212). Generally, the transition from one tonality into another occurs differently in Octave's confession – sharply, by contrast, that in terms of music can be compared to juxtaposition; or – by analogy to modulation – the change of narrative tonalities might contain a stage-link which makes the transition more motivated and smooth. This is a case of the

tonalities interaction in above-mentioned scene. The change between tonal figures of Octave's narrative is not sudden. This is Eleanor's deception which takes a role of a modulating link in the transition. Surprisingly, her deception occurs through music (religious music), which at the same time maintains Romantic code of purity, but also becomes framed by new negative connotations related to deception. This music "translates" Octave's feelings from the register of love into a state of suspicion, becoming a single chord, which saves a part of notation from the precedent tonality and gets finalized by a new interval from the following tonality. In musical theory such modulating link, which partly includes the notation of both the original key, and the destination key, is called "enharmonic" link and the modulation performed by this kind of means is called "enharmonic". Therefore, one by one chords from original and destination tonalities introduction is unnecessary to make gradual transition. It is enough to create a single enharmonism (which metaphor in the analyzed scene is music), where the signs of both keys would be. E. Hoffmann pays much attention to modulation techniques when analyzing Romantic music – writes Daniil Zhitomirskiy in the article "Musical aesthetics of Hoffmann". In Hoffmann's thought, modulation techniques acquire a "new meaning – just as in Beethoven's conceptions – they express not a simple alternation of colors, but a complex process of feelings development", – notes D. Zhytomyrskiy (Zhytomyrskiy 1981: 49). Hoffmann pays particular attention to modulation provided by the use of enharmonisms (Zhytomyrskiy 1981: 50), which in a certain substitution of sound notation allows a quick transition even between distant keys. This was illustrated through the analysis of the scene from "The Confession of the Child of the Century" novel.

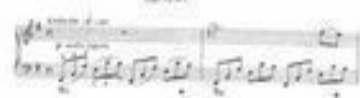
Another musical technique which may be applied to the analysis of the harmony in Romantic confession concerns detalization of each separate harmonic sequence. The processes of music harmony detalization in Romanticism may be explained – according to R. Slonimskaya – by Romantic intention to convey the slightest

movements of their feelings, to reflect the most subtle shades of individual psychology (Slominskaya). Indeed, Romantic music harmony is highly ornamental. It often occurs for the harmonic accompaniment to break up into vast arpeggios (Liszt's "Consolation", example 2), which creates the wave-like movement of the harmonic voice and, as it happens in Liszt's "Consolation", performs the function reflected in the title of the piece – it consoles. The accompaniment in Chopin's nocturnes also often presents a wide "harmonic figuration – notes V. Galatska – where chord tones are arranged in large intervals". It "creates the illusion of long pedal sounding, deep breathing of the background, which seems to surround the melody". (Galatskaya: 2014). This is a case of arpeggiated accompaniment, which extends by almost two octaves, in Chopin's E minor nocturne (example 1). Due to the overflows of arpeggios Romantic harmony resembles a thin musical lace, where each sound is singled out. In addition, the melody itself in Romantic music is traditionally ornamented by variety of figures, such as trills, glissandos, fiorituras (Example 2, 6th tact), which shape the flutters of both melodic and harmonic voices. If trying to define the function of all these harmonic sequences, beside the coloristic one, they all are called to lengthen musical harmony, which is similar to the processes of harmonic voice formation held in literary confession. Recalling the afore-analyzed fragment from the novel "The Confession of the Child of the Century", I also indicated the linguistic means of love feeling "retardation" in Octave's confession at the syntactic and semantic levels of his narrative. Beside aforementioned means, Romantic confession blossoms with constant particles "oh" / "ah", exclamations *ô* (with a diacritic mark – circumflex, lengthening the pronunciation of this sound), three dots, rhetorical questions, repetitions. By analogy with music these and other stylistic means are called to highlight the slightest harmonic sequence in literary confession.

The particular importance in harmonic voice formation both in music and literature belongs to repetitions or, adopting the term from

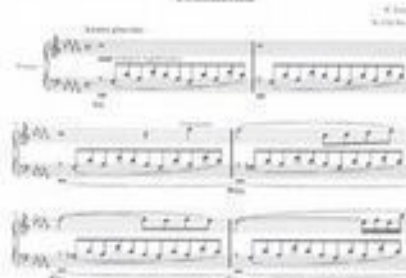
music metalanguage, reprises. Romantic composers adore repetitive structures as it is not enough for a true Romantic to express his love feeling only once (which A. Schoenberg comments with a sort of irony, since one of the main principles he invented for dodecaphony music in 20th century concerned unrepeatability of the same notes twice). In the essay "Brahms the Progressive" A. Schoenberg notes: "Repeatedly hearing things which one likes is pleasant and need not be ridiculed<...>. An alert and welltrained mind refuses to listen to baby-talk and requests strongly to be spoken to in a brief and straightforward language" (Schoenberg 1950: 55-56). However, a Romantic is precisely a Romantic on condition he repeats the words of love as many times as he needs and desires to repeat them.

GD *Nocturne in E Minor*
(Op. 9, No. 4)



Example 1.

GD *Consolation*



Example 2.

An illustrative example of ternary repetitions is represented in the very beginning of Octave's confession, where the protagonist describes the historical preconditions for the birth of the "disease" of the century. Octave's narrative in this passage follows a number of features introduced by V. Propp to define a folktale type of narration, namely the use of wide spread in folk tales (and beloved in Romanticism) three-body structures (like three reasons for Napoleon's defeat, three baskets with bodies of three dead men, three elements Octave's life consists of, etc). However, following V. Propp's statement that the phenomenon of ternary repetitions is already well analyzed in literary studies (Propp 1998: 57), I do not intend as well to enter into a detailed study of this aspect. Moreover, in Octave's confession ternary structures do not have that particular semantic weight which they possess in folk tales (where the third battle is the most important, the third daughter is the most affable etc). The repetitions in Octave's confession rather denote the rhythmic function, making the narration more prominent, intensifying its affinity for music.

To conclude: the interdisciplinary approach in literary studies demonstrates its exceptional importance since certain meanings in literary text might be hidden from one art while, on the contrary, visible for the other. As it was demonstrated through the analysis of French Romantic novel, the appeal to the metalanguage of music yields fresh insights in literary text's interpretation; furthermore, it productively engages into a dialogue with literary theoretical approaches in a strict sense of this word. The imposition of musical conceptsphere on R. Barthes' typology of lover's speech figures, for example, allowed to develop French philosopher's thought, opening new horizons of the same problematic, rising the questions whether the figures may change each other, in what way the transition between them occurs, how dynamic these transitions are, what functional role they gain in a literary text, what kind of narrative shifts emerge under their influence etc. Therefore, the appeal to the metalanguage of music allows broadening the methodological optics

of literary studies. Based on the idea that music is inherent to a literary text marked by confessional intention, this study may become a pretext for reviewing from a substantially new perspective those novels which are related to the topic of confession.

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Romanticism in India and Chayawad Poetry

Indian poetry of the end of the 19th – beginning of the 20th century, especially Bengali poetry by Rabindranath Tagore or created in 1920^s - 1940^s in Hindi, one of the most widely spread languages of the Northern India, is often associated by Indian readers with Romanticism. With this literary school of European literature many Enlightened Indians, especially in Bengal, where East-India Company had settled in 1773, have been acquainted much earlier, in the first half of the 19th century. One of the earliest Indian poets of the New Age, Bengali native Michael Modhushudon Dotto was very well-read in both English and French Romantic poetry. (The name Michael he took after being baptized). Pre-romantic poetry, particularly by Milton, and the heroic images of his poems impressed the Indian poet greatly. Some scholars (Paevskaia 1979: 214) supposed that Michael M. Dotto was inspired by "Paradise Lost" while he was creating his best poem "Meghnadbodhi Kavya" (The Saga of Meghnad's Killing). This poem was based on the classic epic Ramayana. The poem's main hero – instead of the noble Rama who was a human incarnation of Vishnu – here was demon Ravana, an incarnation of evil, who abducted Rama's consort Sita.

The works of other English Romantic poets, especially Keats and Shelley, were also well known to educated Indians, especially those who graduated from colleges and Universities. It is important, that there was a rather large time gap between European Romanticism and Indian poetry, flavored by Romantic intonations. Such poetry originated first in Bengal in the second half of the 19th century, and later developed in Hindi from the second decade of the XXth century up to the 1930^s, it means in

completely different historical situation. At the same time, no doubt, there were some similarities with Romanticism, because of the main ideas of this literary school, like Freedom, which was appealing to Indian poets very much. The main reason was that the idea of India, independent from colonial Britain, enchanted Indian poets from the middle of the 19th century. At the same time, the attention to a personality, an individual person and the inner world of a human being were formed and expressed later, in the XXth century.

One of the main features of Indian poetry of that time was worshipping of feelings and a special, inspired attention to Nature. Along with this, Hindi poets practically did not express any despair, hopelessness, Weltschmerz. Neither their poetry had "an exclusive hero", who was in opposition to the indifferent and cruel world. At the same time, one more feature which made this Chayavad poetry close to Romanticism, was the attention to and orientation towards folklore and classical heritage, which till nowadays means for Indian readers high poetry in Sanskrit, and poetry of the 16-17th century also, so called poetry of Riti Kaal (The Time of Style, image), written in Braj language. This is one of the main characteristics of a School of poetry, which in Hindi is called Chayavad. The word can be translated into English as "Shadowism". And though even in 1965 one of the first Russian scholars who were interested in and studied Chayavad, Academician E. P. Chelyshev termed it (most probably, following Indian literary critics), Romanticism (его мей 1965: 77), later he was more careful regarding this definition. We suppose that it would be proper to consider Chayavad as Neo Romanticism or Symbolism, though many Indians continue to accept this literary School as Romanticism. It is important that similar poetry was created at that time in other Indian languages also. It is supposed to be a practically natural development of Indian literature which was influenced by English Romanticism. No doubt, such influence existed, and poets of Chayavad felt it. There are books

published and they are titled, for example, Indian Romanticism/Romanticism in India. But even Wikipedia informs, that Chayavad (छायावाद - "Shadowism") belongs to the epoch of Neo Romanticism in Hindi literature in 1917-1938. Its main feature is an interest to Romantic and humanitarian content. It shows a growing interest to renovated feeling of a personal and individual expression, which was clearly demonstrated in the poetic works of that period. Chayavad is well known and very popular thanks to its appeal to themes dealing with Nature and Love, along with an individual adaptation of Indian tradition in a new form of Mysticism, "expressed by an individual voice".

It is supposed that the poetry by Rabindranath Tagore, very popular at that time, up to the middle of the 1930-s, influenced Chayavad poets seriously. But it is also stressed that such 'Regional Romanticism' differs from European Romanticism. The reason is, as it was mentioned above, a big temporary gap between the flourishing of Romanticism in Europe and the time of its influence on Indian poets. Besides, such kind of Neo Romanticism was a kind of a protest to the previous, so called, "Rational, didactic" poetry of the Dwivedi Yug (The Time of Dwivedi)². A prominent scholar of Chayavad Literary School, one of the co-authors of "History of the World Literature" (История Всемирной литературы), Natalia Vishnevskaya, in her book "Chayavad and problems of creating a new literary system in Hindi poetry of the XXth century" (Бумажбекбаев, 1988) very clearly demonstrated what is the main difference between Chayavad and European Romanticism. Later she dedicated a chapter to developing this subject in her monograph "West is West, East is East" (Бумажбекбаев 1996: 314-320). All "external" similarities and existing at the same time internal and very

¹ <https://en.wikipedia.org/wiki/Chayavad> (17.10.2017)

² Handbook of Twentieth Century Literature in Indian Languages, Ed. By Nalini Nataraj, Unnavaid Press, L. H.A. Bhumbehkaev, s/raabag m. nepabam Dapnepabam Yeha utropayha cietem k misonem s/abag XX. k s M. "Hajka", 1988. (N.A. Vishnevskaya, 1988).

important differences are demonstrated there, like, for example, continuity of "the Old" and "the New" or the conception of Cultural heritage considered and understood in a new way. For Chayavad poets this was the continuation of their attachment to and their interest in Classical Indian poetics and aesthetics, but not an appeal to European classics and literature of Middle Ages, as it was for European Romantics. There is one more similarity between them in their "discovery of self-worth, self-valuable conception of an inner world of a person, individual intellectual, spiritual and emotional development" (Bimbebekae 1996: 315).

The idea of the Universal is expressed in Chayavad by a traditional conception of Atman (Soul) and Brahman (Absolute). Along with that, this poetry is based on the ideas of Neo Vedantism¹, it means they appeal to Indian philosophy, originated on the basis of traditional religious texts. As N.A. Vishnevskaya wrote, "Soft revolution of Romantics – "revolution of a point of view to the world" is a main feature of Chayavad poets also. They are united by their similar poetical style, "lyrical – symbolical element" (Bimbebekae 1996: 322). A special importance of the landscape, a theme of love and conception of the Beautiful in Chayavad poetry were also important. All together we can characterize Chayavad as philosophical poetry, which has many common features and conceptions with German Romantic poetry. But there is a main difference: the Trinity of Brahman – Atman – Prakriti (Nature) exists in Hinduism, and the last element of it, Nature "is not substantively equal neither to the first, nor the second" (Bimbebekae 1996: 327). Nature is a play/ game, Leela of Brahman, it is, in undividable form, connected with Brahman, but is soulless, though beautiful. In European Romanticism there is a sincere, tender, sentimental connection of a human being with the Nature. It is the great School for Chayavad poets, because

¹ Neo Vedantism is one of the Schools of Neo Hinduism in the end of the 19th – beginning of the 20th century. The aim of it was rethinking of Vedanta and making it closer to the aims and tasks of the Contemporary period. The main representatives of Neo Vedantism are Ramakrishna and Swami Vivekananda.

Nature teaches a lesson meaning that they should accept Life and not lament the brevity and fragility of Life and a human being's destiny. Death for them is a natural condition of life, expressed in a physical body. As N.A. Vishnevskaya stressed, there is "a melancholy" of a special kind, in which there is no sense of tragedy.

Life and Death denying each other, or illness and health, happiness and sorrow, are all connected for Chayavad poets. A formula "Sukh – Dukh" (happiness and sorrow, which are united, inseparable, but there is a moment between them, called in Sanskrit and Hindi "kshan") became in fact a special feature, characteristic of this literary School. It is worth noticing that this Hinduism conception exists in poetry by Rabindranath Tagore also, and it adds a special, melancholic layer to his poetry. There is one more very important "formula", which gives a characteristic of Chayavad poetry. This is Sat (Ultimate truth, True), Chit (Mind) and Anand (Bliss). Exactly at the moment when an Enlightened person realizes the truth that Atman and Brahman are one, unified, he experiences bliss – Anand. This bliss is instantaneous – just a *kshan*, a moment. This is exactly the moment existing between a united – for an ordinary person – happiness and sorrow, but it could be experienced, realized during outstanding, extreme moments of Existence. Hindus usually recall an ancient parable so as to give just an approximate image of this phenomenon. This is a tale about a man who is running in horror through impenetrable jungle, trying to save his life from a tiger which is pursuing him. A man was falling in a hollow, and at the last moment, he managed to catch a branch of a tree. He looked down and saw at the bottom of the hollow a batch of snakes. He raised his head and saw the tiger and two mice (white and black). They are gnawing the branch he is holding on. At this last moment he sees a blade of grass, and at the end of it there is a drop of a honey-dew. He is reaching it, is sucking it in, and experiences this unique and indescribable sense of Anand – bliss.

Let me introduce briefly the Chayavad poets, four representatives of this remarkable, in-demand till now and loved by many not only Indian readers, poets of this Literary School, which was very characteristic for the first half of the XX century. There are Jaishankar Prasad (1889 – 1937), Sumitranandan Pant (1900 -1977), Suryakant Tripathi Nirala (1896 – 1961) and Mahadevi Varma (1907 – 1987). They expressed their feelings, ideas and Romantic attitude to the world. They used for expressing these in their own style, resembling English Romantic poetry. But the hero of their poetry was not in contradiction or opposition to the Nature, his knowledge was not in contrast to Nature's Ignorance, because the hero was looking and searching for the highest Knowledge with the help of Nature itself.

This is emotional poetry, and it demonstrates nuances of a very deep mental and spiritual world of a human being, and a harmony of relations between man and nature. It is considered that it was exactly Chayavad poetry that discovered and demonstrated in Hindi lyrics the idea of a human being. They stressed that a person is valuable. Along with that a Chayavad hero and his ego do not have any "extreme forms", because the hero does not oppose himself to the rest of the world. There is also a very important difference between European and Hindu attitude to death, and this is connected with the perception of an individual human being in the East and West. For a Hindu, a person's sins, if he did not atone for them, will remain even after his death, and will influence his Karma – not only his own, but his relatives also. In this way, a person's afterlife depends directly on his previous life. As a rule, in Chayavad poetry love also differs from the description we meet in European poetry, it usually does not have seething passions. This is mainly an ideal, unearthly love, though, for example, in one of the earliest poems by Nirala¹ "A bud of Jubi" (jasmine) the poet describes a very passionate scene of a love meeting between a hero – a morning Wind and an awakening heroine – a Flower bud.

¹ A pen name, meaning Universal, Unique.

It is interesting, that the works of Chayavad poets were not limited only by poetry. For example, the eldest of them, Jaishankar Prasad was famous as the first (after Bharatendu Harishchandra) in Modern Hindi dramatist, storywriter and the author of three novels. His younger contemporaries, Sumitra Nandan Pant and Nirala, who wrote prose also, became founders of the next literary movement, Pragativad (Progressivism). They both were to some extent theorists of Chayavad also². The youngest among them, Mahadevi Varma, who was an excellent painter also, consciously stopped writing poetry in 1941, because she decided to devote herself to social service in the field of Education. Most probably, it was her response to the Times changed, and to the attitude of their reading audience. In the very beginning, when early Chayavad poems appeared, readers accepted them at first very cautiously or accusing them sometimes of limitations, but later they became enthusiastic readers of their creations. Still, some time later, at the end of the 1930th, strict and demanding critics accused these poets for excessive ornamentation, mannerism of images and overdecorated poetical language. The last feature was a characteristic of the Riti period of Medieval Indian literature. The main reason for such critical opinions was quasi distance of Chayavad poets from Contemporary social and economic problems. Critics reproached them for their devotion to strict rules of meter and rhythm also.

Some of these poets, as it was above mentioned, were seriously influenced by the great Bengali writer Rabindranath Tagore, especially Nirala for whom Bengali was practically a mother language. Nirala himself translated poems of Tagore and Svami Vivekananda, the great religious reformer. Nirala was inspired by music and songs of Tagore, and himself later created songs, which were included into his poems and songs collection "Girika" (Lyrical songs). Chayavad poets were impressed and felt an influence of English Romantics P.B. Shelley and Keats. But at the same time they

² Ibidem, see H.A. Buzunovskaya, "Искусство и проблемы формирования новой индийской системы в искусстве начала XX в. в М. "Искусство", 1998.

were original, authentic poets, with their own ideology and world outlook. I will try to confirm this statement by comparing an early poem by Sumitra Nandan Pant "Granthi" (Illusion) with a poem by great Russian poet Alexander Blok "Solovyiny Sad" (Nightingales' Orchard), and S.N.Pant's poem "Naukaa-vihaar" (Boat trip) with poetry by P. B. Shelley. But it is necessary before that to give brief information regarding the Hindi poet Sumitra Nandan Pant's life. The biography of this lyric poet, who lived a long creative life, is remarkable from many points of view. S. N. Pant was a close friend of Nirala, the one of four Chayavad poets, and other bright poet Harivamsh Ray Bachchan, who belonged to the next generation of poets and was called "a late Chayavad poet". H.R. Bachchan wrote very interesting Memoirs about his elder friend. They both, though with a time gap, studied in Allahabad University. H. R. Bachchan's attitude to Sumitra Nandan Pant is clearly expressed in the title of these Memoirs - "Among poets - the tender/ beautiful saint" (Kaviyon men saumya sant).

S.N.Pant also wrote about himself and his literary circle of the 1930-1950-s, usually in Introductions or after-words to his poetry collections. A patriarch of Russian Indology Academician E.P. Chelyshev who in the 1960-s attracted attention to Chayavad poetry, dedicated to Pant a chapter in his book "Contemporary Hindi poetry" (Helsinki 1965), and "Sumitranandan Pant - a singer of Himalayas" (Helsinki 1985), which was published in "Writers and scholars of Orient". Biography of S.N. Pant and especially his literary autobiography is noteworthy for one more reason. We find in it the sources, the so called "life material", which later was transformed into the high Hindi poetry. Pant was born in a small village Kausani in Himalayas, in 1900, in a Brahman family. He was the seventh child in his family. But his birth was darkened by a grief for all his relatives, because a few hours after the birth of the child his mother perished. The child's father, who had his other six children to take care after, could not overcome the loss for rather long time. Sumitra Nandan was given for some time to a local saint Ghasain Das, but

later joined his own family. This shock most probably was not so much realized in such an early age, still it left its mark on the poet, but he was not crushed. Pant started writing poetry in childhood, and at 11 he even tried to write a novel. Initially he studied in a village school, and later in a small town not far from his native village. At the age of 18 Pant, together with his elder brother went to Benares, where he passed exams to Queen's College. Here he was captivated by poetry of Ravindranath Tagore and English Romantics. The next year he went to Allahabad and joined Allahabad University. This city, the ancient Prayag, is the holiest place for Hindus. Three sacred Indian rivers - Ganga, Jamuna and hidden under the earth Sarasvati - interflow here, and that is why the place is also called Sangam. Once in 12 years one of the most important Kumbhamelas (Festival of a Jug) is magnificently celebrated here. This is the main religious event for millions of Hindu, and it signifies a sacred essence of the World creation.

In the 1920-40-s Allahabad turned into not only religious, but cultural capital of the Northern India also. There were many Publishing houses, magazines' editorial offices. Chief editor of the "Sarasvati" literary magazine, Mahavir Prasad Dwivedi played the most important role. It is reflected in the fact that this period of the Early Hindi literature's development is named after him - as "Dwivedi Yug". Allahabad University also played an important role, but at that time, most probably, a political point of view was even more important, because a native home of the future first Prime Minister of Independent India Jawaharlal Nehru was in Allahabad, and here lived the Nehru family. Mahatma Gandhi also came often and stayed there. At that time it was an appeal of Mahatma Gandhi to participate in the Civil disobedience Campaign, and S.N.Pant joined the Campaign under Mahatma's influence. He left the University and joined the movement for some period. At the same time he established himself as a poet also. Poetical competitions - *kavya sammelan* - are very popular in India till nowadays. While participating in one of them, S. Pant read his poems so brilliantly,

that one of the famous and very popular Hindi poets of the elder generation Ayodhya Singh Upadhyay Hariaadh who presided at the competition, took off a splendid flower garland which he had been gifted, and decorated with it the young brilliant poet. Still, this fact did not prevent S. Pant from leaving the University, still, even his participation in Civil disobedience Campaign did not distract him from writing poetry. He returned to his native village, but visited Allahabad very often, because the cultural and literary life was very active there at that time. Allahabad was considered to be the "Literary capital" of the Northern India (Karen Schomer 1983). According to memoirs by H.R. Bachchan¹, he himself, a very young poet at that time, looked with admiration on S.N.Pant, because he, like his friend Nirala, was a special, a unique one (Bachchan 1960). These two poets - Pant and Nirala - contrasted with each other. One was outwardly restrained, handsome, with wavy hair, and dressed like a dandy - Pant and the other - Nirala, who looked like a fakir, with entangled hair and sparkling eyes, wearing only dhoti - a loin-cloth. They looked like supplementing each other.

Later, at the end of the 1930-s- beginning of the 1940-s a social and political situation in the country completely changed because the Second World War started, and India, as a colony of Great Britain also participated in it. This influenced political activity of Indian citizens also. At that time the two poets initiated a new Literary School - *Pragativad* (Progressivism). They wrote poetry, full of civic emotions and feelings, and supported National Independence movement. Titles of some of Pant's poems speak for themselves: *Punjivaad* (capitalism), *Mazdoor varg* (working-class), *Dhan-pati* (the rich). Along with this, S.N.Pant spent much time in his native village, near Himalayas. For him a new period started - both in his life, and poetry which was now mainly dedicated to Nature. He described also the hard life of peasants, especially Indian women

¹ Bachchan literary means "bull-call", it was a child rick name of H.R.Bachchan which he later used as his pen-name. It was a kind of epatage, because at that time poets preferred "poetical", harmonious pen-names.

whose age is so short. The poet did find his main hero - he was Mahatma Gandhi, to whom Pant dedicated several poems. But many of his poems continued to be very lyrical also. Let us discuss an early, practically the first long poem by S. Pant "Granthi", (Granthi is a multilevel word, which has several meanings, and the main one of them is illusion). The poem was written by the 20-year old poet, in 1920, during students' vacations, and was published much later, in 1927, being included in Pant's second poetry collection, titled "Veena"². There was an Address to a reader in the second edition of the poem, published in 1929. There S.Pant wrote, that like poems in his first collection, "Sighs" (*Uchchvaas*), there were not too many events, a part of the plot (*kathazmak*) is rather short, "but, may be, more clear" (Pant 1929: 109). The poet attracted attention to the fact that at that time "love to the beauty of non-rhymed (*amkaant*) poetry has not flowered in his heart yet", though they were very popular, "that is why I dressed my story haphazardly in non-rhymed clothes" (Pant 1929: 109). The poem is rather long, it consists mainly of octaves, which alternate with quatrains and sometime with stanzas of 12 lines. There are totally about 60 stanzas. In spite of a notice by the poet regarding absence of the rhyme, still there is incomplete rhyme, usually cross rhyme with which a reader comes across rather often. For example: *kaa/ dayaa, chipe/ aapke, katha/ palaa*.

The poem starts with a straight appeal of the poet to a reader: "A wise reader! There still is one more remedy:/ Left with me now my sorrow:/ But me, like all others, am full of happiness/ In this splendid garden of grief" (Pant 1929: 110). As we see, the main formula of Chayavad - *sukh-dukh* (happiness - sorrow) and *sukh-vipin* (happiness - grief) is given, starting with the first stanza. Later, in other stanzas we meet "a moment" (*kshan*) also. This conception is very important for both - Hindu and Buddhist religious-philosophical traditions. A dialogue is also one of the main features of the poem. There is a constantly used appeal to a girl-friend (*sajani*), a beloved girl (*priyaa*), a lover (*priyatam*). This is a vivid

² Stringed musical instrument.

heritage of the previous literary tradition *Riti* (style), developed in the Middle Ages époque, but survived up to the beginning of the XX-th century. It was the poetry that glorified in a very sophisticated, "decorated" by tropes, form – using high, Sanskrit vocabulary – love of Krishna (one of incarnations of Vishnu) and *gopi* – shepherdess Radha. *Riti* poetry was written in a literary dialect Braj, and flourished in the XVII-XVIII centuries at the courts of Rajas, delighting their ears. In the XX-th century poets of Chayavad addressed to their literary heritage, but composed poetry in *Khari Boli* dialect of Hindi. And in the early poetry by S.Pant we come across traditional, well known personages: a girl friend (*sakhi*) and a main heroine (*naikaa*) – a young girl fallen in love, who are conversing with each other about a lover (*naik*) who left them or is absent for some reasons.

There is a short rendering of this poem's plot given in the book by E.P.Chelyshev "Contemporary Hindi poetry": "...this is a description of a young poet's dream, real feelings and emotions are exposed here in a fantastic cover. In the evening's twilight a poet sees himself sitting in a light boat and drifting on the waves of some mysterious lake. Unexpectedly the boat sinks into water, and he loses consciousness. When he comes to his senses, he sees a beautiful girl, who holds his head <... > and looks at him with loving eyes. In the heart of the young man immediately outbursts the same feeling" (Челышев 1965: 99). In a style of the Soviet époque the Indologist concludes: "But the happiness of the young couple did not last long. Evil forces – social superstitions, cold indifference and contempt of hard-hearted people separate the couple in love" (ibid). In fact, there is just a hint at this plot in the poem by S.Pant. In the first part of it young girl-friends are talking to each other. Very traditional tropes are used for expressing their feelings. There are unfaithful lover, similar to a bumble-bee (*bhramar*), flying from a flower to flower, and *gopis* – shepherd-girls who are suffering, separated with their beloved shepherd (*Gosain*). Other images, typical for the poetry of

¹ Translated from Russian.

Chayavad, are used in this early poem by Pant also. There is, for example, a Chakora bird which lives on dew dropping from Chandra – the moon that is why the bird looks at the Moon constantly. The most favourite images are: the wind Vayu, which sways the grass, fallen in love with him; the Moon, Shashi, and Lotus, admiring her, is blossoming; a beautiful song of the Wind, hidden in a veil (*anchaal*) of a beautiful girl. All these images are connected with Sanskrit and Medieval love lyrics. But in the 1920-s Sumitra Nandan Pant used it to describe a high, beautiful love and it reigned in the contemporary world of his time. Along with this, the poet described girl friends who gave very traditional admonitions in love: "move slowly, stop unexpectedly, pierce his heart by a quick glance". "Has not he been proud by youth?" (Pant 1929: 117). And unexpectedly among "sweet kisses, trembling buds of lotus, white lilies and *champa*", about which the girls talk, appears an image of a "Sister who is alike the Mother land's history" (*desh ke itihaas ke se baahein*) (Pant 1929: 118).

The poem "Illusion" (*Granthi*) is a symbolic one, because the love of the heroes who look very typical and traditional, is compared not obviously with the feelings of Modern young couples who adore their Motherland and are eager to correct, improve and change their Homeland. It was not a coincidence that a few years later Mahadevi Varma called herself and her Chayavad pen-friends "Widows of Swaraj"¹.

Composition of the poem is as follows: there are three parts, in the first one girl friends are conversing with each other; the second part is a monologue of the main hero. It is named "Now and here", and he tells about his difficult life, but God/ Destiny (*Daiv*) adorned and changed this life by giving him a beloved one. After that everything for him changed and turned into happiness beyond all treasures - *amir sakhi* (Pant 1929: 121). But the happiness lasted not long: "Among tender buds sharp thorns hid" (Pant 1929: 123).

¹ Swaraj – lit. "Own governing" – the aim and slogan of National Freedom movement in the first half of the XX c.

"Illusion turned out to be a burden. This young lotus, which tenderly captured my heart, became an adornment of another man!" (Pant 1929: 124). The hero appeals to sorrow (*vedana*) and asks, who will be able to console the pain of a broken heart, to dry tears of grief, but he realizes that nobody knows who is guilty, because suffering is the law, justice of Nature: "A bee, entangled, is trembling. Chataka¹ is suffering. This is the law of life. Cry, unhappy heart! Cry! <...> "On a lonely page of an empty life there is a partition" (Pant 1929: 131-132). The third part is titled "Deceived love", and here we unexpectedly find a paradox: the main hero is convinced, that "today he is filled with all kinds of happiness/ in this charming forest of sorrow" (Pant 1929: 137). In this way, the poem's structure is "ringed", because it started with exactly this paradox, given in the appeal of the poet to a Reader.

Maybe, it will look not very proper to compare poems of two so different poets as Sumitra Nandan Pant and Alexander Blok, but I am tempted to compare them: *Granthi* (Illusion) by S. N. Pant and "Solovyiny Sad" (Nightingales's Garden) by A. Blok. The reason is that such comparison gives not only an opportunity to confirm the fact that "strange coincident happens", but to demonstrate also, how Indian poetry differs from European, though it was written practically at the same time. The Russian poet started to compose his poem in January 1914, and completed it in October 1915, when the First World War continued. Alexander Blok was 35 years old at that time. "Granthi" – Illusion was written by a 20 years-old Indian student during his winter vacations, was published a few years later and soon appeared its second edition (1927). The size of these poems differs very much. The poem by A. Blok consists of 7 short chapters which also differ in size (from 4 to 7 quatrains, totally 32 quatrains), and Pant's poem consists of 60 stanzas. Among them octaves prevail, but there are a few quatrains, and three dodecasyllables also. The poetical meter of "Solovyiny Sad" by Blok is anapest trimeter. He used cross rhythm. In the poem female rhythm (stress on the next

to last syllable) alternates male (stress on the last syllable). The rhythm is kept continuously. The poem by S.Pant is composed in *chhand* size, but many stanzas are without rhythm. If it is used, then male rhythm dominates. Both poets paid great attention to harmony and euphony, especially Alexander Blok in his "Nightingales's Garden". The poet is a virtuoso, and plays with sounds "s", "t" and "a". Colour symbolism also plays a big role in his poem, and there are golden autumn, blue darkness, charms twilight, light blue window, rusty, black and other colours also. For Sumitra Nandan Pant and for other Chayavadi poets the colour was also very important, and the poem "Granthi" demonstrates a domination of blue (neelaa), scarlet (arun), black and white colors.

Both the poems – of the Russian and Indian poets – are dedicated to love, but in A. Blok's poem love is contrasting to a hard and tiresome work, the coarse prose of life is in opposition to the charming garden. Scream of an ass contrasts to "a nightingale's tune" or soft singing and laughing, a dream and sleeping are opposed to the crude reality. But this reality is, in spite of everything, much stronger than the charming garden and a luring, attracting beautiful Lady. As for the Hindi poem "Granthi", S.N. Pant describes a world which looks like a fairytale. Beautiful girl friends converse with each other, they long for their beloved who is far away. But he comes from the outside world, like in A. Blok's poem, to meet with them, but time passed and for unknown reason he was expelled from "the world of illusions". The Indian poet is guided by tradition that is why his poem is not much connected with reality. For Russian poet Alexander Blok reality is much tougher, and he cannot avoid it even in a romantic poem. Nature plays a very important role in both the poems. But in the poem by Pant Nature is more spiritual and divine (Prakriti), in Blok's poem the nature exists as if divided into two worlds. There are a burning, sultry world connected with the hard work, and a shadowy garden of a charming rest, with the sea that lives by its own life near the first and the second worlds. I suppose that even such brief comparison of these two poems demonstrates

¹ Indira Indira

that the both poems were close to each other in their tune and existential feelings, thanks to their romantic and symbolic character. A kind of one more continuation of this theme a reader can find in a later short poem by Nirala, who as it was mentioned already, was a very close friend of S. N. Pant and belonged to Chayavad also. He wrote a poem "She is crushing stones" (Vah torce pathar)¹ many years later, in 1936, when a new époque came. This poem is included in many anthologies of Hindi poetry and in school programs as an example of Pragativad (progressive) poetry. It is included into the electronic Collection of Indian poetry Kavita kosh also. This poem was translated into Russian also (see Mezumen 1965: 344). This poem is dedicated to a young girl whom the poet saw "on the way to Allahabad". She was breaking up stones by a heavy hammer, crushing them so they could be used for covering roads. Only now and then she could wipe sweat and take a look at a mansion which was hidden in a shadowy garden. A romantic note sounds in the last, concluding stanza: "But the soul retains the pain of a blow/ As a broken sitar the soul is twanging/ ringing with despair and anguish/ I have never heard any songlike that!" (ibid).

We can find such kind of a poetical likeness of poets through centuries and countries if we compare one more poem by S.N.Pant "Rowing in a boat" (Noukaa vihaar, 1932) included into his poems collection "Gunjan" (Bees buzzing), with a poem by P.B. Shelley (The Boat on the Serchio, 1824)². In the poem by the 19-th century Romantic poet a sleeping boat is described, it will go for a row along the Serchio river. The friends, who are sitting in it, are expecting a trip along a violent river which flows into the ocean. In the main stanza of the poem the God Almighty is praised: "All rose to do the task He set to each, /Who shaped us to his ends and not our own/ The million rose to learn, and one to teach/ What none yet ever knew

or can be known" (ibid). This kind of a romantic analogy of a human being's life, which develops from the birth up to death, like a flowing river, we find in a poem "Noukaa vihaar" by S.N.Pant also. He likens rowing in a boat along the great Ganga river to a destiny of a man who came into this world to follow his predestination and continue his way with dignity, till he would leave into other worlds and will be born again. In the original title of the poem a word "vihaara" is used. The word has several meanings, one of them is a hermit's abode or Buddhist monastery. In the same way like Shelley describes a beautiful and changing Italian landscape, Sumitra Nandan Pant praises holy Ganga river and what is going on and happens on its banks. A man or woman for the Hindus are just a tiny particle of the Universe, united with Nature, but having a soul – Atma, and the most important fact is that a human being is a **thinking** human being. Most probably, such a philosophical poem could be created without any influence of English Romantic poetry. Still, it is well known that poetry by Shelley was very popular in India, starting with the first half of the 19-th century and much later³. The fact that Shelley was inspired by India and wrote some poems about this ancient country, like "Lines to an Indian Air" or "Indian Veil" could be also important for Indian poets. Indian nights and champaka flower, a passionate love and death, the beauty and some kind of exotics were attractive. Maybe even more close to Pant's intonation in "Nauka vihaara" is a fragment of the Lyrical drama "Prometheus Unbound", a song of Asia: "My soul is like enchanted boat/ Which, like a sleeping swan, doth float/ Upon the silver waves of thy sweet singing/ And thine doth like an angel sit"⁴. In S.N.Pant's poem "Nauka vihaar" death is also not a tragedy, the poet contemplates the World and accepts what was intended by destiny and fortune.

Coming to a conclusion it should be noted that Hindi poets, who wrote within Chayavad Literary school, were very well-educated and

¹ The poem recited by the author, S.T. Nirala, is available at <https://www.youtube.com/watch?v=4PQ0RqY6r6>

² INGLIS-Shelley - Posthumous poems (1824) P. 10

See: <https://n.scribd.com/document/155514355/INGLES-Shelley-Posthumous-Poems-1824-pdf> (Last visit 28.11.17)

³ See Umida Varma, Influence of English poetry on Modern Hindi poetry (1900 -1940), Lokdhani Prakashan, Allahabad, 1980

⁴ P.B. Shelley, My Soul Like an Enchanted Boat, William Stanley Braithwaite, ed. The Book of Georgian Verse, 1909. (see <http://www.hartliby.com/335551.html#03>)

open to European civilization, and they knew European Romantic poetry well. No doubt, it could influence them to some extent, but they succeeded as original Indian poets. They wrote in different times, at the epoch which did not have too much resemblance to European Romanticism. There were some Romantic motives in their poetry, but it was based on their real life experience and flavoured by great Indian literary and spiritual heritage.

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The Belarusian Faust-Concept on the Crossroads of Epochs and Cultures

Abstract

The article is dedicated to the influence of the Faust-concept's topos upon the Belarusian culture. The work accentuates the creations that interpret the Faust-concept's topos, and fill it with distinctive national and universal colour: poems by A. Mickiewicz, stories by J. Barszczewski, poems by Y. Kupala, works by Ul. Karatkievich. The author also considers the impact of the Faust-concept on the European and Belarusian culture of the romanticism and modernism.

Key words: Faust-concept; romanticism; modernism; Belarusian culture and literature.

The Belarusian culture as a part of the European culture has always been open for the intercultural dialogue both with the West and with the East. The reception of the Faust-concept in the Belarusian cultural heritage confirms this. In the XVI century, the folk legend about doctor Faust appears in the German literature and is printed in several editions. The topos of the Faust-concept becomes one of the most popular ones in the western culture. After having gained its final form in the Renaissance epoch, it got spread in many European national literatures (the German folk legend "Historia von D. Johann Fausten", the tragedy by the English playwright

Christopher Marlowe "The Tragical History of the Life and Death of Doctor Faustus"; on the territory of the Polish-Lithuanian Commonwealth in the Polish and Belarussian cultures it is the cycle of legends about Pan Twardowski).

In the Enlightenment period this mythologeme attracted the German sentimentalists, one of the bright representatives of which was J. W. Goethe, who created his "Urfaust" in 1772. But he did not see in it the worthy work, so the great literary artist burnt it, but, as the Russian writer of the XX century M. Bulgakov will write in his Faust-concept "The Master and Margarita", "the manuscripts do not burn": after a century, the handwritten copy of the first "Faust" was found. It had been preserved by Luise von Göchhausen, who admired the talent of young Goethe. The edited "Faust", the first part of it, was published only in 1808. The second one had been being created by the great writer up to his death in 1832. This masterpiece becomes the work of Goethe's whole life and the literary paradigm, introducing the mythologeme and the philosopheme of Faust-concept into the world literature and culture.

The work by great J. W. Goethe becomes the acme of representing the Faust plot in literature. The great writer created three versions of the work throughout the years of his literary activity: "Urfaust", the literary "Faust", known to the public, and, in the co-authorship with the Belarussian composer A. H. Radziwill, – the libretto for the opera "Faust" which enjoyed great popularity in the XIX century. The opera united all the best of the Enlightenment and the romanticism traditions.

"Faust" in music (1808–1833) – the opera by the composer A. H. Radziwill, the libretto to which was written by J. W. Goethe, – in the history of music is referred to as belonging to the period of romanticism. The esthetics of romanticism grew from the depth of the Enlightenment epoch and was its ideological, thematic and genre continuation. The interest to the literary plot of "Faust" by Goethe gave birth to lots of musical interpretations from the moment the work was published – those by Ch. Gounod, L. -H. Berlioz, M.

Glinka, A. Lokshin, M. Mussorgsky and other classics of the world music.

The version by A. H. Radziwill was the first according the time of writing musical work, the result of long years of the composer's and the writer's talents' joined effort, the product of mutual contacts of the cultures. Therefore, the libretto of "Faust" represents the interest as a work of the romanticism drama, as the great philosophic and esthetic embodiment of Goethe's genius. The direction of transformation of certain characters by the author, of changing the accents on them in view of the peculiarity of the libretto genre represents considerable interest. The work is also of great interest, because it sums up the interaction of two cultures (the German and the Belarussian ones) and two epochs (the Enlightenment and the romanticism).

The understanding of the mentality of a different ethnos, the ability to accept and accommodate the experience of a different cultural tradition, to integrate the best achievements of the "own" and the "strange" – all these factors inevitably bring outstanding results. And thus the activity of Prince Antony Henryk Radziwill, the emigrant from the Great Duchy of Lithuania after the third stage of the Polish-Lithuanian Commonwealth separation, became the result of intercultural communication. This story began in 1814, when the two creative geniuses met in Weimar: the poet and the composer, the German and the Litvin, the theoretician of the Weimar classicism and the troubadour of romanticism – Johannes Wolfgang von Goethe and prince Antoni Henryk Radziwill. The work on Faust becomes the most important in the creative activity both for Goethe and for Radziwill.

The epoch coming after Goethe is started by the European romanticism – the literary style, that followed the Enlightenment trends. In the esthetics of the romanticism, fed from the culture of the Enlightenment and at the same time contesting it, the creative work by Goethe was first of all of great interest. When the second stage of the German romanticism (that of Heidelberg) (Heidelberger

Romantik) is starting to gain its acme, some of the romanticists try to create their own interpretations of the well-known German plot: the romantic Faust (a dramatic fragment) is written by A. von Chamisso in 1803 (still the most fortunate interpretation remains the novelette "Peter Schlemihl"). The folklore collectors Achim von Arnim and Clemens Brentano included the poem "Doctor Faust" into "The Boy's Magic Horn" (1806-1808), the further interpretations were represented by the novel "Satan's Memoirs" ("Memoires des Satan") by the famous fairy tales author W. Hauff (1827), drama "Don Juan and Faust" 1828 by Ch.-D. Grabbe. In 1836, the lyric-epic work "Faust" by N. Lenau is published.

The Belarusian romanticists, whether they wrote in Polish or were trying to write in the Belarusian language which was considered to be a language of peasants then, also absorbed the trends of the world literature. Among those writers one cannot omit the outstanding personality of romanticism Adam Mickiewicz, the poet of several nations, however belonging to his native land of Belarus with his whole heart.

As the poet himself wrote, Litva (the north-western part of modern Belarus) was his motherland, and the first capital city of the Grand Duchy of Lithuania Novogrudok (Navahrudak) was his native city. Wilno, the capital city of his time, was the place where he studied. It was there that he met his real friends, founded youth patriotic organizations of Philomats and Philarets together with them, and was arrested, charged and exiled to Russia together with them by the tsarist authorities in 1824. The writer wished to struggle for the best future of his native land not only with his stylus, but having got out of the prison by chance, he was able to carry on the implementing the dreams of his youth only in his creative work. Almost all his friends will perish in tsarist prisons or in exile, and he will be the only to mourn them and their bitter fate for long years given to him in this world.

As a poet, Adam Mickiewicz did not adhere to romanticism outright. Among the writers he admired as a beginning author were

the Enlightenment representatives Voltaire and Schiller. In Mickiewicz's "Ode to Youth" (1820) the critics noticed the echoes of F. Schiller's creative work.

The literary critic B. Stacheev highlights the congeniality of this masterpiece of literature to the poetics of classicism and at the same time the presence of the ideas of a new trend in it: "Even the contemporary poets of Mickiewicz's time noticed the congeniality with those motives of Schiller's creative work which were later taken on by the revolutionarily disposed romanticists (and not only in Poland). In the perception of the author of the "Ode", the reality was a stream of movement, the struggle of good and evil, the pathetic aspiration to the future day of the humanity, when the whole "boulder of creation" will be renewed. The allegoric images of Youth and Age embodied: the first one – the selflessness, the aspiration of young enthusiasts, their brotherhood and unity, the second one – the cowardly selfishness of egoists. The denial of the old world, which was constrained with the "moldy cortex", the appeal "to suppress the violence by violence" and to lead the earth on the new way, the belief in the inevitable victory of the "world of spirit", brought into the world by "love" and "youth", in the appearance of the "sun of the salvation" after the "dawn of freedom" – these are all the motives, introduced by the "Ode" into the Polish poetry" (Cvaxcen 1989:480).

The collection of poems "Poetry" (1822), and rather the author's introduction to it becomes the manifesto of the Polish and Belarusian romanticism. Adam Mickiewicz considered that the poetry of the romanticism had its source in the history and in the people's culture. Applying the Philomats' and Philarets' interest to folklore (the romanticists of Heidelberg also considered the people's literature to be the source of inspiration), the poet enriches the Polish literary language with the Belarusian dialectic and low-style lexemes and with the folklore motives in the cycle of "Ballads and Romances". The romantic concept of two worlds is expressed already here in the co-existence of the world of people and the world of spirits and

fantastic creatures, which punishes those breaking the laws of morality.

Adam Mickiewicz regards the Universe and the place of a man in it from the point of view of the people's experience, which was reflected in the folk legends, stories, songs and superstitions. This trend can be easily traced also in the dramatic poem "Dziady" ("Forefathers' Eve"). If we consider the history of creating the poem, we shall see, that both for the classic of the German literature J. W. Goethe and for the classic of the Belarusian and Polish literatures A. Mickiewicz the process of creating of "Dziady" became the main work of his life, and this work was not finished as well. Each part of "Dziady" can be regarded as a separate work, although there is a plot line uniting them all. The history of creation and the composition of "Faust" are very similar to this.

The same way as Goethe does, the classic of the Polish and Belarusian literatures Adam Mickiewicz presents the synthesis of various genres and styles in the poem, and that brings "Dziady" closer to the artistic universalism of "Faust". Therefore, the genre of both works can be defined as a dramatic poem.

Both works begin with the prologue, being the dedication to the friends of youth, and that can be also regarded as an analogy within the composition. "Faust" by J. W. Goethe begins with three prologues, each one of them has its own function. «Zueignung» («Dedication») comes as a first one, and it is written with the ottava rima stanza: *"Again ye come, ye hovering Forms! I find ye, // As early to my clouded sight ye shone! // Shall I attempt, this once, to seize and bind ye? // Still o'er my heart is that illusion thrown? // Ye crowd more near! Then, be the reign assigned ye, // And sway me from your misty, shadowy zone! // My bosom thrills, with youthful passion shaken, // From magic airs that round your march awaken"* (Goethe 2017a).

The creator of the Weimar classicism uses this euphonic and melodic romance stanza in order to show the readers, how dear to his heart are the symbolic polysemic «schwankende Gestalten» («unclear

images»), which remind him his about youth, friends, who understood him well, and the characters of the adolescent "Urfaust"...

For Adam Mickiewicz, the appeal to his friends who died as martyrs is a tribute as well. The Dedication was introduced by the author only to the III part, although all the rest ones had been already written then and had their own introductions. But only here there is a list of people, to whom this part is dedicated: *"To the blessed memory of Jan Sobolewski, Cyprian Daszkiewicz, Feliks Kólakowski – my classmates, cellmates and comrades in exile, who were persecuted because of their love to Motherland and died of their longing for Motherland in Archangielsk, Moscow, St.-Petersburg, the martyrs of the national deed – dedicates the author"* (Here and elsewhere further the interlinear translation is done by me – T. S.) (Mikszewski 1999b:8).

The action itself is displayed in the III part in the typical romanticism style with the important method of introducing the concept of two worlds: at first, the Angel is introduced by the author as a character. The Angel protects the Prisoner from the dark forces and thus supports him. As well as Goethe does, Mickiewicz shows the invisible presence of the spiritual world in the life of his characters, especially when they find themselves at the crossroads of their lives and have to take an important decision (the treaty between the God and the Mephistopheles in the Prologue in Heaven, ghosts in other scenes, the finale of Faust). The Faust motive – discontent with the empirical knowledge and the knowledge got from books, the wish to enter the world of spirits and ghosts – is explicitly present in the talks of the prisoners, who are preparing themselves to the death. They clearly feel the presence of the invisible world and as if see this world in the darkness of the prison cell – just the same way as Faust discerned at once not just a dog in the strange poodle, but Mephistopheles, and as Gretchen (Margaret), being in the prison and having acquired the deep spiritual vision, rejects the temptations offered by Mephistopheles and surrenders to the divine justice.

The Faust motives in „Dziady” by Adam Mickiewicz are easily read in the level of ideas and characterization of characters. Separate stories are inserted, which direct the reader right to Goethe’s masterpiece. In part I, in the ballad „The Charmed Youth”, the poet introduces a fantastic episode: the charmed youth, growing into the wall, talks to the knight of Twardów (to Pan Twardowski). Pan Twardowski is the Polish-Belarusian analog of Faust.

The legend about Pan Twardowski appeared in the XVI century, with a certain German influence, when Johann Spies published «Historia von D. Johann Faustens». Polish-Belarusian character however does not fully follow his German prototype. The anonymous publisher of the German legend set a goal for himself – to teach his contemporary people an important idea, that any treaty with the devil will not bring any good, therefore the finale of the work shows the dreadful description of death – not only of physical one, but of spiritual one as well: should Faust wish to choose the right way at the end of his life, all the attempts will turn out to be vain. The finale of the Polish legend gives the sinner a hope for salvation: the prayer to the Virgin Mary saves the godless man Twardowski at the very moment, when the devil wants to take him to the hell.

Mickiewicz plays ironically with the legend about Pan Twardowski, and rather with its finale, in the ballad „Pani Twardowska” written in 1821, almost simultaneously with „Dziady” from Wilno-Kowno. The romanticist author highlights the treaty between Twardowski and Mephistopheles («I am Mephistopheles» (Mickiewicz 2017), – the poet calls his devil the way he is called in the text of the people’s legend and in «Faust» by Goethe). According to the treaty, Twardowski will have to give his soul to Mephistopheles after seven years of service of the latter to him. However Twardowski decides to outwit the wicked one and is not going to visit Rome, where the devil is to take him to the hell. And thus Twardowski is completely sure, that nothing wrong can happen to him, until he gets to Rome, and he is by no means trying to get there. The motive of changing of the treaty we see in «Faust» by J.

W. Goethe. But there it works perfectly well without cheating, and Faust is completely honest with Mephistopheles at the beginning, because he is sure in his victory. Goethe departs from the traditional term of the treaty making up twenty four years, therefore the poet does not indicate the time.

Mickiewicz’s Mephistopheles manages to trap Twardowski in the inn with the symbolic name „Rome” («The name of the inn is „Rome”» (Mickiewicz 2017)). And here the very competition begins which is supposed to show who will outwit whom. The Mickiewicz’s romantic character does not want to give up in any case; he demands fulfillment of the three last wishes, and Mephistopheles cannot refuse, since this clause is present in the contract. The last wish of the smart nobleman is to marry Pani Twardowska, while the husband is going to be in the hell. The main heroine appears at the end, as «deus ex machina»: there is no description of this woman, but Mephistopheles disappears forever as soon as he sees the fearsome lady. Mickiewicz humorously replaces the motive the Holy Virgin’s patronage, which was present in the legend, with the rescue of the husband by the wife. In Goethe’s „Faust” the heavenly patronage and forgiveness of Margaret saves the main character in the finale (this is however only the typological similarity, because the second part of „Faust” was only being finished by Goethe at the time Mickiewicz wrote his ballad).

The ballad „The Charmed Youth” is introduced by Adam Mickiewicz as a song of a youth that became a rock, the Old Man sang it many times with his grandson. Now the grandfather asks the young man to sing this song just by himself. The main plot of this work is formed by the dialogue between the young man growing into the fortress wall, and Pan Twardowski, who is now a complete opposite of the roisterer and drunkard we met in „Pani Twardowska”. Here, the character is called „a knight”, and he is telling the young man about the battles of Olgerd and Jagiello and answering his questions. Thus we see the Belarusian Faust-Twardowski who got over many hardships and suffered a lot, but wishes to pass the young

man a lot of knowledge. Therefore, it is clear, why the Old Man asks his grandson to sing this song: the young generation should not forget its past in order to be capable to create its future.

There are many features in this small ballad which bring it closer to the motives of "Faust" as well. Twardowski confuses the epochs on purpose, speaking about the grandson of Olgierd Jagiello, who is then, after two hundred years later, "He is fighting and winning now" (Мицкевіч 2017a:202). Jagiello was not Olgierd's grandson, but his son. And there were many different rulers two hundred years later in the XVI century (here the intention is rather to mention the offspring of Olgierd and Jagiello). This century is the time of life of Faust and Twardowski, although both authors always very skillfully experiment with the chronotope in their works (Walpurgis Night, the whole second part of "Faust", the time of the rite on the Forefathers' Eve, the prisoners' time in the cells in "Dziady").

The symbolism of the mirror is present in the works both by Goethe and Mickiewicz. In the moment of his rejuvenation, Faust sees a dim woman's image in the mirror. As Mephistopheles will joke afterwards, "Thou'lt find, this drink thy blood compelling. // Each woman beautiful as Helen!" (Goethe 2017a). The mirror reveals to Faust the secrets of the future, it is the way of self-exploration by the character who was born anew in the Witches' kitchen. The young man (who can also be identified with the lyrical subject), looking at the mirror, will turn into the wall. The knight Twardowski (*„Who am I? Oh, the whole world, fear me, // My sabre and my word // Of great strength and yet the greater glory, // I am the knight of Twardow!"* (Мицкевіч 2017a:202) – this noble title gives Mickiewicz to his character now) wishes to break the spell and has already taken the sabre in order to break the mirror, but the young man asks to take the mirror and to give it to him.

The young man hopes, that thus he will be able to break free, but it was not the right time to do so, and he becomes a part of the wall. The symbolism of the wall is also very important for

Mickiewicz. When in Paris, he wrote the poem echoing Horace's «Exegi monumentum...», where the topos of the monument is present. The poet in this poem and in the ballad from "Dziady" (and, as it follows from his "Monument", with all his creative work!) builds the wall protecting him from the enemies, some kind of a magic fortress. His alter ego – the charmed youth – gets inside it.

The dramatic poem „Dziady" is an outstanding original work, in which Adam Mickiewicz joined the best achievements of the European romantic tradition with the traditions of his native land. The poet starts the creative competition with the genius of the German literature Goethe and gets influenced by different ideas and motives, including the Faustian ones.

The Belarusian writer Jan Barszczewski, who wrote in the Polish language, being the standard literary language then, in contrast to A. H. Radziwiłł and many other his compatriots, who emigrated after the separation of the Polish-Lithuanian Commonwealth, chose the hard fate of the poet of his Motherland. The collection of stories "Nobleman Zawalnia, or Belarus in Fantastic Stories" was published in that very moment, when the chauvinistic policy carried out by the tsarist authorities of the Russian Empire, did not allow even the usage of the word "Belarus".

Jan Barszczewski manages to glorify the original character and the beauty of his native land and to remind of its glorious past through the system of artistic images. Many of the issues related to the self-determination of the Belarusian people have both the national and international character. Typologically, they are close to the spiritual aspirations of the representatives of the Polish, Russian, German and European romanticism in general. It is possible to draw analogies with the creative work of J. W. Goethe, and first of all with his dramatic poem "Faust", especially regarding that the figure of Pan Twardowski was popular in people's imagery, and it was it that the famous contemporary to Barszczewski writers Adam Mickiewicz and Tomasz Zan referred to in their creative work.

The most memorable and bright in the collection of stories is the female Mourner's character, which symbolically joins all the stories. The female mourner used to be an important figure in the traditional funeral ceremony of the Belarusians and in other cultures as well, as the morphology of the traditional funerary customs shows.

The well-known ethnographer Yefim Karsky in his comprehensive study „The Belarusians” highlights, that the very custom of mourning is rather ancient and existed on our lands from the pagan times. Further, the author refers to the motive of mourning the dead husbands by Olga and Yaroslava as to an essential duty of wives. But after that the scholar points out, that there were also professional mourners, who were not the relatives of the deceased and who were invited by them: *“Thanks to their innate talent, these female mourners preserve the traditional style of mourning and partly the contents of the ancient lamentations and pass their knowledge to other female mourners”* (Капцэвіч 1916:310). Ye. Karsky analyses the sacred role of the mourner in the funeral as follows: she accepts the inner state of the people that have suffered a loss and renders the manifestations of the family grief, the professional mourner uses special phraseology and thus expresses the feelings of the deceased's relatives, experiences their emotions and expresses the feelings the cannot render.

The character of the Mourner, who is presented as a poor orphan (the motive of her personal loss is thus underlined) is the leitmotif of Jan Barszczewski's „Nobleman Zawalnia, or Belarus in Fantastic Stories”. It is the image of the Martyr Belarus, who is mourning her unwise children and seeks to tell the Sons of Happiness and the Sons of Patience the truth about their land and their fate, but they are blind and deaf, they do not want to see her and to listen to her. This mysterious image reveals itself only to the Son of the Tempest and to the suffering Ghost, who wander around the world seeking for happiness and better life.

The topos of the Mourner is related to Goethe's Ewige Weiblichkeit (Woman eternal), originating from the Jewish and

Christian mysticism. And as Faust is justified for his search for the truth and pursuit of people's happiness by the pleading of the former sinner Margaret, so the Mourner helps those few, who do not ignore the misery of the native land.

Betrayal is the important motive in „Nobleman Zawalnia”: it is presented as relations with the Necromancer, the White Magpie and the contract with the devil. This is especially relevant for the stories “Fire Spirits”, “Twardowski and His Apprentice” and “About the Necromancer and the Dragon, which Hatched from the Egg, Laid by the Cock”. The unfaithful sons of Belarus conclude the contract with the evil forces and thus call the Evil forth to our land. In the story “The Grass-Snake's Crown”, the main characters the gentleman's servant Karp and the hunter Semion conclude the agreement with demons on purpose, in order to make their bread easily. In other stories, the Belarusians become the servants of the White Magpie, and that can be also understood as the contract with the evil forces.

There is a noteworthy description of the Necromancer in the story “About the Necromancer and the Dragon, which Hatched from the Egg, Laid by the Cock”: *“There appeared a strange man in our moor, no one knows where from. I remember his appearance, face and clothes till today: short, thin, always pale, with a big nose, like a beak of birds of prey, the bushy eyebrows. His sight was desperate like that of a madman. His clothes were black and somewhat strange, entirely different from those of priests and gentlemen. No one knew, whether he was a layman or a monk, he talk to the gentleman in an unknown language. Later it turned out, that he was a Necromancer who taught the gentleman to make gold and other satanic skills”* (Багуперыевіч 2017:27). The remarkable detail is, that such characters do not live among the local people. This phenomenon comes from the outside. They are opposed against the regular village people in their appearance, manners and behaviour.

If we recall the main character of the Faust-concept, Mephistopheles, we should note that he is also rather peculiar, and this peculiarity is first of all the outer one (frequently, this character

comes in different appearances, but these metamorphoses are merely the external ones). The implicit metamorphoses happen to those, who trust such characters, as, for instance, Faust does or Barszczewski's characters do. But as a rule, all the contracts with the evil forces have a very tragic end. The fantastic world of Belarusian folk stories and legends, introduced by J. Barszczewski into his stories, is close to the scenes from "Faust" "Witches' Kitchen" and "Walpurgis' Night", which Goethe also wrote basing on the folk stories and popular beliefs.

Jan Barszczewski, considering the problems of national character in his works, managed to gather all the best of the world classics experience, in order to become understandable to his contemporaries who were the primary addressees of his works, and to the world culture. The author of the "fantastic stories" introduced the topos of the Faust-concept, which was always present in the creative works of the romanticists, into his creative work in a very peculiar way.

The XX century which was marked by the change of the new philosophical paradigm and worldview of modernism, started with the unseen before belief in the scientific and technical progress, when the human knowledge reached deep and far in the exploration of the environment and of the profound processes in our mental life. But very soon this optimistic belief will turn to be the incredible pessimism, introduced by the World War I. For the cultural development of the 1900-1910s, the anticipation of the wars and global catastrophes of the new century is characteristic. The beginning of the war in Europe brings about the rise of the new cultural potential and the foundation of new artistic schools. The Belarusian literature develops then in the context of the European one and is closely related to it. It has all the same trends, topics, images, its own worldview and the way of understanding itself in this world, playing with the archetypes, toposes and motives of the previous epochs.

In the beginning of the XX century, when the modernism develops in the European culture, the Belarusian culture is seeking for its identity. Having understood its peculiarity, the important part of which is the use of the native language and reaching for the people's traditions, the literature of the Belarusians, as a part of the culture, aspires both to be national and to stay open to the world. The examples of this are the typological congeniality of the literary works dedicated to the war theme (H. Barbusse, M. Harecki, E. Hemingway, E. M. Remarque), search for new genre forms by the poet and translator M. Bahdanovich, as well as certain analogies in the field of loaning of the toposes, allusions, motives from the creative works by the authors of the world classics, which set the example of form and contents for each writers' generation.

Yanka Kupala, being the talented writer of the epoch and the founder of the new Belarusian literary language, aspires to elevate it to the world rank, to open the Belarusians to the world and to get them acquainted with the world classics. The scholars studying his literary heritage W. Konon, A. Danilchuk, W. Charota highlight the typological and contact closeness of Ya. Kupala's work to the literary heritage of the great Italian writer Dante Alighieri. The outstanding reviver of the Belarusian tradition was a great enlightener as well, therefore the works of the genius of the German culture J. W. Goethe were understandable for him, and the scholars I. Naumenko, G. Tychko, A. Burov confirm this.

Both Yanka Kupala and J. W. Goethe are attracted rather by the complexity of the architectonics of the literary work. The artist does not just make the central point of his attention the real human world, but attempts to comprehend the super-reality and to reflect the events which sometimes do not depend on people. Therefore, there is the Universe and the inner world of a man, macrocosm and microcosm, the search for the truth by a man and the general human problems and the attempts to solve them in the centre of his plots. These are the characteristics of his dramatic poems "Eternal Song" and "Dream on

a Barrow", the significant distinctive feature of which is the synthetic character of the genre.

Just the way Dante in "The Divine Comedy" creates the grandiose image of the Universe, the action in which embraces the whole geocentric picture of the world known at that time and the way Goethe makes us go "From Heaven, across the World, to Hell!" (Goethe 2017a) in order to clinch the bet between the God and Mephistopheles in Heaven, and so Kupala, as well, in order to reveal the universal laws of life of the humanity, leads his readers through the world, created with the Belarusian folk legends and inhabited by mermaids, the Black One in "Dream on a Barrow" or by abstract generalized characters (Life, Fate, Trouble etc.) in "The Eternal Song".

The same way as "Faust" is characterized by the artistic universality, so is the fusion of styles and trends (Neo-romanticism, Expressionism, existential motives), which blend harmonically in dramatic poems, close to the Belarusian poet's creative work. The characteristic feature for both literary artists is the essential parallel description of the real and of the mythological world (the two worlds concept in the romanticism), when the supernatural forces interfere with the life of the characters. Thus, we can compare the third "Prologue in Heaven" in "Faust" by J. W. Goethe to the first act "Baptism" of "The Eternal Song" by Ya. Kupala.

The superior forces (the God and the Life) consider a person's position in this world, expressing the hope for his dignity, aspiration to perfection, wisdom and power. At the same time the forces of evil (the personified Fate, Trouble, Famine, Cold, the same way as Mephistopheles) wish to lead the best representatives of the mankind (Faust and the Peasant) through a trial in order to prove the opposite. And having shown such an irrational first stage of the action to the reader, the authors take us to the human world. But the reader should always remember that both the evil and the good forces are constantly present in the lives of Faust, Sam, the Peasant and struggling for their souls.

The same way as Faust, the main character of the poem "Dream on a Barrow" Sam considers the sense of his life, expresses discontent with it. After the key monologue Faust soon meets Mephistopheles, and Sam will see the Black One in his dream, who guards the treasure (the symbol of the heritage, remaining after the ancestors), and does not believe, that a man can find his destiny and become happy. Therefore, Sam goes through numerous trials on the way to his goal: the struggle with the forces of evil, the experience of gaining the knowledge, the fire in the village, the loss of his dearest ones (this motives are present in two parts of "Faust" as well: in the stories with Margaret and Helen of Troy, in the scenes "Walpurgis Night" and "Classical Walpurgis Night", the fire at the emperor's palace, the reflections about the ways of progress and the aspiration to it in the final part).

The main characters of Ya. Kupala's poems Sam and the Peasant, the same way as Faust, and as the biblical Job, begin representing the whole mankind, in order to undergo the trial. However, the attitude of Goethe's character, expressed in the finale of the poem, in Faust's monologue, is different: "Yes, I've surrendered to this thought's insistence, // The last word Wisdom ever has to say: // He only earns his Freedom and Existence, // Who's forced to win them freshly every day" (Goethe 2017b).

Conversely, Ya. Kupala's attitude is rather pessimistic. It is understandable, since he was the writer of a different epoch, when the belief in the human mind clashed over the terrifying examples of use of the products of this mind against the man himself. The poet feels keenly the crisis, which was so well-known to the representatives of the modernistic literature. Therefore, his characters experience tragedies in life and often fail the trial. In contrast to Faust they are more often the defeated ones.

But through the characters of Sam and the Peasant Kupala wants to show the features common to the whole nation of the Belarusians of the beginning of the XX century and common to all mankind problems in general: "I am tired of sleeping under the ground, // I

wish to know and to hear: // What is going on in the world? // How do my sons live? // Is there enough bread until the new harvest? // Does the earth bring enough crops? // Or, maybe, they do not see any mercy from the world and from the heaven // As I did not see it then" (Krynata 2017:30).

Typologically, the finale of the poem "Dream on the Barrow" is close to the end of the First Part of "Faust", and that also corresponds to the plot of "Urfaust": both Faust and Sam undergo numerous sufferings and lose their beloved ones. By the way, Kupala's character, after his "Walpurgis Night" (the scene "In the Castle Courtyard"), comes back to the real world, where he faces both his own and other people's troubles. The character of Goethe's Margaret can be traced in the fate of several characters – that of the Mermaid, the Mad Woman and the Wife. And so the tragedy of Sam ends with the suspense: on the one hand, he stays at life after the trial both in the real and unreal worlds; on the other hand, the things, not without the evil forces' will, went the way that did not give us any hint about the next choice of the character.

Among the writers of the second half of the XX century, who themselves highlighted the natural impact of J. W. Goethe's creative work on theirs, one should first of all mention Uladzimir Karatkevich. He was also one of the first critics of the Belarusian translation of "Faust" by Wasil Syomukha. In Karatkevich's essay "Faust of Ours Now", which was first published in the fifth volume of "Maladost" journal in 1978 (two years later after the translation had been published), the writer defines the goal of his study as follows: *"this essay is not going to consider how much this thing is worth, but just share some ideas concerning the translation of "Faust", our Belarusian "Faust"* (Kapatzenis 1991:417). Being an excellent connoisseur of the national and world literatures, Karatkevich notes, that it was extremely important for the Belarusian readers to get the translation of the famous masterpiece in their native language.

The Belarusians already knew the Russian translations by M. Chłodkowski and B. Pasternak, which were printed in our printing houses as well. But still the publishing of the world literary masterpiece recreated in the Belarusian language was a matter of great importance, and the following reflections by the writer bear witness to it: *"For many years, I knew, that the man I am speaking today about, had been translating one of the greatest poems on the earth into Belarusian. I knew Wasil Syomukha from long ago, when he was an editor of one of my works and scrupulously tried to improve it. <...> The translation of "Faust" is rather an extremely difficult thing, almost impossible. To go after Goethe would be a very dangerous path. Not everyone can breathe his noble and the high air of mountain peaks.*

And there is one more reason for anxiety. I would take the risk of saying, that translation of such a work indicates the maturity of literature, shows, that its stream is uninterrupted. The literature cannot live the full life, without Shakespeare, Dante, Goethe in its language. We have got the first one. We still have not got the second one. The third one has just appeared.

And here is the translation. I have read it to the last page. I have a sigh of relief: we managed to do it. And I say farewell to all the dreams of my young years to do it myself. The hard work has been done perfectly well, and after that there will be simply no need in all your attempts... (Kapatzenis 1991:407). However, not having translated the poem, the writer did something different – namely, created his own, Belarusian Faust, a peculiar and original one.

The classical author of the Belarusian literature Uladzimir Karatkevich in the course of his long and fruitful creative activity worked in different literary genres. He is a fascinating author of novels, a profound lyrical poet, an experimenting playwright. He both wrote the works of his own and assessed the work of other literary artists. As a literary critic, he wrote a number of articles dedicated to the work of Skaryna, Kupala, Kolas, Byron, Goethe etc. He feels the involvement of the Belarusian literature into the world

literary process perfectly well and seeks to breathe the noble and the sublime air of Goethe's mountain peaks, to admire the verse sound of the world classic and to make him ours. For Karatkevich in his critical works, the latter always means the accurate and thorough translation of the text from the language of its original and the transformation of certain toposes, ideas and motives in his own creative work.

The brightest transformation of the world Faust-concept, including that of Goethe, we can find in "The Legend about the Devil and about Satan's Lawyers" (1961) and in the story "The Boat of Despair" (1968). The main character of the legend goes the whole way long from the devil to a Man, from Mephistopheles to Faust: Rohach – alias Andrei Rohach, alias magnate Andronik Rahinski, alias king Andronik I. Gervasy Vylivakha also has something from both Faust and Mephistopheles.

In the article "Faust of Ours Now" Uladzimir Karatkevich points out the importance of Mephistopheles' character and remarks that Wasil Syomukha managed to recreate this character excellently: "In general, Mephistopheles is a success of the translator. Like in Goethe's work, one keeps feeling, that Goethe as if admires his character a little. Yes, he did a lot of bad things at the end (after all, he should live up to his reputation), and yes, he is bitter. But in spite of all, he struggles against the God, and this means, that in some things he is close to the personalized man. Impudent, daring, merry, angry... and surprisingly attractive. He is a really ironic, crafty, sophist, cynic – and yet the creature which creates the good. The lord of very strange, but fully natural dialectic: to live in order to negate. The part of the darkness, which gave birth to the light" (Karatkevich 1991:419).

It should be pointed out that the main thing Rohach learns despite the wish of Satan and the hell is just the same as the Mephistopheles' evil, from which the good is created. It is him in the legend that brings about the light, turns from demon into a Man, seeks to make the world a better place. Therefore, the author of the

Legend plays so brightly with the contrast of the beginning with its hell and gloomy pictures from the earth, where there is the infernal fire of wars, and of the end, when he describes the heaven on the earth, which can be created by a person, who really cares for his Motherland.

Considering the successes of the Belarusian translation, Karatkevich notes that the character of Mephistopheles is the brightest and the strongest one: "In fact, he is that very sceptic, the negation of the old, the touchstone of the human thought and the booster of the human progress, and that is why the necessary part of ourselves" (Karatkevich 1991:411). If we consider the culmination point of "The Boat of Despair", we shall see that thanks to this very principle Gervasy Vylivakha becomes a winner over the Death: "Do unexpected things, do the unusual things, do them the way no one does – and then you will win. Even if you are weak, as a gnat in the middle of hostile sea. Because only fools always thing according to the common sense rules. Because a man is only then a man, when he dares to break the dull predestination and does not care about the "eternal" law" (Karatkevich 2017).

The theme of double-gangers plays an important part in the legend and was inspired by the romanticism. This motive is relevant not only for the main character, but also for the woman he loves: Dabrawka, alias Queen Agatha, – "the hand of the light and the hammer in darkness, the double-gangers in their human embodiments" (Karatkevich 2013:71). When Gervasy encounters his beloved Birch Tree in "The Boat of Despair", her image seems to be very well known to him.

Direct allusions to J. W. Goethe's "Faust" are present in the description of the Satan's study in the legend. They learn this work at the universities of hell as well, and the "positive image of Mephistopheles is represented there in a wrong way" (Karatkevich 2013:80). The concept of death and resurrection, which is a central one for Goethe, is present in Karatkevich's work as well. Rohach

personifies into a human, Gervasy gets to the kingdom of death and then comes back to the earth (paradise) with his beloved woman.

The author also plays with the symbolism of the numbers. The main character of "The Boat of Despair" Gervasy is thirty two years old. According to the Bible, this is the age of the spiritual maturity of the man, the age of achievement the important results in life. That is why, Goethe leads his Faust through the rejuvenation – in order to turn him from the man who is sixty years old into a person who is thirty years old, so that he could accomplish and understand a lot of things. At the end of the trial Vylivakha gets forty more years of life (it is also the sacred number), similarly as Faust does. Another remarkable moment is that both Goethe and Karatkevich place the action in the XVI century, the Renaissance epoch, when the world stood at the dawn of the New Age.

Thus the epoch of romanticism facilitated the arrival of the Faust-concept topos into the Belarussian literature and encouraged the cross-cultural dialogue. For the composer Antoni Henryk Radziwill this was the collaboration with J. W. Goethe, for Adam Mickiewicz Tomasz Zan and Jan Barszczewski – the interpretation of stories about Polish-Belarussian Faust-Twardowski. The next stage of interest to the Faust-concept was modernism, when the motives of the Faust-concept turned to be to be typologically close to the creator of the modern Belarussian language and the Belarussian mythology, to the representative of the national revival Ya. Kupala. In the second half of the XX century, after W. Syomukha translated "Faust" into the Belarussian language, Uladzimir Karatkevich pointed out the importance of this event for the national literature and presented the reception of the Faust theme in his works. The topos of the Faust-concept with its unique national and international connotations managed to introduce new form and new motives into the creative activity of our contemporaries and to introduce the Belarussian literature into the world literary process.

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Understanding Nikoloz Baratashvili's National and Political Vision ("The Tomb of King Erekle")

Nikoloz Baratashvili is not only one of the greatest poets but a distinguished figure of XIX century Georgia, whose national and political vision has long been studied and appreciated by both Georgian and foreign scientists.

Nikoloz Baratashvili's ideas of national liberation are related to the national liberation movement of 1832 as well as to the progressive thinkers lead by Solomon Dodashvili. The influence Solomon Dodashvili - Nikoloz Baratashvili's teacher and his spiritual friend - had on the life of the poet was described in the works of his contemporary figures as well as in the works of the figures of the later period [Tchitchinadze, 15].

Solomon Dodashvili was brave enough to share his bold ideas with his students as well. For example, on June 6, 1828 he delivered a speech at the Gymnasium for Nobles, during a public exam, in which he criticized the monarchy and expressed his preference for the republican order [Gatsserelia, 1965:115].

The fact that at the age of 31, Solomon Dodashvili brutally punished by the Empire, died in exile must have had its influence on the poet.

Many scientists (Ingorokva, Gatsserelia, Asatiani, Sulava, etc.) focus on the metaphor and allusion of the evil king which appears in Nikoloz Baratashvili's poem "Meditations by the River Mtkvari" and identify the king with an emperors of Russia [Sulava, 2066:61].

According to the studies in the History of Georgian Literature, Nikoloz Baratashvili's political orientation is believed to be towards Russia because of his poem "The Tomb of King Erekle". The poem

was written in 1842, the year when Nikoloz Baratashvili wrote two of his poetic masterpieces: "Merani" and "Hyacinth and a bit" imbued with the idea of freedom. In the same year he finished working on his historical poem "Fate of Kartli", in which he appears to be a strong advocate of freedom and state independence. The fact that the poems "Merani" and "Hyacinth and a bit" and an ideologically contradictory poem - "The Tomb of King Erekle" were all created in 1842 was considered as a creative technic of a bifurcated romanticist - that was wrong from the start.

Proper national ideology, commitment to the ideas of freedom and independence, disapproval of the Russian orientation and, in general, of slavery and colonialism are distinct characteristics of the poetry of Nikoloz Baratashvili and give birth to the idea of the utmost importance in the Georgian literature of XIX century. One of the greatest Georgian scientists - Pavle Ingorokva - expresses the same idea [Ingorokva: 178]. According to Akaki Gatsserelia, Nikoloz Baratashvili's epic poem "The Fate of Kartli" as well as his poems "Merani" and "Hyacinth and a bit" prove that freedom was the supreme form of existence for the poet [Gatsserelia, 1965: 142].

According to Gatsserelia the poems - "The Tomb of King Erekle" and "The War of Georgian Noblemen and Peasants" do not fit in the chain of the ideas of national freedom... the former seems to be preaching reconciliation with the state of being captive, and the latter - to be justifying the militaristic monarchy, whereas Gatsserelia was one of the critics of Baratashvili who was well aware of the Caucasian war and the nationalist fervor which served as a drive for the Georgians to participate in that war. Nevertheless, Baratashvili's poem was seen as a call for militarism by Gatsserelia. I think this was a mistaken conclusion made by the critic.

Guram Asatiani did not forget to mention that poetic oeuvre as a whole did not develop in a linear manner. It showed evolutionary advancement and ultimately proved to be oriented towards Russia, i.e. justifying King Erekle's decision. According to Guram Asatiani

this is how real developments can be described. [Asatiani, 1998:209].

We think that Nikoloz Baratashvili cannot have been hesitant about the idea of liberty neither does his poetry manifest the dual nature of Romanticism. After all, geniuses do not fit in narrow frames of either literature or epoch. Nikoloz Baratashvili is earnestly committed to the idea of liberty. But how can we explain the occurrence of a poem "The Tomb of King Erekle" - constituting a complete anachronism - and the political stance and pathos expressed in the poem? Why is the poem unanimously considered as the demonstration of the poet's Russian orientation and his support for the "will" of King Erekle by almost all analysts, including the most attentive ones [Asatiani, 1998:200-209].

Nikoloz Baratashvili dedicated his poem "The Tomb of King Erekle" to a Russified Georgian - Mikhail Barataev, who was born and brought up in Russia. In Nikoloz Baratashvili's poems dedicated to different persons, the lyrical character was not the poet, but the person (or a thing) the poem was dedicated to. Mikhail Barataev had asked the poet to write a poem in his notebook together with another poem - "Knyaz Barataev's Azarphesha". The poet expresses feeling of Azarphesha in the latter: "If you fill me up with wine, I'll fill you with joy, if you have drunk it, may it do you good!". This is also true for the poem "Merani", in which Iliia Orbeliani - Shamil's hostage - is the narrator of the poem. (This is how Nikoloz Baratashvili commented on his poem in his letter enclosed with the poem and sent to Grigol Orbeliani; he said that women had cried a lot while reading the poem because it had been not him who spoke in the poem but Iliia Orbeliani).

The expressive style used by the poet in his poems dedicated to different persons or things gives us the reason to think that in his poem "The Tomb of King Erekle" the poet expresses Mikhail Barataev's ideological and political views, the ideological and political views of the person, who the poem was dedicated to. The

lyrical character of the poem - "The Tomb of King Erekle" - is Mikhail Barataev.

Who was Mikhail Barataev?

Mikhail Barataev was a Russian bureaucrat of Georgian origin, a descendant of a Georgian prince Melkisedek Baratashvili who had served in the King Vakhtang VI's army and had migrated to Russia. Mikhail Barataev was a Russified scientist, who, like other descendants of Georgian emigrants, was a fervent advocate of the Russian policy in Georgia.

A Russian statesman, historian and numismatist - Mikhail Barataev was born on January 25, 1784, in Simbirsk. His father was a Simbirsk governor. His mother was Nikolai Choglovski's daughter - Aleksandra Chogloková. Mikhail Barataev's mother came from a Russified Georgian family, who considered themselves heirs of Russian Emperor Elizabeth (matrilineally); and moreover, during the period of Tottleben, one of Mikhail Barataev's relatives had participated in the organization of a plot against King Erekle having an intention to overthrow King Erekle and conquer the kingdom [Tskhviloebi, "Iveria", 1891]. Almost all of Mikhail Barataev's ancestors had occupied high positions in Russia at a particular time.

Mikhail Barataev was an acting State Councillor in Russia, a leader of Simbirsk noblemen; he held several military ranks and was an amateur numismatist, the first to have studied the coinage of Georgia. On February 17, 1826 he was arrested in Simbirsk for his alleged ties with the Decembrists. Though he was promptly acquitted and released. The same year he became a State Councillor. In 1835 he started working at the Ministry of Foreign Affairs and in 1838 he became an acting State Councillor; the next year he was transferred to the Ministry of Finance and later to the Caucasus Customs District, the head office of which was situated in Tbilisi. While he stayed in Tbilisi, Mikhail Barataev started studying Georgian numismatic artefacts; he compiled a unique collection of Georgian coins and wrote a paper about "Georgian Royal Numismatic Artefacts" in Russian and French languages.

During his stay in Tbilisi Mikhail Barataev established close relations with Meliton Baratashvili, who was 10 years younger than him, as well as with his family. He noticed that Nikoloz Baratashvili was a gifted young man; he liked him very much and quite often consulted with him while he was working on his research. Mikhail Barataev often attended literary gatherings together with Nikoloz Baratashvili, held at different homes in Tbilisi. Nikoloz Baratashvili was the heart and soul of all those gatherings.

The only thing they might have had in common was their passion to science and exploration of historical past and antiquities. Nikoloz Baratashvili's perception of the motherland was from the core, from the centre of Georgia unlike that of Mikhail Barataev – a citizen and an acting State Councillor of Russia, who perceived the reality from outside Georgia, from the centre of the Empire – the reality that was brought about by Georgia joining Russia and in fact by Georgia having been conquered by Russia. Nikoloz Baratashvili was an advocate of the modern state system, republican and liberal ideas, whereas the elderly Russian statesman (a Russian citizen of Georgian origin) was an advocate of imperialistic ideas, assessing the situation in Georgia as "the state of peace" – a heavenly state, i.e. his views had been in diametric contradiction to that of the author of "Merani".

Nevertheless, Mikhail Barataev should be considered as an educated and progressively minded person of that time; it is quite likely that this is why he had been suspected in having links with the Decembrists, (by the way he is considered to be the first Georgian Masson). Owing to their common interest in ancient history, the distant relatives might as well have built friendly relations despite the age gap between them.

Nikoloz Baratashvili writes about him in a letter sent to Grigol Orbeliani: "He left for St. Petersburg equipped with a huge database about the history of Georgia" (Letter VIII, 2012).

After arriving in St. Petersburg, Mikhail Barataev, equipped with information about facts from the history of Georgia, while arranging for the publication of his work, got in touch with certain circles in the

Academy of Sciences and suggested compilation of the catalogue of Georgian manuscripts and entrusting the organization of making copies of the manuscripts to Nikoloz Baratashvili. In 1842, before leaving for St. Petersburg, Mikhail Barataev arranged a meeting, where Nikoloz Baratashvili was introduced to Julie Freiche a representative of St. Petersburg Academy of Sciences while the person was paying a visit to Tbilisi. On January 13, 1843, Julie Freiche, after arriving in St. Petersburg, wrote in a report to the academy: "I am proud to inform the Academy of Sciences, that one of the Georgian poets, I had a pleasure to meet while my visit to Georgia, expressed his readiness and desire to prepare the first list of Georgian manuscripts, in case of the consent from the Academy, and make copies of the manuscripts selected by the Academy" [Chikovani, 1946:147].

The fact that a then unknown young poet was entrusted to perform such a responsible task is considered to be a merit of Mikhail Barataev [Gozalishvili, 1987: 63].

Such an attention and appreciation expressed towards the young poet, who felt abandoned by all around him, by an elderly high rank official and a distant relative might have invoked in Nikoloz Baratashvili respect and reverence towards Mikhail Barataev. His attitude might have encouraged the hopeless young poet who had lost all the hopes that he might be successful in his private and social life. In addition, it should be noted that Mikhail Barataev sometimes wrote poems, certainly in the Russian language. We know two of his poems dedicated to Alexander Chavchavadze and his daughter Nino - Alexander Griboyedov's wife. Their passion for poetry might have had influence on their relations. Nikoloz Baratashvili and Mikhail Barataev most probably had discussed the topical issue of that time, which was of great concern for the contemporary society – the issue of Russian orientation. When Nikoloz Baratashvili was writing his poem in Mikhail Barataev's notebook, he was expressing the view of the person, who asked him to write the poem in his notebook, rather than his own view.

It should be noted that Mikhail Barataev had been so busy because of the developments in his life since July 1842 that he couldn't visit Tbilisi or fulfil what he had promised to do for Nikoloz Baratashvili (namely, to perform a role of mediator and ask St. Petersburg Academy of Sciences to give Nikoloz Baratashvili a job, which would probably have helped the poor poet to meet his financial needs). Mikhail Barataev had not asked about Meliton Baratashvili's family either, who had been through difficult times. The brilliant poet and thinker was in such a poor condition that he was obliged to accept any job to make both ends meet and, eventually, he died of malaria while working in the disease-ridden territory.

The lyrical character of the poem, which is an example of an *odis* poetry and which makes use of the artistic and expressive means unfamiliar to Nikoloz Baratashvili's poetry, and which unlike his poetry uses rather simple and trivial style, talks about the advantages brought about to Georgia and the Georgians by Russia, i.e. the lyrical character of the poem is able to see the "reality" which the poet is unable to see and which cannot be found in any other poems by Nikoloz Baratashvili. Otherwise, it might prove to be impossible to explain the fact that the great poet is simultaneously the author of "The fate of Kartli" (Nikoloz Baratashvili had been working on this historical poem until 1844), "Merani" and "Hyacinth and a bit" and an ideologically contradictory poem - "The Tomb of King Erekle". In his letter to his uncle General Grigol Orbeliani the poet had expressed such bold political considerations, that Petre Ushikashvili didn't dare to copy them in the 70s of XIX century. If Russia had brought to Georgia such peace and heavenly conditions that made the poet rejoice in the freedom of his motherland and write a poem such as "The Tomb of King Erekle", why should the poet have been so worried simultaneously? Whose captivity had he described in the poem "Hyacinth and a bit"? What did he want to express in his poem "Merani"? Why would this undoubtedly the greatest thinker of the first part of the XIX century Georgia have changed his national

and political views in just several months or even weeks?! Who could have influenced his view in such a way?! Might we speak of the poet's volatile or unstable personality? This is something the researchers of his poetry exclude entirely!

"The Tomb of Iberia" - was the original title of the poem, which was later changed by the publishers. Russia did prove to be the tomb of Iberia, and who knows, the poet might have meant to express his emotional disposition towards the problem raised in the poem in this single phrase in the title of the poem!

It should be mentioned, that the poem "The Caucasus Beware!" about the Chechen-Dagestan war written by Nikoloz Baratashvili in 1844, which is usually considered along with his poem "The Tomb of King Erekle", to highlight the poet's Russian orientation, describes absolutely different development. The reason for Georgia being diligently involved in the war in the Caucasus was the country's historical past; the enthusiasm displayed by Georgian noblemen and peasants was comparable to that of the enthusiasm in a Patriotic War. By participating in that war the Georgians - the natives of the country which had been oppressed and ruined by Daghestanians for centuries - strove to take revenge against them for what they had done to their ancestors. The poem has nothing to do with Russia and the King (originally "King" was mentioned in the poem, later it was replaced by "Emperor" but now "King" can be found in all the publications) mentioned in the poem is not a Russian Emperor - the Tsar, but King Erekle, who speaks from the sky encouraging Georgian fighters.

"Russia has brought happiness and peace to the Georgian nation" - these words cannot belong to Nikoloz Baratashvili because (a) he must have been aware that King Erekle hadn't sought what Russia did: abolishing the Georgian statehood and turning it into part of the Russian Empire; (b) turning Georgia into part of Russian Empire didn't bring civil peace to Georgia, instead anti-Russian uprising followed and many Georgians died in the wars fought by Russia. But Russified Georgians, like Mikhail Barataev, serving the Russian

Empire and its interests, had the sentiments expressed in the poem, i.e. the attitude and the view is not expressed in any other poem written by Nikoloz Baratashvili; his poetry is imbued with the spirit of national freedom and state independence.

The poem is an example of oda poetry, which is not characteristic of the poet. The style, we think, was used by Nikoloz Baratashvili to express the sentiments of a committed servant of the Russian Empire - a "Statski Sovetnik" (a State Counsellor) who arrived from Russia and became a friend with the poet's family. Mikhail Barataev's biography and, particularly, the details associated with the period of his stay in Tbilisi substantiate the argument that the ideas expressed in the poem must have belonged to Mikhail Barataev and not to Nikoloz Baratashvili. According to Akaki Bakradze, the poem is an example of ironic poetry and if we fail to identify it as such, "we risk to be misled in our judgement of one of the greatest Georgian poets and thinkers, falsely accusing him of being for Georgia being deprived of independence... otherwise, we cannot only be misled in our judgement but also deliberately harming and ruining Nikoloz Baratashvili's reputation" - he said. Irony is not characteristic of the style of oda poetry and besides, the idea expressed in the poem either in an ironic or a serious manner cannot be considered belonging to Nikoloz Baratashvili. Considering Nikoloz Baratashvili's personality, the bitter irony of the poet towards the viewpoint expressed in the poem is absolutely natural;

Therefore, the poem "The Tomb of King Erekle" should not be considered either a piece of work expressing Nikoloz Baratashvili's national vision and political orientation, or a tribute to modernity; he can't have associated the fate of Georgia seized by Russia with King Erekle's will and neither could he have appreciated the state of Georgia he had described in the poem. The poem expresses the view of the person the poem was dedicated to and of the person, who asked him to write the poem in his notebook, and the poet did. This fact attaches even more intimacy to the poem and gives us the reason to think that the view, emotion and feeling expressed in this poem

cannot be generalized to characterize Nikoloz Baratashvili's poetry, and furthermore, cannot be used as an argument to judge Nikoloz Baratashvili's national and political creed.

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Poetic Lexis of Personal Letters by Nikoloz Baratashvili

While studying the literary heritage of Nikoloz Baratashvili, in addition to versification techniques employed by the poet, literary critics also explored and continued to study Baratashvili's poetic language. In this respect, two of the earlier fundamental works should be mentioned: "The Language of Baratashvili" by A. Shanidze, dedicated mostly to the issues of archaization and secondly a monograph by Gr. Kiknadze "How Baratashvili worked". In addition, amongst the recent works on the issue, the work by T. Lomidze "Poetics of the Georgian Romanticism" should be singled out. The authors of all of these works are largely concerned with the description of the poetry of this romanticist poet.

It should be mentioned that various editions of the personal letters by Baratashvili were published with glossaries in which individual lexemes and phrasemes were explained. Some of the editions were accompanied with the articles overviewing general characteristics of the language of the poet. However, the poetics of a small, but significant epistolary heritage - 18 personal letters written by the poet - have not yet become a subject of a special, profound investigation.

On the other hand, specificity of the literary language of the letters by Baratashvili was frequently mentioned by literary critics, scholars and writers. "One passage from his letters exceeds many others' poems by its beauty and depth of meaning" - mentioned Kira Abashidze (Abashidze 2007: 97): "Personal letters by Niko Baratashvili are read as short stories by Merime: so many emotions, so much depth and wit" - wrote Ioseb Grishashvili in the paper dedicated to Baratashvili (Grishashvili 2012: 180). Here the "depth" and "wit" referred to the rich imagery employed by the poet.

Quite a few components comprising the poetic lexis (archaisms, neologisms, barbarisms, jargon, synonyms, antonyms, paronyms, tautology...) are employed by Baratashvili in his personal letters. This paper is an attempt to explore the poetic lexis and its components as they emerge in the epistolary heritage of this romanticist poet.

Several of the letters or passages were written in Russian and are as interesting regarding poetic speech as the letters written in Georgian. However, the letters written in Russian are not discussed in this article.

A thorough study of interesting lexical items emerging in personal letters by Baratashvili (such as a full description of lexical units employed by the poet, determination and classification of the types of lexical units, exploration of their genesis, etymology and other issues) is a painstaking job and exceeds the format of the present work. This article aims only to focus on the lexical items which refine the message of their author and make it more poetic, expressive and colourful.

In order not to overload the text, when citing the extracts, I will employ traditional, chronological numeration of personal letters which is in accord with the accurate dating maintained in the latest edition of the letters (Baratashvili 2015). The square brackets indicate a supposed dating of the letters:

1. A letter to Grigol Orbeliani [September 3 1831];
2. A letter to Grigol Orbeliani [February 1837];
3. A letter to Mikheil Tumanishvili [August 6 1838];
4. A letter to Grigol Orbeliani [May 28 1841];
5. A letter to Grigol Orbeliani [October 18 1841];
6. A letter to Grigol Orbeliani [May 2 1842];
7. A letter to Maiko Orbeliani [October 31 1842];
8. A letter to Grigol Orbeliani [August 21 1843];
9. A letter to Zakharia Orbeliani [April 15 1844];
10. A letter to Zakharia Orbeliani [May 10 1844];

11. A letter to Grigol Orbeliani [May 23/1844];
12. A letter to Zakharia Orbeliani [August 18 - 20 1844];
13. A letter to Maiko Orbeliani [February 9 1845];
14. A letter to Maiko Orbeliani [from February 20 to March 20 1845];
15. A letter to Maiko Orbeliani [August 10 1845];
16. A letter to Barbare Saginashvili [August 23 1845];
17. A letter to Aleksandre Saginashvili [August 23 1845];
18. Due to its fragmented state, the letter to Zakharia Orbeliani [July 1-10 1842] is traditionally cited as the last one.

Archaisms. Exploration of archaisms and historicisms in personal letters by Baratashvili involves synchronic investigation of the poet's language. Some lexemes, which may be considered archaisms or historicisms from a diachronic point of view, may not appear as such from the synchronic point of view. Therefore, exploration of archaisms calls for a special approach, which exceeds the goal of this article and therefore I plan to focus on this issue in a separate paper.

Neologisms and their derivatives (numbers in brackets refer to the number of the letters shown above: **gimnazia** - (Gymnasium), **chini** (rank), **pantsioni** (a boarding school), **invalidi** (a disabled person), **universiteti** (university), **ekspedititsia** (an expedition), (2), **notebi** (music), **tragedia** (a tragedy), (4); **militsia** (Militia), **diplomato** (being a diplomat), **bakenbardi** (sidewhiskers), **literatura** (literature), (5); **ministri** (Minister), **apitseri** (an officer) (6); **paruchikoba** (being a lieutenant), **statistika** (statistics), **istoria** (history), **batalioni** (a battalion), (8); **podpolkownikoba** (being a lieutenant-colonel), (9); **general-adjutantoba** (being a general aide-de-camp); (10); **polkownikoba** (being a colonel); **ghenerioba** (being a general); (12); **karantini** (a quarantine), **laki** (the laquer), **moda** (fashion); (13); **pabrik** (a plant); **maghazia** (a shop); **imperator** (the emperor); (15, 16); **prantisa** (a fashionably dressed woman); (16); **maioroba** (being a major); **maiorshoba** (being a major's wife) (17);...

I would like to start with the analysis of the composite **tavkana** – (dizmao **takyana**; ase, chemo batono! - brother tavkana, this is how it is, my lord) (3) (Baratashvili 2015: 36). Some scholars suppose that this word is used as a synonym for "one who has to be worshipped" (Baratashvili 1996: 136). I would like to propose tentatively that, using this word, Baratashvili refers to his friend ironically as a "clever", "mentally mature" person as the latter was not able to decode the hidden message in his poem. Therefore, the author may have used this word jokingly to denote a stupid and superfluous person. (Compare the words with the similar structure: **tavkvila** -a head full of flour); **tavkariani** (a head full of wind) or **tavshi bze ukria** (she/he has a head full of chaff) (Sakhokia 1979: 244 - 245). The style of this letter enables us to make such a supposition. On the other hand, it is also possible for this composite to denote some characteristic feature of the poet's friend. (Sadly, nothing is known about an appearance of the addressee - Mikheil Tumanishvili, a lad of 20 at that time). The word "tavkana" (a head of a lush field) may also mean someone who has a lot of hair or ironically, someone who is going bald. As well as this, "tavkana" in Zemo Imeruli (Upper Imeruli) dialect means "laid back" (Glonti 1974: 240). I do not consider it feasible for Baratashvili to speak the above-mentioned dialect although it is feasible to suppose that this word was also employed in Eastern Georgia and I was not able to find any information about it. I consider the word "tavkana" to be a neologism created by Baratashvili.

Barbarisms. The poet uses a number of foreign words and phrases taken, largely, from the Russian language: **pochta** (a post office), (2, 11); **sudairasprava** (A court), **komanda** (a group, team), **shtatski** (a civilian), **shkola** (a school) (2); **kamanderi** (a commander) (5, 8); **otsenka** (assessment) (6); **vecheri** (an evening) (7); **poruchenie** (an assignment), **bumajniki** (a wallet) (8); **shampanski** (champagne) (10); **oblasti** (a district), **nachalnikoba** (being a boss) (12);...

Such abundance of Russian words which is natural due to the strong influence of the Russian rule and the Russian language over the Georgian culture is also noticeable in literary or documentary texts created by the contemporaries of the poet (Al. Orbeliani, Gr. Orbeliani, G. Eristavi...).

The same influence is obvious when employing Russian forms together with anthroponyms and patronyms: **anna ivanovna** (Anna Ivanovna) (7); **nina aleksandrovna** (Nina Aleksandrovna) (11, 16); **ivan karliči** (Ivan Karlich) (12); **nikolai agapichi** (Nikolai Agapich) (15).

There are also lexemes derived from words borrowed from other languages: **vtancaob** (**vtantsaob** - I dance - chemeburad kidets vkhviti da kidets vtantsaob (I jump and dance in my own way) (2) (Baratashvili 2015: 15); **viprantsutsot** (behaving like the French, follow the French traditions—chemi hazri es aris, rom, rac unsh viprantsutsot, maine dzveli ojaxi da kargi damokidebuleba rac unsh tsaudes, akhaltan kidev mova!-I believe that no matter how much we start Frenchifying and no matter how much traditional family values and good relationships deteriorate, they will still score better than modern ones) (9) (Baratashvili 2015: 148).

Employment of borrowings from the Ossetian language is also worth mentioning. For instance: **klzga** (11) is a modified form of **chzga** (Osset./Huzar) which means a girl, lass. ("Me ki es viti, rom e[ristavi]ant rdzaltan ara dagvekargeba ra: kargi qzgas gvachugeben. maine sachiroa, ormots tseltsads iqt tsoli agar varga. - I do know that this good turn won't be unnoticed by the E[ristavi]'s daughter-in-law. We will, at least, be given a good qzga, which is necessary, as a wife is good for nothing after she is 40 (Baratashvili 2015: 163). By **qzga**, the author of the letter means a maid and indirectly refers to her ethnic identity. As is known, the elder sister of the poet, Katherine (Kato) Baratashvili, was married to Revaz Ksnis Eristavi in Akhgori, where nobility kept Ethnic Ossetians as maids and keepers from densely populated local Ossetian people.

Amongst the barbarisms should be mentioned exotisms and their derivatives: "**shakhi**" - (gushin **shakhis** elchi shemovida (Yesterday the **Shakh's** Ambassador came in) (8) (Baratashvili, 2015: 116); **emiri** (**emiroba**) - sakvarelo dzmao, grigol, ara, ukatsravad, mtavaro avarisao, **emir** - avaro (Dear brother, Grigol, no, sorry, dear Chief of Avars, or the Emir of Avars (8) (Baratashvili 2015: 115); **emiroba** masxarad aigde da momavlis didebis figrs ras uzav? (You have made fun of being the **Amir** and how will you treat your thoughts about a bright future?) (8) (Baratashvili 2015: 116); Tu **emirs** loqsis tsera agar ekadreba, avaris istoria da statistika maine shdrzane, rom datseron (If writing poems is beneath the Emir, at least order the history and statistics of the Avars to be written) (8) (Baratashvili 2015: 117); **sultani** (es tsignebi **sultans** gamoegzavna shentan (The Sultan has sent you these books) (11) (Baratashvili 2015: 164); **khan** (a khan); **khanoba** (being a khan), **khanurad** (like a khan) - dids natlobas apirebs **khanurad**, tumtsa **khanebma** natloba ar itsian (He is planning a huge christening like a Khan, although Khans do not usually celebrate christening) (5) (Baratashvili 2015: 79); sinaqsarovi da kazikumikhis **khan** dacherlebi yofilan (Sniaksarov and the **Khan** of Kaziumikh are supposed to be imprisoned, ilikos tana byotia oci, sul datskepili ymavvili bichebi, avarelebi, akhmet **khanigan** gamotanebulebi (Iliko was accompanied by 20 young, able guys, the Avarians, presented by Akhmet Khan); shamil akhmet **khanzed** dzalian gabrazebuli turmea (Shamil must be very angry with **Akhmet Khan**) (6) (Baratashvili 2015: 79); amat sheni **khanoba** arad epitnavebaT (these are not impressed by your being a **Khan** (11).) (Baratashvili 2015: 164); **khanis** qalia, dzalian **lamazi da marilania** (she is a daughter of the Khan, very pretty and striking) (13) (Baratashvili 2015: 192); **begumi** (**Begum**) - akhla nakhechevanshi erti akhali loqisia, tvrameti tsis qalis natqvami, romelsats sakhelad goneba - **begum** hqvian (there is a new poem from Nakhechevan, by an 18-year-old woman, by the name of **Begum**) (13) (Baratashvili, 2015: 192).

Jargon: One of the examples of jargon employed by the poet is the syntagm **khakhvebis prantebi** (**onion dandees**) which looks to be a common expression for the social group of the Georgian aristocrats to denote refined people. Russian aristocrats: "chveni kmarvilebi da khakhvebis prantebi sul shamilis dasacherad tsamoviden (Our guys and onion dandees all have left to catch Shamil (11) (Baratashvili 2015: 163). One of the copies of the works by Baratashvili, published in 1922, which is kept in Grishashvili's museum and belonged to Grishashvili (editor S. Pirskhalava) attracts the reader's attention by the inscriptions made by Grishashvili. In this book the cited sentence is highlighted and in the footnote it is written: "The Northerners were referred to as 'onions'. Despite the fact that this syntagm has now disappeared, it still can be found in original (Shatberashvili) or translated texts (O.Chelidze) by the Georgian authors.

Some scholars agree that the phrase **chagikhvelot** (to cough on something), should also be considered jargon (Epistolary heritage ... 2011: 362): "mjera sardloba argutinskisa, saginovisa da guramovisa, radganats-shen akab, magram minda erti **chagikhvelot**" (I agree about the commanders Argutinski, Saginov and Guramov, as you say so, but I would also like to cough on it (5) (Baratashvili 2015: 61). According to Sakhokia, **cough on it** is a light mocking, doubting the truthfulness of the said, a way of expressing scepticism. "When coughing on something we mean: Sorry, we don't think you are telling the truth" (Sakhokia 1979: 774).

Synonyms: An example of stylistic synonyms is **lamazi** da **mariliani** (pretty and striking) in the following sentence: 'khamis qalia, dzalian **lamazi** da **mariliani** (She is a daughter of the Khan, pretty and striking) (13) (Baratashvili 2015: 192). In this example the word **pretty** is a stylistically neutral word, which is used more often than its synonym **mariliani** (striking, attractive) (Sakhokia 1979: 373), which is loaded stylistically and more impressive regarding the pragmatic effect on the reader.

Antonyms. The examples revealing antonyms, as conveying a stylistic contradiction include: **mter-mokvare** (enemies and well-wishers); **mag gajavrebuls gulze, gtkhov miigo mokikhva sheni mter-moyvare** qalebisagan (Please, accept regards from your enemies and well-wisher women, although you are cross with them) (6) (Baratashvili 2015: 81); **tkuli da martali** (lies and truth (sincere and insincere events)) – ak ki bevi tsreml, **tkuli da martali**, daintkha amis takikhvaze (Many a tear, sincere or insincere, was shed here, while reading it) (6) (Baratashvili 2015: 80).

Paronomasia. Paronyms are employed by Baratashvili deliberately to achieve a stylistic effect. For instance: the interplay of similarly pronounced words **chirianoba - chorianoba** (plague and gossip) and **chiri - chori** (plague and gossip): tu kalakis ambavi ginda, htsore gitkha, bevi **chorianobaa** da **chirianoba**, orive ertia, magram **chiri** tkulia am khelad da **chori** ki - martali (If you want to hear about the town's stories, there is a lot of talk about the plague and gossip. Both are the same, but rumours about the plague are not right whereas rumours about the gossip- are) (4) (Baratashvili 2015: 51).

Tautology. Baratashvili employs tautology as a stylistic device. The author frequently repeats words and phrases which call for the re-interpretation of the message as well as adding to the musicality and artistic value of the corresponding passages from personal letters: **didi** dadzgerebebia qalebisa, **didi** akal-makali, **didi** tirili, **didi** gamis tevebi, **didi** tsveulebebi etmanertis javrit (there are a lot of fights among the women, a lot of noise, a lot of weeping, a lot of sleepless nights, a lot of parties - out of spite) (4) (Baratashvili 2015: 51); **visits** magalis grznobis mqoni megona, igi vnaqhe ugulo, **visits** suli ganvitarebuli megona, mas suli ara hqonia, **visits** goneba mtsanda zegardmo nichad, mas arsa tu gansja hqonia, **visitsa** tsremlni megoneboden tsremiad sibrulisa, gamometkvelad mdhvenieris sulisa, turme kopilan nishanni mtsierebisa, tsvetni sashineli sawamlavisa! **sad** ganisvenos sulma, **sad** midrikos tavi? (**Those who** I thought to have a gold heart, turned out to be heartless, **those who** I thought to have a noble soul, turned out to be soulless. **Those who** I

thought were talented, turned out to be thoughtless, those whose tears seemed to reveal the beauty of the heart and soul, turned out to be seals of poisonous shyness! **Where to find** a retreat, **where to find** relief? (7) (Baratashvili 2015: 104); **tu piqrob, asets ras** ipiqreb, rom bolo ara hqondes, **asets ras** miqeb, rom ar dahkargo? (Thoughts cannot be endless, what is obtained cannot be eternal (7) (Baratashvili 2015: 104); **khumroba da khumroba** (jokes and jokes) (9); **skhvebe gmerisa vrov shens marad da marad** mshvidobas (I implore God to give you eternal and eternal peace (10); **minda movide, vimusaibo shens** shadrevantan, **shens** yvavilebtan (I'd like converse with your fountains and your flowers) (13) (Baratashvili 2015: 192); **akhla isa akhala, qvekana akhala** da modashi otkhmotsi tslis katsibi arian! (Now the sky is new, the world is new and 80 year-old men are in fashion) (13) (Baratashvili 2015: 193).

Ethnographisms also attract the reader's attention; **chonguri** (a Georgian stringed instrument)(4); **chraqi** (a wick-lamp), **zurna** (an oriental musical instrument), **mzitevi** (a dowry) (12); **krianosani** (a rosary)(13,14); **santuri**(a burner) (18). The above-mentioned words were defined based on the Ethnographic Dictionary of Georgian Material Culture (Nadiradze, 2011). Lexemes belonging to spiritual culture are also employed in the letters: **saqorwilo** (of a wedding) (11); **dushaliki**(a present) (10); **samachanklo** (a match-making fee) (9; 10).

Exploration of poetic lexical components in the epistolary heritage by Baratashvili based on the examples discussed in this paper reveals that the poet's language is rich in imagery and stylistic devices. Therefore, it deserves a special attention from the point of view of both literary studies and linguistics. In addition, such research will reveal peculiarities of the poetic stylistics of narrative texts of the poet as well as the peculiarities of the speech of the young, educated aristocrat and resident of Tbilisi, in the first part of the 19th century.

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Representation of the Urban-Ashugh Text in the Georgian Romanticism

Key words: Georgian, romanticism, Urban-Ashugh text, Aleksandre Chavchavadze, Grigol Orbeliani.

Georgia has always been attracting the attention of its neighbours and not only the neighbours due to its geopolitical and geocultural location. Thus, Tbilisi turned into a centre of cultural approximation and dialogue of people with different nationalities, where favourable conditions were created to maintain their socio-cultural identity. Tbilisi was an open city where Christians, Muslims and Jews cohabited peacefully. Even Chardin wrote that Georgians used to frequently travel abroad, and foreigners were allowed to live in Georgia according to their faith and customs, express and defend their views. The Ashugh Poetry was formed exactly under such circumstances.

The Ashugh Poetry started its development in the 17th century. The Ashughs were playing on and singing Bayati with *chianuri* and four-stringed lute in Georgian, Azeri and Persian languages. At the end of 18th century they were well received persons at the royal house both in good and bad times. At the end of the 18th century some poets and rhymers appeared from the merchant-handicraftsman circle. The merchant-handicraftsman themes and motives become visible in the literature. The Ashugh Poetry was developed in the urban population and it also used urban style "slang" of Tbilisi. There were also many authors and singers of Bayati and *Mukhambazi*. They were writing the Ashugh texts in these three languages. The sweetness of Eastern

poetry and sorrowful tunes were felt in the texts and songs of the Ashughs; however, they were not restricted with the stereotypes of Eastern poetry. The Researcher Petre Mirianashvili explained that, Persian Bayati was worked over in such a manner at the Royal House in Tbilisi, that it gained its own nuance. Ioseb Grishashvili highlighted that the poets like the Ashugh poets were in Europe as well (in the 17th century), singing their songs in the streets, but the Ashughs from Tbilisi had no idea about their existence... "The Ashugh was created by Tbilisi and it is Tbilisi's first-born". Ioseb Grishashvili described four types of the Ashugs: "Interested readers are presented with four series of the figures of those times. Firstly, the real Ashughs; Secondly, the ones writing the Ashugh rhymes but not the Ashughs themselves; Thirdly, those Georgians which were followers of Persian and especially the Ashugh literature; And fourthly, those singer-instrumentalists, which were amazingly singing the rhymes of the above-mentioned writers" (Grishashvili 1973: 40-41). The main motives for the Ashughs were amorous, but they were also showing the ugliness of life and socio-national issues. Most importantly, the genie and identity were not lost, and they harmoniously fused with other nation's spiritual systems.

The life style and poetic texts of the Tbilisi Ashughs were free from piety, they were protecting ancestral traditions and by this they expressed their individual character. They were organising the Ashugh festivals, where the rhymes and common mood were celebrated. It supported to developing tolerant relations not only among the Tbilisi Ashughs but in whole Georgia, without a room for aggression. They were integrating, and they were learning from each other. Due to the impact of constant relations, Georgian language was also getting special individual and vivid nuance. "Urban population was always colourful and diverse, but it always spoke its own language. This was the urban language. Arabic-Persian and Armenian words were heard in Georgian language, but they were always merged with a vivid Georgian

pronunciation." The Urban-Ashugh poetry was never considered as the main line of Georgian poetry, but it is a significant part of it. Despite its Eastern (Persian) origin, Georgian character is clearly visible, caused by mastering the traditions of classic Georgian rhyme. The Urban-Ashugh poetry established its new language, poetic language of old Tbilisi.

The interest towards the Ashugh poetry was demonstrated in the texts of some Georgian poets in the first half of the 19th century. Some rhymes of Dimitri Tumanishvili, Davit Bagrationi, Aleksandre Orbeliani have an obvious Eastern style both with their form and theme. The motives of the Urban Ashugh texts were presented in the works of Georgian Romanticist poets Aleksandre Chavchavadze and Grigol Orbeliani in a new manner.

The style and the character of the Ashugh poetry is revealed in the poetry of Dimitri Tumanishvili (Mukhambazi, Mustazidi, Bayati). His poetry has Eastern style with its form and content. He used Mukhambazi, Mustazidi, quatrain of 16-syllable lines, stanza of five eight-syllable lines, Bayati, etc. as rhyming forms. Majority of his rhymes are about love. It can be argued that Dimitri Tumanishvili stands close to Georgian Romanticist poets with his sorrowful mood. The rhyme "Akhal Aghnago" was especially popular, translated into Russian and English and it turned into a famous song. It impressed Alexander Pushkin, as demonstrated in his "A Journey to Arzum" (Darchia 1990: 643). This text is an example of a solid rhyming style, "Uchlama", "Uchlama" is a term of Azeri folklore and it means a trio. The Bayatis of the poet show sadness caused by love. His style of rhyming homonymically is interesting and sophisticated.

Davit Bagrationi is the first representative of Georgian Voltarian generation. He was a multi-talented person: historian, author of legal and natural science works, translator and poet. Some of his rhymes are still available, with amorous character, expressing sadness and hopelessness.

Furthermore, "Bayati" and "Tejlisi" are the Ashugh works of Aleksandre Orbeliani. In "Bayati" the poet kept all the main signs of this type of rhyming, it is a stanza of four seven-syllable lines.

The Urban-Ashugh text motives were presented in a new way by the Georgian Romanticist poets Aleksandre Chavchavadze and Grigol Orbeliani. The Romanticism of Aleksandre Chavchavadze is a synthesis of Eastern and Western cultures, considered to be as a main sign of his poetry. Vakhtang Kotetishvili described his texts as a "combination of the smells" of these two ways: "There is a synthesis of Eastern and Western cultures in his poetry, which shall be considered as the main peculiarity of our whole creative life" (Kotetishvili 1965: 65-66).

Kita Abashidze compared majority of Aleksandre Chavchavadze's rhymes to the chant of the "rose and nightingale". He also underlined that "you do not get bored and you read them with pleasure, at the same time getting esthetical satisfaction" (Abashidze 1962: 32). Iliia Chavchavadze was calling a grantor of "liberation and fest" to the poetry of Aleksandre Chavchavadze and it was based on what Kita Abashidze was describing.

Most of Eastern style rhymes of Aleksandre Chavchavadze are given the title of Mukhambazi or Mustazidi. According to the observation of Akaki Gatsrelia, the poets of the first half of the 18th and 19th centuries "did not always follow the rules of Mukhambazi, resulted in its diversity" (Gatsrelia 1981: 210). In his opinion, Mukhambazi remained as an urban-peripheric branch of Georgian poetry which was to the taste of certain social circles. In second half of the 18th century, at the royal house Mukhambazi was considered as a singing lyrical form, but in the 19th century – as a genre of the Ashugh poetry.

Mukhambazis of Aleksandre Chavchavadze are various: ten-syllable, fourteen-syllable, eight-syllable ("Mukhambazi narrative"), one of them approximating to the traditional one.

The fourteen-syllable Mukhambazi of Aleksandre Chavchavadze is spectacular with its frank emotion, heroic

sensitivity towards the loved one, talkativeness of selfless paramour. Besik Gabashvili reminds us, that with the intonation and the essence it is not hard to understand what Aleksandre Chavchavadze's poetic-human rhyme means.

"Mukhambazi narrative" might seem as an expression of carefree and light-hearted character. The author's mood is elevating and doped, making the reader feel the taste of wine and vine.

From current perspective poet's such mood and emotion is more understandable. For those who have looked in the winery of Aleksandre Chavchavadze, which still has a two-century old dust, and for those who have read the part of his biography, telling the story of his successful wine-making, it becomes obvious why the wine made of Tsinandali vine is praised to such extent. Here we shall remember what Geroni Kikodze rightfully said: "Woman and wine have relatively bigger place in Persian lyrics than in the poetry of Christian nations, but woman and wine lack the body there, and in certain occasions woman and wine have only allegoric importance in the poetry of Persian mystics". Geroni Kikodze reckoned that the predecessor of Aleksandre Chavchavadze was Besik, who expressed his real, partially tragic love and passion by replicating Persian examples, for example in "Tano Tatano" (Kikodze 1965: 193). However, critics also said that Aleksandre Chavchavadze was influenced by Besik and Persian lyrics, but he could not be regarded as their epigone, because "he feels wine and woman either as old Hellenist or as Georgian with a republished taste" (Kikodze 1965:). According to the conclusion of Irakli Kenchoshvili, researcher of Aleksandre Chavchavadze's poetry and creator of the collection of his rhymes, in the "Drunken Song", "European Anacreontics, Bakkhian songs and Eastern poetry" are combined. "It is an example of those sources, which is written based on the style of Tbilisi plebeian bohemian songs and thus, the views expressed in this song reflects philosophy of a social circle with a certain physiological system.

In the "Drunken Song" irony of wisdom and knowledge do not represent rhetoric provisions, but they are the reflection of a sensible and healthy attitude to life with the help of epicurean teaching" (Kenchoshvili 1986: 12). According to Guram Asatiani, "Aleksandre Chavchavadze was the last "pagan" poet of Georgia. "Mukhambazi narrative" and especially "For amusing" represent the real ethic codes of hedonism (Asatiani 1988: 40).

"Mustazidis" of Aleksandre Chavchavadze (5 rhymes) do not only express the amorous mood, but also (and even more), show sadness and pain caused by merciless course of time, taking away all the best. The poet, living far-away from homeland, feels and realises that nothing is eternal, neither good nor bad times. Each line of the text is finished with a line-refrain "do not think, that I am changed by distance", which expressed the main idea of the lyrical character - the reason of his sorrow is not caused only by the distance, but also by getting to know himself. Giorgi Avalishvili's opinion about this rhyme is that "Karibi" was a pseudonym for Petre Laradze and the rhyme is dedicated to him. This opinion is questioned by Irakli Kenchoshvili. This pseudonym had been a pseudonym of many poets including of Petre Laradze. The rhyme is dated back to 1808. Petre Laradze was in Persia during 1803-1810. Thus, the researcher considers that he could not have been the addressee of the poet. However, the possibility that he dedicated the rhyme to a person far-away from homeland and showed his support, is not excluded; distance did not change the poet and it would not have changed the addressee either. It was not necessary to send the rhyme to Persia. "Mustazidi" clearly shows poet's thought caused by the situation in his homeland. It must be from earlier times, when homeland-prisoner's metaphoric came into sight in Aleksandre Chavchavadze's poetry.

The Mustazidi "Ruthless disease" expressed the sorrow of not only the poet "distant from the residence", but of others, being far from the homeland. Also, here fourteen-syllable measuring

standard is used, every fifth line is finished with a refrain, which addresses the ladies remaining in the homeland; The Mustazidi "Separated with rose" is dedicated to beloved one. This solid-style rhyme is the Ashugh style rhyme with its style and content.

Even though we see a wide picture of colour and sensitivity of Eastern poetry in the works of Aleksandre Chavchavadze, he is still considered as a founder of European thinking in Georgian poetry. All his researchers agree about this matter. "Aleksandre Chavchavadze knew Persian poetry well, but he as a founder of new Georgian literature and Romanticism, used not the Eastern poetry elements as a basis, but of the European poetry" (Khutsishvili 1978: 19). Aleksandre Chavchavadze translated the works of Saad, Hafiz, Pushkin, Hugo, Goethe from Persian, Russian, French and German languages.

Kira Abashidze considered Aleksandre Chavchavadze as last poet among all Georgian poets which was influenced by Eastern poetry.

Grigol Orbeliani's several Mukhambazis and "Dimitri Onikashvili's sorrows" are to some extent tribute to Eastern poetry, which the poet managed well. Iia Chavchavadze mentioned that Grigol Orbeliani was continuer of Europeanism in Georgian poetry after Davit Guramishvili and Aleksandre Chavchavadze. His Mukhambazis mainly expressed the intents of lower level population, their good and bad times. This was a brilliant poetic gesture towards the diverse society of the capital. The General of Russian Empire was opening his heart to the fellow citizens with lyrical texts. "Don't make me drink the wine", "I have no time for anyone today", "One with soul", "Even if I sleep" and etc. are full of the smell of that era, vivid pictures and faces. The language of the poet and natural manner of story-telling is especially charming, together with the singing colourful tunes. "Even if I sleep" of Grigol Orbeliani is especially popular, which includes the writing of the famous Ashugh Shamchi Melko "Mukhambazi, you are such a sweet sound". (Unlike Aleksandre

Chavchavadze) Grigol Orbeliani's "Even if I sleep" is eleven-syllable, but the rhythm and refrain position in the text is well kept. "Even if I sleep, you are in my soul! I open my eyes, and you are on my eyelashes!".

It is worth to underline that Grigol Orbeliani used Mukhambazi and Eastern style in general in a mature age. For him it was a poetic game. The dates of his rhymes are known, and it shows, that it is not a case of replication. Showing ordinary people became interesting for the poet. This is what Bejana Mkervali wrote "I don't have time for anyone today, I am asked at the dinner with Salome" <-> Or Mukhambazi "One with soul" where he combined the Ashugh songs and festive nuances. Such types of rhymes of Grigol Orbeliani are acknowledged as the best examples of Georgian urban poetry. "There is a celebration of colours in the Mukhambazi of Grigol Orbeliani, hyperbolism of whole East. Each comparison is like a miniature and Georgian joy is open and thoughtless (Kotetishvili 1965: 106)." – these words of Vakhtang Kotetishvili is the best and a rightful evaluation of poet's rhymes.

Giorgi Shakulashvili, the researcher of Eastern poetry concluded while discussing the Ashugh poetry, that if there was not an enormous poetic energy and national soul of Nikoloz Baratashvili, the Ashugh poetry would probably have been visible even in the poetry of the 19th century" (Shakulashvili 1970: 21-22). However, even after Baratashvili, in the second half of the 19th century the interpretation of the Ashugh poetry was still found in Georgian lyrics (Raphael Eristavi, Akaki Tsereteli).

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Tragic premonition of fate in the poetry by Nikoloz Baratashvili and Sergey Yesenin

The paper is intended as an analysis of the artistic path passed by Baratashvili and Yesenin

At the same time, the confidence of both poets in the triumph of life over death, the aspiration to leave their mark in the world ever changing for something new are evident: "Merani" – Baratashvili.

However, in their contempt for death each of them responds in his own way to the tragic challenges of fate: winged "Merani" as a symbol of unstoppable creative motion further to the stars treads the path to eternity for himself while in Yesenin's verses the "rosy horse" and its rider finalize their path «Shall you be forever, ever blessed, // That has come to bloom, wither and decrease».

Key words: Baratashvili, "Merani", Yesenin, «Soviet Russia».

An entire century spans between the lifetime and creative work of Nikoloz Baratashvili and Sergey Yesenin. Therefore, speaking about the sonority between the masterpieces of their heritage we refer to the national sources of their individual poetic systems and historical framework of their artistry.

Baratashvili did not reach the age of 28 years (December 15, 1817 - October 9, 1845) and passed away far from his homeland, in Gandzha. As we know, his short life left him little time for creativity and thus just thirty-six lyrics and the historical poem "Fate of

Georgia" have reached our time. None of the poet's works were published during his life remaining within a small circle of his friends and relatives.

Sergey Yesenin's life only lasted for thirty years (October 3, 1895 - December 27, 1925), none of his works were published for three decades following his death, and his very name remained under a cloud. However, just like any phenomenon that has joined the eternity, their age cannot be measured in years. Despite their connection to different epochs, they are both poets of romanticism, "earthly romantics" and humanists who contributed to the national and world culture.

During his stay in Tbilisi in 1924, S. Yesenin wrote in his message "To the Poets of Georgia" about spiritual unity between poets of different countries ("In poets – the same blood is flowing", "A poet to a poet // Is a kunak-friend" ¹implying also, as we may add, the unity of poets belonging to different epochs and voicing the widest possible diversity of their songs:

And each among our own kin,
In our time and dialect,
We all
In our own way sing
Induced by our human
Feelings... (Yesenin II: 112).

It is no coincidence that specifically in those days when that small poem appeared, Yesenin also planned an article, which reached our days as a small extract containing a very meaningful phrase: "Grant us a link between the poets of all nationalities. We shall write and talk about that again many times" (Yesenin V: 245). The link began to shape up in those days already, the art of translation being

¹V.V. Lishchenko - Earthly romantics. 1920-1924 lyrics by S. Yesenin //Don. P. 175 - 182.

V.V. Galtsev. The fate of Nikoloz Baratashvili. Articles and essays. Soviet Writer, Moscow, 1958, pp. 219 - 220.

one of its forms. Georgian cycle of Yesenin's verses opens with "Comrade", a poem translated by Constantine Chichinadze in 1924 (Bebutov 1979: 10). Translations of Baratashvili's poems into Russian, as well as translations of Yesenin's verses into the Georgian language, thankfully abundant in our days, provide a sound foundation for the topic of our paper, which is essentially devoted to the dialogue between national cultures.

Creative works of Baratashvili and Yesenin are filled with love for the homeland, the "core connection between the nature and human essence" (Yesenin V: 202). Both Nikoloz Baratashvili and Sergey Yesenin reflected their time in lyric and epic genres. Both poets responded to the challenges raised by the tendencies of their epochs and anticipated the future.

Thoughts of native land, its present and future are quite prominent in the works of Baratashvili. Until the end of his days the poet felt deep anxiety about Georgia joining Russia thus leaving behind its independence, as well as about the prospects of its further development. In his poem "Fate of Georgia" (1839) the author referred to the tragic historic events of 1795 contemplating painful disintegration of old Georgian sovereignty. Baratashvili saw the way out for his country exhausted by endless hostile interventions in the establishment of closer relations with Russia although the process was not entirely painless both for the public conscience in Georgia of that time and for the poet himself. The poem "Tomb of King Irakli" (1842) by Baratashvili was again devoted to the reflections on the destiny of Georgia. As a summary to his thoughts, he justified the historic act of his king as a step securing preservation of national identity and presumably future national independence of his homeland and its development:

...How true became what you predicted
Before your death to the country left orphaned!
The fruits of those thoughts ripen in time,
Your covenants have come into existence.
(Baratashvili 1982: 72).

Just like Nikoloz Baratashvili, even in his early works Sergey Yesenin referred to the historic past of the country trying to find answers to the pressing matters of his time. He created small poems; the prototype for his "Us" poem (1914) was an actual historic figure of Vassily Rodionovich Us, a chieftain of the Don cossacks, a predecessor and comrade-in-arms of Stepan Razin, who led the popular uprising of the XVII century; "Martha the Mayoress" (1914) was the poet's response to the first World War and revolutionary sentiments among the people, it referred to the events of the XV century and glorified freedom traditions of Novgorod; "The Tale of Epaty Kolovrat" (1912, <1925) devoted to a fabled aristocrat of Ryazan who fell heroically in battle with Tatar invaders.

"I love my motherland, I love my motherland very much!" - admits the protagonist in the "Hooligan's Confession" (Yesenin II: 86). Yesenin told a friend: "My lyrics live with one big love - the love for motherland (Rozanov 1986: 440):

If the heavenly host should beg me,
"Come to live in heaven above!"
I shall say: "Don't give me heaven
But the Russia that I love."
(Yesenin I, 51).

Feather grass is sleeping, Dearest plain,
And lead-like cool sagebrush,
No other motherland
Will pour its warmth inside my chest...
(Yesenin I, 226).

At the same time, Yesenin's thoughts are global. In 1918 he already perceived the future of the humanity and wrote: "Space will be conquered, and people will enrich their creative sketch of the world with tangible construction facets like an engineering design. Air ridges will be visible to airborne sailors just like sea reefs. Milestones will be placed for safe navigation everywhere and the

humanity will communicate from the Earth not only with the companions from the nearest planets but with the entire world in all its immensity" (Yesenin V: 203-204). And hence the lines from his poem "Anna Snegina" (1925): I think: // How beautiful // The Earth is // And the Man on it" (Yesenin III: 165).

Aware of the tragic character his fate was bound to have during a national catastrophe in the beginning of the XX century, Yesenin passed through a crisis in his world view arriving at the understanding of revolution as a national tragedy rather than spiritual transformation. [His letter to Eugenia Lifshitz of 11.08.1920: "I feel very sad now that history is passing hard times of obliteration of personality as a live being. Indeed, the socialism coming is completely wrong... It is too narrow for anyone alive, too cramped for anyone building a bridge to the invisible world. For they hack and demolish these bridges blowing them from under the feet of the generations to come. ..." (Yesenin VI: 116)]. These lines go along with his assessment of the developments in the country made in "Prayer for the First Forty Days of the Dead": "With oars made of severed hands // You row into the future country" (Yesenin II: 77). In an attempt to comprehend what is going on, the poet asks himself the question: "So how should we live, // How should we now be // On soiled all over thighs of roads?" (Yesenin II: 81). Painful experience of tragic conflicts in his personal life and his motherland found its thorough understanding and expression in poems and lyrics: "Pugachev" (1921), "Land of Scoundrels" (1922 - 1923), "Soviet Russia (1924), "Shelterless Russia" (1924), "Passing Russia" (1924), "Anna Snegina" (1925), and his other works. All his creative work is filled with sonly love for the motherland:

What of that the ideas of past days
Haven't shaped up, haven't come true?
But ifimps, in my heart, were nesting,
Angels must have lived there, too.

Hence because of this revel of darkness,
 Taking it to alternative climes,
 At my last breath, I'm eager to ask them,
 Who are going to be at my side?

For my burdensome sins, for my wrong acts,
 For my lack of belief in the grace,
 Let me have in the coffin my wear
 made of Russian fabric and lace!
 (Yesenin 1, 185).

Creativity of *Baratashvili* and *Yesenin* was deeply ethical and extremely individual since they both were guided by folklore poetics as well as national literary and European artistic tradition (for example, "Fate of Georgia" by Baratashvili and "Anna Snegina" by Yesenin). Their imaginative perception of the world was in harmony with popular thinking inherently typical of both Baratashvili and Yesenin. While creating a nationally oriented image of the world, connection to the eternal ontological values reaches in their poetry such scale and ambiguity in the reflection of individual experiences and events that it raises their works to a universal level common to all mankind.

Exploring the topic of spiritual loneliness in the creative work of *Baratashvili*, Grigol Abashidze supposed that the verses of the poet and his few letters allow us to "reconstruct one of the most tragic stories of a human spirit" (Abashidze 1982: 12). The literary critic noted that even early lyrics of Baratashvili contained motives of disappointment in life caused by futile search for a kindred spirit in the world around. The title of "The Orphaned Soul" (1939) poem by Baratashvili speaks for itself. It is a confession of an orphan spirit where the poet pours out his pain of loneliness and disappointment in people:

He whose trust has been betrayed,
 Remains forever disappointed in everything,
 No matter how people try to convince him,
 He believes nothing at all.

His loneliness is beyond all help...
 Not people only - even joys of the world
 Bypass him cautiously
 And run afar, and stay away.
 (Baratashvili 1982: 50).

Searching of the romantic poet for an ideal of his life was also reflected in his love lyrics. Baratashvili devoted his best verses to Yekaterina, the daughter of Alexander Chavchavadze, though his feelings remained unanswered. The poet suffered from the futility of his love and awareness that his dream could be attained, yet he did not try to avoid the suffering:

I'll wipe tears in the midst of any blaze
 To my goddess and to an enemy alike.
 I'll light the heart flame just like incense,
 Sparing no effort of mine.

Her radiance is my woe;
 There is no her fault in it.
 A glimpse of wisdom in her eyes
 Makes me insane with joy.
 (Baratashvili 1982: 76).

Baratashvili's narrator heals the wounds of his soul in unity with the world of nature, as in "Twilight mtatsmidazed" (1833-1836):

...In melancholic minutes, when life was hard,
 I used to rest in your groves and meadows.
 The evening was my real vision of a friend
 It was like me. It was forlorn and lonely.

How much beauty was in the nature!
 Oh, sky, your image remains everlasting in heart.
 As ever, the thought aims at the heavenly dome,
 As always, falls dissolved in front of it...
 (Baratashvili 1982: 31-33).

However, we cannot but agree with V. Goltsev who remarked that "even such sad poem as "Twilight matsmidazed" is not desperate". A vague hope for the morning sun, which will dispel the gloom around appears in the final quartet" (Goltsev 158: 216). "When night is at my heart, pulling me to sunset, // It is a sympathetic sign for the soul's twilight. // It tells: "Shed no tears. A day will follow the night, // And the sun will rise again. And the light will dispel darkness" (Baratashvili 1982: 31-33).

Lyric masterpieces of "The Orphaned Soul" (1839), "Evil spirit" (1843), "My Pray" (1840), and "I have found a real church, standing in the wilderness" (1841) express the antagonism Baratashvili felt between his dreams and reality, the discord between his protagonist and life. In despair he makes a call to the superior powers praying for help:

Heavenly Father, condescend to me,
Calm down my earthly passions.
One's own father cannot indifferently
Watch how his son is dying in a trap.
(Baratashvili 1982: 52).

"Thought on the Riverside of Mikvari" (1837) was devoted to philosophic reflections of Baratashvili on the human purpose and the meaning of life. The poet strives to understand the purpose of existence but arrives at a disappointing conclusion: "And as embodied vanity of vanities // I perceived life in that moment" (Baratashvili 1982: 41). Baratashvili's thoughts lead him to an analogy between a man and a bottomless sieve and thus everyone's destiny is in eternal dissatisfaction:

Our mortal world is a sieve without bottom,
Which they attempt to fill up to the edge.
No matter what we achieve, no one
Felt satisfied while dying.
(Baratashvili 1982: 41).

Yet, according to Baratashvili, selfless service to the society justifies existence of the poet and people on Earth:

But we are the sons of Earth,
And we came to work it honestly until our death.
And pitiful is he who in the memory of the Earth
Is dead already before his life is over.
(Baratashvili, 1982: 42).

Baratashvili's civic stand was also expressed in the "Chonguri" poem where he bitterly exposed the problems of his contemporary public life when some people were satisfied with reminiscences of Georgian past spending no thought on its future wellbeing: "Frowning without joy, // You gaze afar annoyed. // Your sound tells about the past. (Baratashvili, 1982: 43).

In the "Mysterious voice" (1836) poem Baratashvili listens to an internal mysterious voice asking himself a question: "Whose is that mysterious voice from inside? // What is the reason of the eternal sorrow?" In response he hears a fatal premonition of the chosen poet's path, his special destiny and artistic quest:

Your path is different. Seek it and you'll find!
Thus it whispers to me, But I still
Go on searching eternally and ever depressed.
Where is that path, and what is it alike?
(Baratashvili, 1982: 34).

"Colour of the sky, blue colour..." poem (1841) filled with philosophic wisdom discloses the ideal of Baratashvili. It is represented by the romantic blue, colour of the sky and "loved eyes" since youth symbolizing for him the source of beauty and everything super-mundane. The author tells us about human fate, which is illuminated with heavenly light from birth until departure. Thoughts concentrated in the small text are as multi-dimensional and boundless as the space itself nurturing the Earth and its people. The poem imbued with Christian love and compassion for the people discloses

the topic of life and death, eternal and transient values: "This is the colour of my dream. // It is the image of highness. // The blue solution cradles // The vast expanse of Earth immersed in it" (Baratashvili 1982: 41).

As Grigol Abashidze noted, "N. Baratashvili sees the vanity of the world, he almost physically perceives his doom, complete hopelessness of his life, but does not seek refuge in death. It is not life denial, but action that serves as the only justification of existence. He does not wish to accept the fate. He strives to get rid of its shackles aiming at boundless expanses. And that escape from the destiny implies no compromises" (Abashidze 1982: 16). The words are confirmed with the best masterpiece of centuries-old Georgian poetry - the poem "Merani" (1842) by Baratashvili, which alone would be sufficient to make his name immortal. As literary critics noted, the poem reflected the philosophic credo of the poet - it is a hymn to the struggle for freedom and happiness. Baratashvili feels compelled by the aspiration to cross the edge imposed by his fate. Baratashvili's rider, quite aware of his civic duty, together with his winged horse firmly overcomes obstacles remaining ready to sacrifice his life for spiritual freedom:

Break vortices with your chest, break through waters, conquer mountain
slopes,
Do not slow down your pace, fly, reduce my wandering days, my mighty
horse!
In rain and blizzard, shelter is not for us, in ardent heat forgive me
and seek no vineyard's shade,
I am tired, I am doomed, but spare not your eternal rider on the eternal
path! (Based on translation by V. Sarisvili 2003: 3).

No doubt, KaisynKuliev was right in his analysis of "Merani" when he suggested the following idea: "It is a brilliant expression of eternal movement forward, aspiration to create and renew in a heroic impulse of a prominent personality realizing that the labour and suffering of someone who managed to move forward in the darkness

of the night treading the difficult path will not be lost in vain. For he will be followed by others going further along his path and doing what he has done. This is what imparts shared immortality to the human family, creativity, and life" (Kuliev 1972: 9).

Yesenin was passionate about the topic of a poet and poetry throughout his life, as he confessed in his verses: "I am convicted for penal servitude to feelings // To spin the millstones of poems" (Yesenin, 1: 154). Or: "A poet's gift is to caress and scratch, // It bears a fatal seal. // A white rose and a black toad were two sides // I wanted to unite in the world" (Yesenin 1:185). The most concentrated expression of his understanding of a poet's purpose appeared in Yesenin's poem of 1925 in the "Persian Motifs" cycle: "Being a poet means the same, // If you preserve the truth of life, // Scarring oneself across the tender skin, // Caressing other souls with the blood of feelings" (Yesenin 1: 267). Going further with the topic in the Persian cycle poem "Blue and merry country" Yesenin states that in the name of poetry: "My honour is sold for a song" (Yesenin 1: 275). These verses are in line with Yesenin's confession to a friend: "I have nothing left. I feel scared. I have neither friends nor anyone akin. I love nothing and no one. Only the poetry is left. I devoted everything to it, you see, everything" (A. I. Tarasov-Rodionov 1992: 246).

The artist and art also represent the topic in the foundation of "The Black Man" poem (1923-1925) by Yesenin where according to N.I. Shubnikova-Guseva he "asserts his understanding of national art". The researcher supposes that "it is an outcry of a poet whose soul is tormented by pain that is not personal but rather felt by the world around him <->. It is a poem of the struggle between Good and Evil on Earth, which is eternal and torturous. Yet it is also about the contemporary reality around Yesenin, about construction of the "building" of human fate and a new world: (Guseva-Shubnikova 2001: 578). In our opinion, the "man - life - art" topic of Yesenin's confessional poem "The Black Man" is in tune with the philosophic masterpieces of Baratashvili, particularly his confessional lyrics:

"Mysterious voice" (1836), "My Pray" (1840), and "Evil spirit" (1843):

Is it a suppressed reproach of guilty conscience
Haunting me secretly from time to time?
What could I have done
To lose the peace of mind?
Is it the guardian angel speaking to me?
Or is it an invisible tempter?
Whoever you are, tell me, reveal
What is the mysterious lot
That life is preparing for me, so fatal
Hidden, great, and inevitable?
(Baratashvili, 1982: 34 - 35).

Who has imposed you on me, my foe?
Where will you lead me, my guide?
What have you done to my soul, my accuser?
What have you done to my faith, my enemy?
Cursed is the day when I sacrificed
For your promises the purity of heart, intoxicated by the passions you
have stirred,
And in the whirlwind of your empty fantasies...
(Baratashvili 1982: 74).

After his return from abroad in 1923 Yesenin observed immense changes in the country and stated: "Although I am not close to them (communists - N.U.) as a romanticist in my poems, we are alike intellectually and I hope to become, perhaps <closer> in my creativity as well..." (Yesenin V: 267). The poet was striving to overcome his crisis, in 1924 he wrote "Stanzas" expressing his willingness to be in his country "a singer / And citizen, / To everyone / As pride and example, / To be a real, / Not a half-son" (Yesenin, II: 135). The motive of reviewing one's life, searching for new ways blends in Yesenin's poetry of these years with expectations of bright and pure love. Yesenin's verses were inspired by the muse of Augusta Leonidovna Miklashevskaya, an actress of the Moscow

chamber theatre of A.I. Tairov; the "Confession of a Hooligan" cycle (1923) from his "Tavern Moscow" book was dedicated to her:

"The fire blazed blue,
Distant home became forgotten,
For the first time I started singing of love,
For the first time I renounce scandal..."
(Yesenin I, 187).

More inspiration came from the image of "thoughtful pen" in the "Persian Motifs" cycle (1924-1925), Shagane Nersesovna Talian-Terterian known to be one of its prototypes:

There are such doors in Khorossan
Where the threshold is covered in roses,
A thoughtful pen lives there,
There are such doors in Khorossan,
But I was unable to open these doors,
(Yesenin I: 263).

However, female images, which embodied his romantic dream brought him no personal happiness in real life. Neither Augusta whose very name "sounds like August freshness", nor real Shagane responded to the poet's feelings and thus left him just "beautiful suffering" expressed in his verses, which became the pearls of love lyrics. In the "Answer" poem (1925), Yesenin summarizes the journey of his life and sadly acknowledges loneliness before his mother: "And there is neither // Friend nor wife behind the coffin" (Yesenin II: 133). [We would also mention here that Yesenin broke up the relations with G.A. Benislavskaya in his last year and left S.A. Tolstaya].

Aspiring to become a classic of new Soviet reality, Yesenin experiences an "autumn in Boldino" of his own and turns to the Caucasus asking to teach his "Russian verses // To flow like cornelian cherry juice" (Yesenin II: 109). In 1925 Yesenin completes his apical poems - "The Black Man" (mentioned above - N.U.) and

"Anna Snegina" – "about grand schism in the country", "which sends the protagonists along different life paths" (A.M. Marchenko: 244-263). Experienced escape from Russia to England leads Anna to thoughts devoted not only to her personal happiness, but also to the fate of her motherland. In her letter to Sergey she writes: "But you're still dear to me, // Like motherland and like spring" (Yesenin III: 187).

Her words induce reciprocal affection in the protagonist who overcomes disappointment and skepticism to revive again the love that Anna has resurrected. In the circular composition of the poem Yesenin changed just a phrase, which resulted in a new understanding of earlier experience.

Far and dear stories!
Your image in me is preserved.
We all loved in those years,
But, then
We were loved, too (Yesenin III: 187).

"Loved"? –no, *still loving*, but in a new way: across the borders separating them and their countries: Britain and Russia.

Thoughts about life and death, awareness of transient and unique character of earthly life typical of Yesenin's philosophic poetry sound with particular anxiety during the last period of his creative work: "I do not regret, and I do not shed tears..." (1922), "We now get a little..." (1924), "Life is tricky with enchanting pathos..." (1924), "The golden birch-tree grove has fallen silent..." (1924), "The flowers say good-bye to me..." (1925), etc. Both in Yesenin's poetry and biography-related text sources we note dominating topic of human dualism and internal collision of conflicting principles reflecting his attitude to the reality. The poet arrives at the conclusion that his poetry is not necessary in the new industrial Russia: «And now, when a new light // Has touched my destiny as well, // I still remain a poet // Of a golden log hut. Final quartet of the "Feather grass is sleeping. Dearest plain..." poem

(1925), just like the first one, expresses Yesenin's boundless love for his homeland: "And nonetheless, pushed by those novelties, // I can sing from the heart: // Let me pass away // In my dearest homeland loving everything!" (Yesenin I: 227).

A. Marchenko in his research of that period of creative activity supposed that "Yesenin's soul experienced a critical conflict between a "singer" and a "citizen". He knows that the future belongs to "stone" and "steel". Yet he realizes another fact: the country rebuilt according to "American" (as Yesenin called them) principles, will no longer be his *source of poetic transformations*" (Marchenko 1989: 244 – 245). The conclusion is in our opinion confirmed by the lines from the little "Soviet Russia" poem (1924). Holding back no pain and bitter disappointment, the poet exclaims: "Ah, homeland, how absurd have I become! // Dry blush covers hollow cheeks. // The language of fellow citizens sounds foreign to me, // In my country I am like a stranger" (Yesenin II: 96). And then he goes on: "That's the country! // So why the heck // I screamed in verses that I'm friendly with people? // My poetry is no longer needed here, // And, perhaps, I am not needed here either" (Yesenin II: 96).

Provided he can preserve his "verbal pace", which is the "flower unique" in the crown of Russian classical poetry, Yesenin hopes to find his place in the new Soviet reality:

I accept everything,
Accept it as it is.
I am ready to follow the traces,
I'll give my soul entirely to October and May,
Just dear *lyre* I'll keep to myself...
(Yesenin II: 97).

The following lines sound like a tuning fork for the entire poem: "Never mind no one sings my verses now - // I sang when my land wasn't well" (Yesenin II: 96). The poet uses the final quartet of "Soviet Russia" to declare his tragic choice through contextual antonyms of the last line and his ambiguous "forever": "Bloom,

youth, and become stronger! // Your life is different. Your songs are different. // And I shall go to unknown borders, // Revolting soul forever growing quiet" (Yesenin II: 97). "Someone who had nothing left in life except for poetry could make that last sacrificial offering to it as well. He could use death to win as captain Scott won having lost to Amundsen in the race for the Pole", - Marchenko concludes in his monograph (Marchenko 1986: 303). We find that idea of the researcher quite logical. It is in line with our views on the poet's death. On hearing the "enemy's" "triumphant horn" Yesenin like a run-down wolf makes a desperate "deathly leap" onto the pursuers ("The world of the mysterious, world of my ancient" (1921), bids farewell to his descendants with "no handshake to endure", hoping for their "vengeance song" and a "future welcome" ("Goodbye, my friend, goodbye..." (1925) (Yesenin, IV: 244).

Baratashvili irresistibly rushes to the stars from the "gloom" of reality around: "To strange tides my path is directed, may I lose brotherly love and promised friendship, // May I forever be left without caress of the family, without quiet words of a faithful woman // Wherever night falls on the fields - there's the sunrise; that's where my new homeland is, // Just to my companions, stars alone shall I whisper a secret word! // Moaning of the heart, // ashes of love I give to the roaring sea // And to your unrestrained craving for the future! // Mix my thoughts with storm, give sorrow to the wind. / Fly far, my horse, up all hills, down all dales!" (Based on translation by V. Sarishvili 2003: 3). He fearlessly goes into a fight with chaos on his Merani symbolizing poetic creativity and defiance of predetermined tragic destiny. Accepting the inevitability of death, the poet extends his hand to future generations: "Let it glow with diamond dust you have left in the wild, // The light will be visible to a courageous brother, the one who will follow me on the path full of anxiety, // His voyage will be easier, the horse will trot ahead of dark fate! (Based on translation by V. Sarishvili 2003: 4).

Yesenin on a "rosy horse" symbolizing his dreams and poetic creativity steps back before the evil forces, finalizes his race blessing life: "May you be redeemed and blessed forever, // You who came to bloom and pass away..." ("I do not regret, and I do not shed tears...", 1921). These lines are interconnected with the poems of his last year, for example, "Life is tricky with enchanting pathos..." (1925): "Though I'm ostracised and censured here, // Yet I keep on smiling, not depressed at all... // Living in this world, so near and dear, // I am grateful to my life for all" (Yesenin I, 240).

Finally, we should note that both Baratashvili and Yesenin ignored death being confident of the triumph of spiritual life over it, they both appealed to heaven with an aspiration to leave their mark in the world ever changing for something new, they both expressed prophetic optimism: "Twilight mtatsmidazed" (1836), "I have found a real church, standing in the wilderness" (1841), "Colour of the sky, blue colour..." (1841), "Merani" (1842), etc. - Baratashvili; "The Keys of Mary", "The golden birch-tree grove has fallen silent..." (1924), "Persian Motifs" (1924-1925), "The flowers say good-bye to me..." (1925), "Anna Snegina" (1925), etc. - Yesenin.

They both flashed "dark fate" by, each "on his own horse", they chose a thorny path in life steadily following their heavenly mission to be a poet although each of them lead a unique hard-fought spiritual life and gave his own answer to its tragic challenges.

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Formation of the Romantic world outlook of the thinkers related to historical Lithuania and Vilnius University

Abstract

The article discusses formation of romantic world outlook of the thinkers of Lithuanian origin, or just related to historical Lithuania and Vilnius University. The first thinker of Lithuanian origin, who expressed the romantic views – Ludwig Rhesa (1776 – 1840), was the student and then the professor of Königsberg University (Albertina). The first manifestations of romanticism at regions of the old Lithuanian-Polish Commonwealth were well-known Adam Mickiewicz's poetry and a treatise "On the role of the philosophy in the life of entire nations and individual persons" (*Die Philosophie in ihrem Verhältnisse zum Leben ganzer Völker und einzelner Menschen*, 1822) written by Józef Gohuchowski (1797 – 1858) – unfortunately less-known philosopher who won a contest for the seat of professor of philosophy at Vilnius University and at the fall of 1823 lectured at Vilnius university. The theory by the leading figure of the nineteenth century Polish messianism – the thought that was an important part of romantic philosophy – Andrzej Towiański (1799 – 1878) – also began to form in Vilnius. The article is an inquiry into aforesaid romanticists' philosophical ideas and philosophical theories that could inspire them. We analyze the relation of their concepts with the corresponding ideas of prominent authors that molded the philosophy of European Pre-Romanticism and Romanticism.

Key words: Vilnius University in the nineteenth century, Romantic Movement in philosophy, German Romanticism, Adam Mickiewicz, Andrzej Towiański, Józef Gohuchowski, feeling, nation, religion.

The main problem of the comprehension of the Romantic philosophical ideas in the works by the thinkers related to Lithuanian part of historical Lithuanian-Polish Commonwealth is that the manifestations of Romanticism were not pure – Romantic notions were intensely combined with the philosophical theories characteristic of the so-called Scottish school of common sense, French Enlightenment, sentimentalism, proto-Romanticism and German classical idealism. However, according to the prominent Polish philosopher and historian of ideas Andrzej Walicki, the first manifestations of Romanticism at regions of the old Lithuanian-Polish Commonwealth were well-known Adam Mickiewicz's poetry and a treatise "On the role of the philosophy in the life of entire nations and individual persons" (*Die Philosophie in ihrem Verhältnisse zum Leben ganzer Völker und einzelner Menschen*) written by Józef Goluchowski – unfortunately less-known philosopher of this region. Is it a simple historical coincidence that both of them were related to Vilnius (*Wilna*)? It is noteworthy that the theory by the leading figure of the nineteenth century messianism – the thought which was an important part of romantic philosophy – Andrzej Towiański – also began to form in Vilnius. The Lithuanian historian Vytautas Berenis suggested, that "Adam Mickiewicz, Juliusz Slowacki and Andreas Towiański were born in historical Lithuania; Vilnius University and the very Vilnius' city "spirit" made a considerable impact on the formation of their world-view" (Berenis 2010: 260). Thus the article inquires into the philosophical theories that could inspire aforesaid romanticists. We analyze the relation of their concepts with the corresponding ideas of prominent authors that molded the philosophy of European romanticism.

Since the essay "On the Discrimination of Romanticism", written by Arthur Oncken Lovejoy, where he states that there are a lot of distinct, sometimes even opposite, features of romanticism

and thus we need to speak about "plurality of Romanticisms" (Lovejoy 1960: 235); the researchers are arguing about the very notion of Romantic philosophy. Usually they conceive a turn from strictly rationalistic mode of thinking as a feature of the emergence of philosophical theories which could not be naturally identified with the thought of Enlightenment. Thus British theory of moral sense (also known as sentimentalism), Rousseau's sentimentalism, German "Storm and Stress" (*Sturm und Drang*) movement are described as a preromantic or protoromantic phenomena.

European pre-romantic ideas spread to the former territories of the Polish – Lithuanian Commonwealth alongside the philosophies of Enlightenment and classical idealism. The reception of classical and romantic thought was multifaceted as for the early German romantics themselves "no thinker arguably had a greater influence on the genesis of their thought than Immanuel Kant" (Peck 2015: 45). Hither it is worth mentioning enduring cultural relations of West Lithuania with East Prussia that *inter alia* manifested through the Lithuanian youth education at Königsberg University (*Albertina*). This university is particularly important for the history of romanticism, as its professors – the philosophers Johann Georg Hamann and Johann Gottfried Herder – were ideologues of "Storm and Stress" movement.

The first thinker of Lithuanian origin, who expressed the romantic views – Ludwig Rhesa (1776 – 1840) – was the student and since 1807 the professor of Königsberg University. According to the researchers, in the diary "News and Notes about the Feats of Arms of 1813 and 1814 Years" which was published at 1814 he "expressed liking for the new tradition of Romanticism" (Jovaišas 2001: 46). Rhesa was fascinated by pre-romantic poetry and painting, he explained the essence of art similarly to romantic authors, his opinion that the poets' knowledge of nature is better than scientists' coincided with Novalis's attitude. Once more Rhesa's romantic world outlook

showed itself at 1825, when he published the first collection of Lithuanian folk songs accompanied with his explanation of their meaning.

Another place related to the formation of romantic worldview was Vilnius University. "Siem and Stress" movement inspired students of the University to institute cultural associations – the Filomates (from the Greek *philomates*, "lovers of knowledge", Radiant Association (from the "little ray", a force turning human beings towards beauty and goodness), and the Filaretos (from the Greek *philaretos*, "lovers of virtue") – organizations for personal development with patriotic and latter straightly political goals.

Romantic mind was woken up by Joachim Lelewel (1786 – 1861) – prominent historian – who was the student and since 1814 the professor of Vilnius University. Lelewel took Filomates' fancy to Frydrieh Schiller's works. According to Polish inquiries, "during his lectures romantics fluently learned to understand the universal range of struggles between republic and tyranny" (Kaźmierczyk 2012; 122). Lelewel's historical examples made an influence on their reception of republican values as coinciding "with the most personal truths of their hearts" (Kaźmierczyk 2012; 135). His lectures inspired student's interest in folk culture, their national self-consciousness and their purpose to uphold a national spirit. As Polish philosopher Marcin Pełka puts it, "Lelewel's historiography was a source of knowledge about the nation, its past and important events for a whole romanticism" (Pełka 2013; 26). Lelewel recognized the close connection between history and philosophy, pointed to the positive influence of philosophical reflection on historical treatises. Moreover, some researchers find a fairly philosophical aspect of his work. Lelewel's philosophical reflection is appreciated as idealized vision of historical course, as an expression of historiosophical optimism. This feature combined with ideals of freedom, democracy, religious tolerance and social education allows treating professor's thought as

"romantic program of the national revival" (Skoczyński, Wołęński 2010: 255).

Probably the most famous Lelewel's student was Adam Mickiewicz (1798 – 1855). It is well known that one of the two earliest signs of Polish romanticism were the lines from verses "Romanticism" in which Mickiewicz poetically expresses his romantic attitude: Feeling and faith speak more clearly to me Than the lenses and eye of the sage.

"You know dead truths, unknown to the people,
You see the world in details, in each spark of the stars; You
don't know living truth, you'll never see a miracle!
Have a heart and look into your heart!"
(Mickiewicz 1992)

The romantic features of the poetry of Mickiewicz are deeply and thoroughly scrutinized in the analyses of Lithuanian and Polish literature critics, therefore we shall concentrate on his theoretical works. In these articles we see many ideas which are characteristic to the philosophy of romanticism.

Similar to the German romantics Mickiewicz speaks critically about the world where everybody is concerned only with his own profit, with higher goals, faith and freedom set aside, idealizes the past of his country and prophesies its future rebirth. He argues that freedom, equality, power equilibrium are characteristic features valued in his homeland (Mickiewicz 2008: 206-212). Observing the hostility among the European nations and their distancing from the harmonious Christian life, Mickiewicz suggests the image of the idyllic union of Poland and Lithuania: "his union, and wedding-tie of Lithuania with Poland, is but an image of a universal union of Christian nations, which is to be effected in the name of Faith and Freedom [...] Poland at last proclaimed: "whoever he be that comes to me, he shall be free and equal, because I am freedom" (Mickiewicz 2008: 211-212), which stems rather from the imagination than from reality. His

stories about the Lithuanian mythology, about the order functioning in ancient Lithuanian lands (Mickiewicz 1998: 186-190) show that it is not only Ancient Greece what he is idealizing in the past. Maybe it is nostalgia for the Middle Ages of European nations viewed through the mystical light what encourages Mickiewicz to recognize there what is the most valuable for him and his contemporaries. In his article on the "Poetry of the Romanticism" the author states that "Knighthood and a related honour and respect towards the fair sex; alien for the Romans the strictest possible care for the norms of honour, religious ecstasy, the myths and visions of the barbarian nations, ancient pagans and Christians of new times, - all these factors mixed and perplexed - that is what composes the Medieval Romantic world, with its poetry which is also called Romantic" (Mickiewicz 1998: 128); thus he intensely expands the very concept of the romanticism.

When giving the suggestions for Warsaw critics and reviewers, the thinker mentions the names of Francis Hutcheson, Henry Home, Edmund Burke, and Adam Smith as authors of sublime thoughts on art (Mickiewicz 1998: 164). Thus we may conclude that Mickiewicz knew the ideas of British theory of moral sense which is qualified as a manifestation of pre-romantic philosophy. Its style of thinking might be seen as an inspiration to stress awe and deep emotions, enthusiasm, harmony of human cognitive capacities, superiority of sublimities of nature and natural life over the "artificial, corrupt and over-rational contemporary civilization" (Day 2012: 63).

Mickiewicz's comments on German romantic philosophers - Friedrich and August Wilhelm von Schlegel, Johann Ludwig Tieck (Mickiewicz 1998: 139, 172) - imply his particular appreciation of ideal and universal worldview which emerges in profound thinking and passionate expression of Jena romanticism. According to the historian of Polish literature Elżbieta Zarych, Mickiewicz was acquainted with Friedrich Wilhelm Joseph von Schelling and felt spiritual affinity with him. She maintains that

they both refer to intuition as a source of thinking and creation, believe in profound unity of opposite parts of universe and spiritual realm spreading within all that exists. Mickiewicz even absorbs Schelling's "vision of nature as a chain of beings, which are alive, sensible, thinking and speaking to people and through people" (Zarych 2010: 106).

At 1841 Mickiewicz experiences another large influence - this time from his fellow-countrymen Andrzej Towiański (1799 - 1878), who was known among Poles in Paris as "Lithuanian mystic" or "Lithuanian prophet" (Walicki 2009: 48-49). He was born near Vilnius, finished gymnasium in Vilnius, studied at Vilnius University; after the graduation lived and worked as a lawyer in Vilnius. At 1828 he experienced a first religious revelation at Vilnius Bernardine Church, the second one happened a decade later in his estate near Vilnius. These revelations were an inducement for him to move to Paris and to found a group "The Circle of God's Cause" among the Polish emigrant community which emerged after the November 1830 uprising against Russian Empire. The members of the circle recognized that Towiański succeeded in systematizing and formulating the thoughts which were flying among expatriates. They found similarities of his teachings and the issues which were important for themselves and appreciated him as an authority in history, philosophy, and in the world outlook as a whole (Sikora 1969: 46-47).

As if implementing German romantics' intention to restore enchantment of the world after the miserable consequences of the Enlightenment (Gay 2015: 14-15, 23), Towiański criticizes the current situation and strives for a revival of religion, developing of authentic faith, guiding of European nations to God. He creates a version of Neoplatonic cosmology dealing with hierarchies of higher spirits, harmony of spheres (Towiański 1922: 211-212), interrelatedness of soul and body, heaven and earth (Towiański 1922: 196). As if recalling Pythagoreans, our mystic upholds the concept of metempsychosis and believes in extraordinary souls

which incarnate in very few highly favoured individuals. Like romantics he points to the need to fight and sacrifice for the noble purposes, believes in absolute powers and infinite possibilities of elite souls. He critically observes the rationalization of modern world and proposes to enhance feeling and intuition as the means leading to knowledge and right actions. In his own metaphorical expression, "the head is an earthly organ which gives only the view of things, but not at all the force to comprehend, and even less to fulfill what you see [...] the truth is not available for the reason itself, it is available for feeling and recognition" (Towiański 1969: 175).

It might be that the similarity of these lines to Mickiewicz's strophe which we quoted above is due to a simple coincidence. Nevertheless their studies at the same time and at the same university or cultural atmosphere of the same region make us guess if the course of influence between Towiański and Mickiewicz was so unidirectional.

Turning to the last romantic philosopher of our inquiry – Józef Gólurowski – we need to note that he wasn't related with historical Lithuanian lands in his student's years. This philosopher of Polish origin (1797–1858) studied in Wien, Warsaw, Heidelberg and Erlangen. During the studies he attended the courses of Georg Wilhelm Friedrich Hegel and Friedrich Wilhelm Joseph von Schelling, wrote and published a study "The Role of the Philosophy in the Life of Entire Nations and Separate Individuals" (1822). It was the very treatise evaluated by known historian of Polish philosophy Wiktor Wąsik as a "talented inauguration of philosophical romanticism" (Wąsik 1966: 168). After the graduation Gólurowski has won the contest for a seat of professor of philosophy at Vilnius University and started lecturing at the fall of 1823. He has received a broad interest not only from students but also from many other citizens. Unfortunately, tsarist government found his lectures not loyal and after three months his course was cancelled. However, the leading

Polish historian of philosophy Władysław Tatarkiewicz acknowledges that "Gólurowski stirred up the minds with his Vilnius' Lectures, inspired them with romantic and metaphysical slogans at the time when Poland was still dominated by the Enlightenment and philosophy followed the principles of common sense" (Tatarkiewicz 2002: 275).

The very choice of the philosopher who was acquainted with the newest German thought made by academic authorities shows that there was a desire for new ideas in Vilnius in the eighteenth-twenties. Notwithstanding the fact that Gólurowski's study of the role of philosophy was written in German, the issues were of importance for Polish-speaking community. According to Walicki, a part of Gólurowski's preface to his work, namely the words: "nobody should be surprised that philosophy has been approached here from this particular viewpoint: the strength of the Polish nation lies in life this is a characteristic feature even of its scholarly works and therefore no individual belonging to it should efface this feature from his thinking, if he wants to be understood by the general public" demonstrate that the work was written to Poles (Walicki 1994: 103).

The author speaks in Hegelian manner about the philosophy as a highest form of national consciousness that springs from the deepest sources underlying within national spirit. He calls the true philosopher "a pure consciousness of his nation" (Gólurowski 1822: 102) and gives him characteristics which are commonly attributed to romantic geniuses (Gólurowski 1822: 94-96). A lot of Gólurowski's ideas might be apprehended as simplification and poeticization of Schelling's transcendental idealism, pointing to the unity and multiplicity in nature and human beings. On the other hand, we may find Gólurowski's thoughts as if precursory of later philosophy of life. In his criticism of contemporary state theories he claims: "the nation stands there, deprived of the fresh coloring given her by her youth. No longer is visible that inner power which took her from the night of times to the day of life, no

longer is visible that continuity with which she grew up over the centuries, no longer are visible those countless shapes in which her desire to live revealed itself, no longer is visible that wonderful chain of freedom and inner necessity going through the whole formation of her organism – nothing more is visible. The nation lost her inner cohesion and became a pile of individuals" (Goluchowski 1822: 61). The romanticism of Goluchowski expressed itself in the recurrent emphasis on the organic unity in human and natural worlds and on the principle of harmony of human powers.

Some signs of romanticist philosophy might be found even in his treatise which was submitted in 1821 to contest the seat of professor of philosophy at Vilnius University. The author wrote that without the unity of all functions of thinking, which ensures the unity of all and every science, "above which there is no higher principle and without which human wouldn't have any meaning and his life would be only sum of details without an organic whole. The soul then would get split into pieces neither action, nor thinking will be related" (Goluchowski 1962: 275). The pathetic sounding of these expressions is close to the philosophy of romanticism. Apparently the thinking of the author is closest to that of Schelling, who analyzed the continuum of organic and nonorganic nature and treated the nature as purposive, though not created purposively. Following Hegel either Schelling philosopher speaks about an infinite spirit, "which hides itself in unnumbered creatures surrounding the Man" (Goluchowski 1962: 303), expresses itself both in the circulation of spatial bodies and in the actions of minuscule beings. The idea of Schelling of the power of light, which together with the power of gravity creates the world, recurs in our authors story about the sun, which is common to our and kindred planets and which gives birth to a life; as well as about an infinite number of other suns performing the same deeds. The philosopher speaks in a Schellingian manner about the continuous stages of the development of nature, presenting

themselves with an endless variety of creatures, yet holding them together in a harmonious whole. The idea of nature as of an intellect crystallized in the Being reflects itself in the phrase of Goluchowski, that "the life, imprisoned in the mass of dead nonorganic beings, is only the deep thinking of nature on itself, in plants it already effloresces as a longing for the light, while on the higher level of living beings it obtains even a deeper sense" (Goluchowski 1962: 297). Recurrent comparison of nature and human being, stressing that their affinity is not only thought out, resembles an absolute of Schelling as an identity wherein an eternal becoming takes place and the mind and the universe are but its poles. Following Schelling, Goluchowski depicts the world-whole as a live organism and the sciences about the world as necessary related into organic whole.

In conclusion we might recognize a creative reception of European pre-romanticism and German romanticism and a development of local version of romanticist philosophy at the historical Lithuanian lands. Vilnius upheld as old tradition of intellectual life as the main centers of Polish culture, though at the nineteenth century it was a peripheral city. The new ideas got a more vivid expression here than in Polish academic centers with entrenched standards of thinking.

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Moon image in the poetry of Nikoloz Baratashvili and world Romanticism

Between poetics of N. Baratashvili and the World Romanticists there is ideological and artistic affinity.

Moon image is visible in his poem "Dusk on Mtatsminda", where the poet desires to perceive "the spirits' holt", but he confesses that "Alas, the mortal e'er ignore the will of God!" The poet compares the moon with the soul of a person exhausted with fervent prayer.

Such perception of the nature is revealed in the poem of Leopardi "To the Moon".

In the poem of Heinrich Heine "Mountain Idyl" a symbolic meaning of the moon is not visible.

The notion of the moon is characteristic for Al. Chavchavadze's and Goethe's poetry.

Key words: moon, Baratashvili, world, Romanticists

Poetry of Nikoloz Baratashvili is a new stage of development of Georgian poetry. With the essence of his literary reflections he stands next to such writers as: Byron, Shelley, Leopardi, Lamartine, Mickiewicz, Heine, Lermontov and others.

On the example of the conversation of Goethe with Shakespeare Eckermann explains how we should perceive a writer: "When one, to some degree, disengages him from English literature and considers him transformed into a German, one cannot fail to look upon his gigantic greatness as a miracle. But if one seeks him in his home,

transplants oneself to the soil of his country, and to the atmosphere of the century in which he lived; further, if one studies his contemporaries, and his immediate successors, and inhales the force wafted to us from Ben Jonson, Massinger, Marlow, and Beaumont and Fletcher, Shakespeare still, indeed, appears a being of the most exalted magnitude; but still, one arrives at the conviction, that many of the wonders of his genius are, in some measure, accessible, and that much is due to the powerfully productive atmosphere of his age and time" (Goethe 1988: 38).

Thus, when speaking of the poetry of N. Baratashvili it is necessary to take into consideration that the basis of Georgian Romanticism are: national-literary tradition, social-political situation in the XIX century in Georgia and world literary-philosophical reflections.

The feeling of nature, which Jean-Jacques Rousseau has established in World Literature, initiates philosophical observation to Baratashvili and Georgian Romantic poets in general. Nature in Baratashvili's creative works lost its uniqueness. The sad and woeful poet often looks for shelter in the nature. Everything is of symbolic character in the works of N. Baratashvili. Tbilisi is represented in his poetry as three main symbols: Kabakh, Mtkvari and Mtatsminda. Kabakh is a symbol of pleasure of life, Mtkvari - fragility of life, Mtatsminda - spirituality and holiness.

The poem "Dusk on Mtatsminda" has a significant place in the works of N. Baratashvili, where aspiration of the human for the infinity is felt. On the slopes of Mtatsminda the poet desires to perceive "the spirits' holt", the icon of the sky is impressed on his heart:

"Nowadays, too, regarding up thy azure, my thoughts yearn to thee,
But unable to reach thy dome, they scatter in the ether sea.
Beholding thee, I do forget this mundane world,
Beyond thee, somewhere, my heart-thought seeks for a hav'n -
The spirits' holt - to leave down here all of the vain...
Alas, the mortal e'er ignore the will of God!"
(Baratashvili 1972: 24).

And he himself confesses: "Alas, the mortal e'er ignore the will of God!"

The end of the poem is optimistic and expresses spiritual aspiration of the human towards the good:

"Sorrow of heart - Grief of heart - will get comfort with you,
That the sunny day will come and it will make the dark bright"
(Baratashvili 1972: 25).

These lines are of course related to the logic conclusion of "Merani". The poem is also important, for the image of the moon is manifested herein.

"Have you seen a soul, still innocent, exhausted of fervent prayer?
The moon looked like it, the discus diverted in dim light!"
(Baratashvili 1972: 25).

The poet compares the moon with the soul of a person exhausted with fervent prayer and this might be one of the highest expressions of his poetic genius.

The question is raised: how the image of the moon looks like in the works of Baratashvili, Georgian and European writers.

Such perception of the nature is revealed in the poem of Italian Romanticist Giacomo Leopardi "To the Moon". Woeful poet addresses the Moon:

"O lovely moon, how well do I recall
The time,--'tis just a year--when up this hill
I came, in my distress, to gaze at thee:
And thou suspended wast o'er yonder grove,
As now thou art, which thou with light dost fill,
But stained with mist, and tremulous, appeared
Thy countenance to me, because my eyes
Were filled with tears, that could not be suppressed"
(Leopardi 1985: 78).

The moon is the confidant of the poet, he shares with the moon his grief and sorrow. Remembering his youth makes the poet feel delighted, but endless grief and suffering flash from the past. The poem has a form of a monologue. However, unlike the poem of N. Baratashvili, the end of the lyric creation of the Italian author is pessimistic. In the mentioned poems the moon is animated.

There are still such poems in the poetries of N. Baratashvili and G. Leopardi, where symbolic nature of the moon is not present and, the authors usually use the moon when depicting the night. These are G. Leopardi "The Setting of the Moon", N. Baratashvili "Night on Kabakh".

In the poem of Heinrich Heine "Mountain Idyl" the symbolic meaning of the moon is not apparent. The poet uses it when depicting the landscape.

"On the mountain stands a cabin
Wherein lives a mountaineer;
All the evergreens are rustling
And the moon turns golden here"
(Kikodze 1946: 539).

However, the Moon is animated in the mentioned poem:

"The moon went over the high mountain peaks,
Hid himself among blue fir trees"
(Kikodze 1946: 542).

The image of the Moon is present in the works of the first Romanticist poet Al. Chavchavadze. He belongs to those poets, in whose poetry Eastern and Western literary traditions are merged with each other.

The image of the Moon in some episodes of his poems stirs positive emotions and to some extent is related to love experience. Let's recall his poem without a title:

"I came to you, moon, casting the light,
Granting blissfulness to those who behold you,
Host of beloved, come to me
With eloquence praise my shining face"
(Chavchavadze 1986: 41).

Or his other poem without a title, in which we read:

"Go, Moon! Quickly throw away your sorrow,
Delight me, who was enraged with you till now"
(Chavchavadze 1986: 50).

Such image of the Moon is depicted in N. Baratashvili's poem without a title "God bless your creator":

"God bless your creator, beautiful woman with black hair,
Sun - in the daytime, moon - at night, calm and sweet-voiced"
(Baratashvili 1972: 60).

The image of the Moon is depicted in an interesting way in the poem "Gogcha", in which the philosophical attitude of Al. Chavchavadze towards the nature is expressed, that everything is temporary, only the nature is permanent. With romantic viewpoint about the nature "Gogcha" is related to Lamartine's "Lake", with the approach towards the past - Byron's "Jewish Melodies". In the scientific literature it is underlined, that "Gogcha" emotionally and with poetic faces responds to "Childe Harold's Pilgrimage". The image of the Moon in "Gogcha" is associated with glorification of the past:

"How many times moon righteously looked down at them,
Felt his dejected life and covered himself with clouds!"
(Chavchavadze 1986: 177).

The image of the Moon is characteristic for the lyric poetry of such great author and thinker as Johann Wolfgang Goethe. His lyric poetry is distinguished with kinship to folk poetry, with realistic view, in many episodes, with deeply human feelings. In the poem "To the Moon" the poet addresses the Moon, as a confidant of his soul, which relieves him unbearable sorrow and as if a friend's eye watches over the fate of the poet from the sky.

"And thy gentle beams descend
Kindly where I go,
Like the mild eye of a friend
On my joy and woe"
(Goethe 1952: 80).

In the poem "Beautiful night" Goethe uses the Moon when depicting the night, the natural beauty of the nature is apparent, which is related to romantic mood and desire to get closer to the beloved one:

"Through the darksome forest roams,
Luna breaks through oaks and bushes,
Zephyr hastes her steps to meet,
And the waving birch-tree blushes"
(Goethe 1967: 6).

The poem "At Midnight Hour" is also of interest, where the poet describes different periods of his life: his childhood, when at midnight a little boy goes to the church to Saint Father and the stars sparkled above his head; youth, when he was going full of excitement to a date with his beloved, and the time, when he looks with his thoughts and cautious ideas at his own past and future.

"Until at length the full moon, lustre-fraught,
Burst thro' the gloom wherein she was enshrined;
And then the willing, active, rapid thought
Around the past, as round the future twined,
At midnight hour"
(Goethe 1967: 41).

In the poems of Goethe, where the image of the moon is revealed, the lyrical character is the poet himself. The nature is animated and corresponds to the poet's mood.

And as we speak of Goethe, it would be appropriate, if we call for his thoughts on such great poet like Lord Byron: "Byron's boldness, audacity and grandeur, are the not formative in themselves? We must beware of seeking for that quality only in what is decidedly pure and moral. Everything great promotes culture as soon as we are aware of it" (Goethe 1988:181).

We can boldly say they same about N. Baratashvili.

And indeed, the image of the Moon in the poetic creations we have discussed is revealed in Byron's works in the most original way, when the poet addresses it with a form: "Sun of the sleepless." In the poem the Moon is animated. Byron calls it a star of distant grief, with tears in its eyes cannot penetrate through the night darkness, but it stirs great feelings in the poet. It reminds him of great days. And the night light full of sorrow casts light upon the surroundings.

"Sun of the Sleepless! melancholy star!
Whose tearful beam glows tremulously far,
That show'st the darkness thou canst not dispel,
How like art thou to Joy remember'd well!
So gleams the past, the light of other days,
Which shines but warms not with its powerless rays;
A night-beam Sorrow watcheth to behold,
Distinct, but distant – clear – but, oh, how cold!"
(Byron 2013:161).

In the poem the Moon is associated with sorrowful mood of the poet.

In the poem "Dream" Byron compares the beauty of his beloved with the moonlight:

As the sweet moon on the horizon's verge,
The main was on the eve of womanhood"
(Byron 2013: 189).

In the poem "Darkness" Byron's mystic mood and the view of future is noted. He says that he saw a dream, which wasn't just a dream. The sun was gone and the dark stars were wandering in the immortal space. The poet describes a painful picture of the end of humanity, where there was no love, but only death. At the end of the poem he mentions, that the Moon passed away as a queen, the wind stopped, the clouds disappeared, and the darkness covered the entire universe:

"The moon, their mistress, had expired before;
The winds were wither'd in the stagnant air,
And the clouds perish'd; Darkness had no need
Of aid from them - She was the Universe"
(Byron 2013: 211).

The face of the Moon is also given in the love poem "So, we'll go no more a roving";

"So, we'll go no more a roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright"
(Byron 2013:215).

As we see, the image of the Moon is characteristic for the poetry of N. Baratashvili as well as European and Georgian Romanticists.

Between the poetry of N. Baratashvili and World Romanticists there is idea and fiction kinship, which I. Chavchavadze noticed first and linked his works to the common tendencies of the World Romanticism.

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Neo-Romantic Tendencies in the Works of Modern Russian Writers

(J. Buida, T. Tolstaya, V. Pelevin)

The Russian literature of the late XX-early XXI centuries activates the poetics of neo-romanticism. Neo-romanticism gives answers to a number of significant cultural demands of the late XX century, enables a modern man, who represents "crisis" culture, to realize his striving for transformation. The writers of neo-romanticism refer to the inner world of the modern man, who found himself in a confrontation not only with the surrounding world, but also with himself. Postmodern literature with its attitude to creating an ironic discourse, contributes to the penetration of the neoromantic phenomenon into contemporary Russian prose. In Russian literature of the turn of XX - XXI centuries the most striking examples of neo-romantic tendencies are noted in the prose of S. Dovlatov, J. Buida, V. Pelevin, T. Tolstaya. The writers refer to the spiritual reality of their characters as the alternative of objective reality.

Key words: Neo-romanticism, tendencies, transformation.

Researchers distinguish three waves of the evolution of romanticism in Russian culture and literature: "classical romanticism" – the beginning of the XIX century, "the second wave" – the end of the XIX and the beginning of the XX centuries and "the third wave" – postmodernism, counterculture, rock-culture (Sakharov 2004: 256). Based on the achievements of the romantic world vision,

there emerges an absolutely independent phenomenon which has significant creative possibilities and active effect on the literature of the XX century – neo-romanticism. The activation of neo-romantic poetry at the end of the XX and the beginning of the XXI centuries is conditioned by the fact that “neo-romanticism is capable of marking the cultural progress” connected to the epoch on the verge of centuries (Tolmachev 2001: 645). Neo-romanticism enables to answer a number of important cultural questions which are urgent at the end of the XX century, makes it possible for a modern man, the representative of the “crisis” culture to realize his striving to self-perfection.

The destruction of the whole image of the world, devaluation of values, the loss of sense, which characterize the situation of post-modern and, at the same time, extreme demand for harmony, in ideal, lead to the appearance of romantic trend in the Russian literature. Post-modernist literature, which creates ironic discourse, helps neo-romantic phenomenon to penetrate into the modern Russian prose.

In Russian literature of the XX-XXI cc., the most vivid examples of neo-romantic tendencies are found in the prose of J. Buida, V. Pelevin, T. Tolstaya. The writers refer to the inner world of a modern man who is in controversy not only with the reality around him, but also with himself. Referring to the activity of these writers, such researchers as T.P. Shvets and M.N. Lipovetsky note the necessity to take into consideration the post-modernist and romantic-modernist trends of their prose (Shvets 1998:27), (Lipovetsky 2008:428).

V. Pelevin is a brilliant representative of the Russian literary post-modernism. In their striving to resist faceless, indifferent reality, Pelevin's characters, reflexive romantic personalities, make up their own measures, full of illusions and visions which go beyond any social and historical stereotypes which later become reality for them. The protest against a distorted, aggressive reality reveals romantic heroic personality in Pelevin's characters.

Even in his early works, Pelevin appears as a manifesto of the understanding of freedom. The main character of the short story “Hermit and Sixfinger” tries to break the inevitable circle of life and escape from his feeder into freedom; the lyric character of the story “The anthology of childhood”, the main idea of which is that a person's everyday existence is the prison of his consciousness, dreams about overcoming the circumstances which limit his personality, dreams of escaping in metaphysical sense.

The esthetic search of Pelevin's early prose were reflected in his work “Chapaev and Void”. The writer deletes the borders between reality and dreams. The characters of merging fantasies can't understand which events are real and which are dreams. The main character Peter Void finds himself in two different realities simultaneously, where the one he assumes as real is the image of an insane romantic poet of the Silver Age, who quite by chance becomes Chapaev's commissar. While in another reality, which he assumes as a dream, Peter is a patient at a psychiatric clinic where doctors are trying to cure him from “false personality” using the method of group therapy. He strives for maximum freedom, which is symbolized by poly-semantic image of emptiness. In this search the character creates his fate and looks for sacral truth. The emptiness of the surrounding environment reveals the rich inner life of the character. In this fantasy reality, which is created by Peter Void himself, he manages to avoid temporary relationships and acquire his own Eternity in his own creative work, in his poems about “eternal failure to return”. Thus, the image of the void, which is central in the story, can be seen in the context of romantic philosophy of creative freedom. “PeterVoid – is a romantic image of a modernist; a genuine poet, creator, who chooses emptiness as an expression of philosophical freedom” (Leiderman, Lipovetsky 2008:508).

The main character of another great work by V. Pelevin, the novel “Generation ‘P’” – Babylen Tatarsky, is the same romantic character. A disillusioned poet, but a successful advertising ‘creator’, torn apart by his inner controversies. In this novel, like in other

works, there is the theme of deleted borders between reality and illusions. The author is interested in the inner essence of ongoing events – the change in the human psychology which leads to the loss of certain goals of existence, moral values. In his novel Pelevin showed the illusiveness of prosperity in the world, where death of spirituality leads to dreadful emptiness, confusion and the senselessness of human life. Tatarsky's physical existence and the life of his consciousness exist independently from each other: "Thoughts acquired such freedom that he couldn't control them any more" (Pelevin 1999:50).

According to N. Tulchinskaya, "in Pelevin's romantic and neo-romantic poetry, the "outer" space is opposed to the real space. Depending on this parameter, Pelevin makes parody of romantic antinomy of This and That world, enriching and widening the range of romantic dual world" (Tulchinskaya 2006).

One of the most brilliant examples of "romanticism with postmodernist shade" in modern Russian literature is T. Tolstaya's works. Unlike Pelevin's romantic character who is strongly opposed to the outer world, T. Tolstaya depicts the subject of "solitary consciousness". V. I. Tyupa explains this as follows: "The life of a solitary consciousness is the process of auto-communication, which can be realized in the form of internal speech as well as in the traditional form of outer quasi-relationship. The subject of solitary consciousness comes into contact with someone in order to actualize his alternative with that Someone" (Tyupa 2011).

In T. Tolstaya's texts, the main theme is the opposition between "outer and inner". The characters are dissatisfied with the misery of their existence. They strive to create their own ideal world, which leads to an inevitable conflict between real and imaginary worlds, when the dream doesn't coincide with the reality. The characters' dream is a protest against the absurdity and misery of life, but, at the same time, its outcome. The outer infantilism, emphasized nonsense, immaturity, rudeness and vulgarity of the characters conceals the

spirituality of their inner "I", it is them that the author depicts as having the features obsolete in this brutal and callous world.

In the story "Sonia" the first phrase that introduces the main character is "Sonia was a fool". But she becomes one of the most tragic and memorable characters of T. Tolstaya. Sometimes the author is proud of her preposterous Sonia, sometimes she criticizes her, sometimes feels sorry for her simple desire to love and be loved. Despite her apparent absurdity and prejudice "stupid" Sonia, unlike more "adequate" characters of the story – Ada with her snake-like nature, or Lev Adolfovich, a "scoundrel" – is the only genuinely human character who has a soul. The author's irony doesn't smash the character's dream about happiness, her sentimental poems, ugly clothes, long teeth, ridiculous bows and triviale enamel brooch in the shape of a dove, which she, as a "romantic nature" never takes off.

Portrait characteristics which we find throughout the story are considerably lowered. But here, we find one of the contradictions: despite this unattractive characterization, the heroine appeals to the reader. Sonia is intelligent (her profession is "museum keeper") and, therefore, she carries the classical feminine responsibility to keep spiritual and cultural human values. In the development of the story, she becomes an example of femininity which is characteristic for the classic tradition of the Russian literature, which gives its women characters wisdom, ability to forgive, ability to love, feeling of sympathy. Sonia infinitely believes a cruel joke told by her friend about a Nikolai, whose letters she gets. The character dies in a blockade city, lit by the mysterious light of a night star. And the enamel dove turns into a symbol of high feelings of terminated fate and life.

Sonia's naturalness and spontaneity defines her consciousness as infantile, which characterizes T. Tolstaya's other characters, as it is the symbol of their inadaptability with soulless and cynical reality. A shy intelligent Simoonov ("The River Ockerville") also suffers ruin of his dreams, Uncle Pasha ("On the golden porch") is left alone and freezes to death, the character of the story "Peters" experiences the

tragedy of the absurdity of his life. "Tolstaya's characters "belong" to the gallery of classic "small" people – at first sight, deprived of individuality, miserable, smashed by life conditions. But from the inside, these characters discover their greatness, concealed harmony of their inner life" (Kolmakova 2014:171).

In T. Tolstaya's works, we see signs of autobiography, which is so characteristic of romanticism. According to S. Imkheleva, "Russian prose of the XX century mainly focuses on the real – romantic – nature of the author who is absorbed in his own 'ego'" (Imkheleva 1996:7). In the story "Yorick", romantic narration merges with the history of its creation and according to the romantic irony, the "a useless bone disk" becomes a kind of a "portal to the past" (Lavlinsky 2006:427). In this story, we can see the link between autobiography – grandmother's image, and the events of world culture – World War I, revolution, a tin of stew of the "allies" and an empty tin. This is a childish memory of a tin with different things in it, including a detail from grandmother's corset – whale bone.

One of the central motives of T. Tolstaya's prose is the motive of memory which helps the author to actualize the inner space of her characters. Present time is less important for the characters than the past and the future. Living with poetically beautiful past is a romantic form of plunging into the world of illusions, which reveals the whole tragedy of existence of Tolstaya's main character in a physically ugly present. Veranchik from the story "The River Ockerville" is a former "magic diva", who has turned into a huge, rouged, giggling wench; Marivanna from "You love – you do not love", a choking hulk with "a white aerial creature in lace gloves" buried inside her, a character from "Lilit", an insane old woman living in an imaginary world "by the sea with azure foam", all of them live with their past memories.

The formation of a typical romantic character in T. Tolstaya's novel "The Slynx" is based on contradiction. The name itself – Benedict – "blessed" proves that he is a chosen one. Both his origin (mother – from "Formers", with "university education", father – an

ordinary "bloke") and the choice of spiritual teachers ("the main hospital attendant" Kudear Kudearich and "Former" intellectual Nikita Ivanovich) prove the dual nature of the character. Benedict's exceptionality shows itself in his attempt to adapt to the world of high culture and its symbol – a book. His spiritual thirst, which is burning him from inside, requires constant "book" fuel. Reading, which became everyday requirement, doesn't satisfy but tease the ignorant brain. From time to time, the character suffers from mental disorder when he feels "either rage or the desire to fly" and characterizes his state as his "inner philosophy". Benedict is stuck between the surrounding reality and the world of his fascinating dreams. Reading and copying books open alternative world for the character, into which he gradually plunges. In the novel, the limitless space of the world of books is contrasted to the closed outer space. But the world of books turns into an insecure shelter for Benedict: he becomes permeable for the surrounding reality.

Thus, the existing space for the main character of T. Tolstaya's prose – the carrier of solitary consciousness, is a dream, a memory, art. The character's romantic desire to escape reality into the world of illusions, fantasy is characteristic to the writer's creative work.

Looking at J. Buida's creativity, researchers emphasize the strangeness, even exotics of his characters, blurred borders between specific-historical and timeless, between fantasy and reality, tendency to mystification. Researching the peculiarities of the author's world vision, forms of expressing romantic dual world, T. Prokhorova concludes that "Juri Buida is the writer of romantic type" (Prokhorova 2016). We can talk not only about peculiar appearance of the characters, but also about the peculiarities of their actions, behavior, thinking, condition. His characters' actions don't comply with the accepted norms, they are in constant conflict with the outer world. While estimating the inner personality, the author pays attention to the extraordinary. The reality, where J. Buida takes us, is devoid of any sense, is contradictory. The character's realization of all the absurdity of life is especially dramatic. According to T.

Sorokina, "a miserable, meaningless existence doesn't meet their spiritual needs, hence their attempt to think over the chaotic reality philosophically. Their philosophical-existential thoughts are childishly naïve and, at the same time, tragic. They remind us of romantic freaks-losers who try to give the reality some features of semantic universe" (Sorokina 2003).

In his book of stories "The Prussian Bride", J. Buida presents an open picture of dramatization of unordinary and incomprehensible inner world of a person. The author researches people's souls, tortured, frightened, lost, but, following the tradition of Russian literature, searching for answers to the main questions of existence. To escape the trap of soullessness, the character decides to do something extraordinary: dies, goes mad, flies away on a balloon, remembers his name, foolishly makes sacrifices or foolishly betrays.

The world attitude reflected in Y. Buida's creativity is predetermined by the peculiarity of the main character's inner "I" – his eccentricity, which conditions his constant search for perfection and disharmonic relations with the surrounding reality.

The prose by V. Pelevin, T. Tolstaya, J. Buida continue the romantic line of Russian literature, preferring character's psychological reality to an objective one, realizing moral and ethical principles of modern literature to find a way out of the aggressive world.

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