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ყოველწლიური ლიტერატურულ-თეორიული სამეცნიერო კრებული
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Sjani is a first expression of the desire of Georgian literary school to be integrated in the worldwide philological dialogue without the borders.

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Preface

One of the main achievements of the last period’s Georgian literary criticism is the foundation of the scientific journal “Sjani”, which means on Georgian “thoughts and interpretation”. Starting from 2000 until now all the issues of the journal was dedicated not only towards the problems of literary

theory and criticism, but towards the wide interdisciplinary humanitarian studies as well. Though “Sjani” became very important part of Georgian literary life.

During the more than last ten years, in the context of huge value changes, so called post-soviet literary criticism, including Georgian, entered the difficult period of inner changes. The result of those changes was the destruction of Soviet ideology, from the one hand, and the participation in the forbidden valuable Georgian or West literary processes of 20-th century, on the other hand. This complicated period can be determined as the intellectual stage of acquaintance, acceptance and reworking of a “New type” of knowledge. But any type of reconstruction might become just a simple switch over from one system to another, if it is not marked by the high level of creativity. Otherwise, if the process of reception of the critical space of 20-th century, its general overview and comparative study is not escorted by the strong will of revision and reinterpretation, then we automatically are questioning the idea of permanent progress and evolution of literary theory.

According to the classical experience, the reception of any type of new knowledge unifies three different stages and constitutes the essence of so called “Classical Trivium”. On the first or “Grammar” stage the individual accepts important, concrete information as a fact. On the second or “Logic” stage the individual transfers this concrete information on the level of well-reasoned discussion; otherwise, he analyses and questions the rightness of accepted on the first stage information. On the third or “Rhetoric” stage the scientific communication becomes deeper, “hidden parts” are rising up and mind can be directed to any abstract direction. It is quite clear, that without the last, third stage, the first two makes an impression of unfinished building and is not able to rework “New type” of knowledge creatively. The same picture we have in the above mentioned process of extension of the borders of literary criticism: the extension of theoretical and critical scales is successful only in case if the concrete information undergoes not only the stage of receiving and acknowledging, but the stage of individual scientific interpretation as well (this criteria might be used for estimation of the whole development history of literary criticism: I, “Grammar” stage – author-oriented criticism, when the author’s information was accepted as the basic point of the text, II, “Logic” stage – reader-oriented criticism, when the process of reception became the main measure of the text, and III, “Rhetoric” stage – criticism, oriented on the abstract thinking, when different methodological angles are taken into account and everything is concentrated on the realization of an individual poetical technique).

It is pleasure to admit, that Georgian literary criticism widely displays its creative nature. Georgian critics are going back not only to the past epochs and interpretation systems, but to the concrete texts as well and are trying to read them again in the contemporary time-space and methodological context. Otherwise, they are relying on Nietzsche’s idea of reading literature slowly and permanently. Though Georgian criticism is not afraid to face many serious problems, like: what is literary theory and what is the perspective of it’s development; does the process of permanent reading guarantees the establishment of the culture of controversial thinking; is the author an axiomatic figure; what kind of a relationship exists between the author’s intention and the reception of the text; what is the essence of textual coding and decoding; does any type of decoding means the appearance of a new system of codes. . .

During the years, on the pages of “Sjani”, Georgian critics were trying to find answers on those questions and were publishing interesting researches in the field of literary theory, poetics, aesthetics, history and theory of culture and etc. From year to year “Sjani”’s content and structure became deeper and better. This progress is the result of the hard work of journal’s board members and, also, of the professional growth of Georgian critical school.

In spite of some changes, “Sjani” will keep its main course in future as well. It will support the farther development of Georgian humanitarian studies and the process of integration of Georgian literary criticism in worldwide philological dialogue without the borders.

Professor **Irma Ratiani**,

Editor in chief.

I. *Position*

Revaz Siradze - History of “Reader’s Phenomenon” and Periodization by Artistic Images

Works of art comprise literary eras and not on the other way round (however, influence of eras are also important). The relations of eras together with works of art are defined by “a reader’s phenomenon,” a work of art is realized in a reader. The Old Georgian Writing (IV-XVII centuries) contains many different ideas of “a reader’s phenomenon”: a reader of hagiography (based on a literary consciousness), a reader of secular mentality, integration of different consciousness in a reader, destruction of monopolization of wisdom (legitimacy of double wisdom), dominance of personal-individual ideology.

According to the essence of artistic images and works literary-aesthetic periods distinguished in the Old Georgian Writing are as follows:

- I. (Pre-Christian) Period-Mythos Era
- II. Period-Era of dominant Icon Images (IV-XI c.c.)
- III. Period-Era of Artistic Images (XII-XIII c.c.)
- IV. Period-Era of Decline
- V. Period-era of “co-existence” of different types of images and narratives (XVI-XVII c.c.).

II. *Problems of Theory*

1. Bela Tshipuria - Interpretation and Gaming in Post-modern Writing

The article touches few important points of post-modern philosophy, reflected through postmodernist aestheticism. Philosophic points of view transformed into aesthetical position give some certain principles that construct the structure of postmodernist text. One of the main principles that stipulates the post-modern diversity is based on the right of *free interpretation* of meanings, events and texts. The main condition of this is the loss of believes in some universal truth or universal idea, which legitimates the diversity and equality of understandings. Thus the freedom of understanding and interpretation is used on different levels of approach to the materiality, as well as textuality. In this situation no relations, understandings or meanings can be trusted and, on the other hand, none of them can be considered as illegitimate. On this basis the freedom of interpretation is becoming an essential part of authors, as well as readers approach to the text. An author considers a reader as a generator of different readings of a text (Barthes, Eco).

This brings Postmodernism to the recognition of *gaming* as a main form of relation of authors with recipients, as well as their own texts, or language, and also of individuals with their environment.

Thus the game becomes as a main principle of organizing textual and intertextual relations, and manipulating with them. An author can involve a reader in gaming and manipulating with understandings and readings, as well as with characters and plot, or even with structural laws of a text, that brings to the *fragmented discourse* in Postmodernism.

In this free game an author considers himself as an equal party with a recipient, and his role in the text may be reduced to the grotesque figure of author's masque (Malmgren). Although an author's masque appears in text as a grotesque saviour of textual relations, this is still based on author's self-irony, an ironic vision of an own text, and also of all kinds of author and reader's attempts.

2. Malkhaz Kharbedia - Narratology

The article covers one of the most important discipline of 20th century – narratology, which has the purpose of researching fundamental principles of narration and its structures and strategies. The author also reviews main narrative approaches beginning with structuralism (the term Narratology was come into use after the innovative researches of Roland Barthes, Claude Bremond, Tzvetan Todorov and others) until the latest theories. There is also enclosed short dictionary of basic narratologic definitions.

3. Gaga Lomidze - Marxist Criticism in West (A General Review)

Marxist criticism focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental. Nonetheless, Marxist criticism can illuminate political and economic dimensions of literature.

According to Marxists, literature reflects those social institutions out of which it emerges and is itself a social institution with a particular ideological function. Literature reflects class struggle and materialism. So Marxists generally view literature not as works created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that age. Literature reflects an author's own class or analysis of class relations. Marxist critics are concerned with issues of class and labor -- both as they appear in texts themselves (for instance, in the characters in a novel), and in the production of the texts themselves (for instance, in the authors and readers).

4. Tamar Lomidze - Self-conception in the Works of Georgian Romanticist Poets

The article observes the Self-image structure in the works of Georgian Romanticist poets (Al. Chavchavadze, Gr. Orbeliani, and Nic. Baratashvili), which is compared with Self-conception in the philosophical system of I. G. Fixte. It has been found that in these poet's works cognizing of Self essence is realized in the same ways, which is observed in philosophy, that is, the Self poetic image has a notional structure. After that the problem of genesis of notional and picturesque thinking and their correlation in the antique epoch are being analysed. It is mentioned that during the antique epoch, while appearing abstract thinking the image carried out the function of notion, but at the of Romanticism epoch, when the object of philosophical reflection was the most important notion - Self's notion - the image (in particular, Self's image) was carrying out the same function.

III. Chrestomathy of Literary Theory

Tomas Elliot – The Frontiers of Criticism.

Lecture, delivered at the University of Minnesota, on April 30, in 1956.

Translated into Georgian by **Nana Ghambashidze**.

IV. Poetical Practices

1. Zaza Shatirishvili - XVI-XVIIIth Centuries Literary Tradition and Poetics of Romanticism

XVI-XVIIIth centuries Georgian literary tradition is determined by three factors. The first is the dichotomy between clerical („saghvto“, „samghvdelo“) and secular („saero“) knowledge; the second has to do with the distinction between factual narrative („martali ambavi“) and fictional narrative („zghap'ari“, „t'quili“); the third factor the thematic taxonomy of medieval Georgian literature. XVI-XVIIIth centuries literary tradition was completely transformed by new romantic poetics (1827/37).

Georgian romantic poets, from the point of topic and thematic, relied on the tradition of Russian romantic poets, who, themselves, were using the experience of Byron and European romanticism. On the other hand, from the point of metric, Georgian romantic poets relied on the traditions of XVI-XVIIIth centuries Georgian poetry, but transformed it into a new romantic

2. Natela Mosiashvili - Perception of “Color” in Lexical-Semantic System of the Language

The Study of Semantic structure of the language is of utmost importance in order to state stylistic difference of the given language. The article tries to observe only one stage and more precisely only one field of lexicology – the words expressing “color”.

It is known, that person can percept “color” as physical phenomena and as a psychological, on the basis of the individuals' emotions. As the investigation shows the definition of “color” has physical and emotional contents. Hence we try to state the linguistic function of this definition and systemize them. To do this we tried to use the theory of field in linguistics. We aimed to work out our position towards the structure of “field” in general and the content of the lexical element. After investigating the lexical-semantic field of “color” we concluded that gradual or no gradual content is based on subjective, emotional perception. A person acknowledges color physically and at the same time percepts it emotionally. Thus we get gradual content.

Content is gradual when “approximate” exists: gradual are psychological, emotional, subjective perceptions. Content is no gradual when “approximate” is excluded and is given objective, concrete content. Even the physical content of “color” is gradual. So we decided that “field” can be concluded and systemize “color” accordingly.

The study of “color” showed that relation between the word and the emotional perception of its understanding can't be single sided and it needs further investigation.

3. Tamar Paichadze – Gr. Robakidze in the Context of Georgian Symbolism

Grigol Robakidze's verses are the most important and considerable part of his literary heritage. Georgian readers could have them first in the beginning of the previous century, when legendary Georgian symbolists emerged the literary field. Hence Grigol Robakidze, as their friend and a person holding the same views, with his verses appeared to be one of the representatives of symbolic point of view and form.

The main aesthetic position of Grigol Robakidze was his belief in an importance of merging Georgian aesthetic with European one. The same aesthetic position was held by Georgian symbolists. That's why Grigol Robakidze was very close to the symbolist understanding of the world. Especially, in the beginning of his career.

His early poetry, which is marked with the symbolist point of view, is very interesting not only with its content, but with its structural individuality as well.

His verses, can be held as one of the first patterns of Georgian sonnets and are distinguished by artistic perfection and thematic variety.

V. Studying Poetry

1. Akaki Khintibidze - The Metric of Nikoloz Baratashvili

The metric of Georgian romantic poets is monotonous. Baratashvili is not an exception. But not unlike the others, the strong internal power of Baratashvili's poetry reopens some interesting metrical angles. Baratashvili has not brought any new metrical sizes, but his poetry is marked with inner rhythmical variety. He uses 14 different metrical types in his syllabic poetry. The most popular metrical size is 5/4/5/, which was used earlier in Georgian poetry, particularly, in Besic's poetry, but Baratashvili has transformed it in his own, original way. Baratashvili was using as well so named Mukhambazi's metrical size (5/4/5, 4/4/3) and enjoyed the dynamic changes of different metrical sizes within the one poem. This kind of changes guaranteed harmonious synthesis of different rhythmic types. Baratashvili built his poetry not only on the basis of isosyllabic metric, but on the basis of heterosyllabic metric as well. That's what makes sense.

2. Tamar Barbaqadze - Ten - syllabled Metre (442) in the Georgian Poetry

In the article is shown the history of ten-syllabled metre and invariant peculiarities of this rhythmic variation is analyzed.

Ten - syllabled metre is one of the most-widely spread metres of the Georgian verse that is known in some different ways: 1) 5/5, 2) 4/4/2; 3) 3/4/3; 4) 3/3/3/1. The first rhythmic variation is well-known and practiced; therefore we don't consider it necessary to research it. The third and fourth kinds are very rare and they won't help us for analysis. As for the second scheme - 442 it must be mentioned that it's less studied according to its quality of spread, character, rhythmical and intonation nature.

We meet 442 is Mamuka Baratashvili's "Chashniki" (1731), first under the name "Mukhranuli" the author of which is Vakhtang VI; this kind of rhythmic variation is seldom met in the metre repertoire of Georgian poets of the XVIII-XIX centuries and appears of Galaktion Tabidze, Terenti Graneli and Ioseb Grishashvili (1915). The popularity of 442 has increased since the second half of the XX century (in the poetry of Simon Chikovani, Anna Kalandadze, Otar Chelidze, Murman Lebanidze, Vakhtang Djavakhadze, Ella Gochiashvili and others).

The metre 442 is closely connected with the motive of the sea, wind, rain and harvest both thematically and semantically as well as its first sample "Mukhranuli" was associated with the wavy harvest.

The proximity of "magali shairi" (44) to the rhythmic scheme makes this metric system (442) more melodious distinguished with its falling cadence and refrain.

VI. Prose: history, theory

1. Gia Kankava - Voyages of a Georgian for Education and Well-Wisher's Obtaining – the Shortest Way to Home

Many monuments of Georgian Literature of 18th 19th cc are devoted to voyages. In the present paper there are considered new motifs and ideas introduced by these writings.

A Georgian's journey to the direction of Christian East, where the traveler uncounted with the authority of Church is appeared to be a voyage to the national past of 8th-9th cc. The comparative analysis of the voyages to the West and North reveals the correlation of the following tendencies: from the very beginning the representation of essential characteristics of Modernity took place. Already in first voyages to the West Georgian traveler's disposition may be qualified as astonishment: "Please, believe, this is true". Later on, in works wrote in way to the North the modern scientific education had developed from the principle of "dual truth" to the positives outlook. The parallel tendencies were: secularization of national self-determination and human emancipation, as well as emergence of reformat consciousness and increasing orderliness.

The culmination of these tendencies found their expression in Georgian Liberal nationalism and realism by I. Chavchavadze (2nd half of 19th c). The main sources for this conceptual system were: "The History of Civilization in England by H. Berkeley and The "Father Gorio" by O. Balzac. The strategy of the intended reforms was as follows: assimilating of recent achievements of western science, technology, democracy is a mean for curing national political "pains".

The analysis reveals that the future, modern orders, reforms were viewed in the ways which declared national political motifs. A traveler found himself the way for obtaining medicine for his pain and the well-wisher enabled to offer him this very medicine. In this way a Georgian traveler even transformed his own nature by rethinking the traditional perceptions and considering them unsatisfactory and corrupt (Huntington's term), however always remaining within the context of fundamental (teleological) interests which are: preservation of national-cultural identity and regeneration of state institutions. The modern norms was viewed as necessary tools in against the existed challenges. Because of historical political reasons way to the North destined to be the place where a Georgian could assimilate innovations of the West.

The collating of Georgian traveler's position (which we know from the Georgian literature) with the globalization projects issued from positivist debates, reveals the following: what for traveler was mean (scientific culture, consumer society) in the projects are presented as goal. This turns everything on the wrong side, namely the logic emerged in result of traveler's self-strengthening, self-enriching, self-perceiving.

The replacement of a goal by mean will be understood not as enrichment or successfulness, but as illegal and unjustifiable impoverishment: A place of a sound nationalism orientated on education and well-wisher's seeking will occupy radical nationalistic protest and escalation, maker the images of enemies from the modern norms associated exclusively with West.

Universalism of Western orders or the good being common for all Mankind may be argued by strengthening of local cultures, human emancipation and being mean for growing rich. The processes of assimilation of non-native culture have to be understood just in this way and not as a decay of local culture.

The positivist discourse which does not distinguishes between the history and nature, civilization and culture should be considered as corrupt. The bare rationalism of the Enlightenment caused Rousseau's protest followed by the French Revolution.

Against the background of this the modern projects are eschatological antiutopies much like to communism. They solely aim at making images of enemies. They can take the humankind back to the Middle Ages in not to the Stone Age.

For our planet so lessened by globalization is very important that today West and East are closer then ever before. The metaphor of the "broken bridge becoming unbroken" (I. Chavchavadze, 1886) allows us to make interpretation of the new situation. On one side of the bridge we see persons orientated on universal scientific knowledge, while on the another side are viewed those being orientated on transcendental values (national teleology, ethics, myths).

According to the interpretation of this metaphor relevant to modern times, human evolution is nothing but the further deepening of synthesis of West and East. The origin of this process may be traced back to Hellenistic epoch. The modern successful example for this Japan.

It is also very interesting the experience of Georgian "Golden Age", when by reforming of thought building (in times of Georgian King David IV the Builder) is became possible to found the Georgian Christian Monarchy at the crossroad of civilization. R. Kipling's "Ballad of East and West" as well as Georgian traveler's writings teach us that the logic of civilization process developing is a logic of values exchanging, taking debt and its returning, in other words it is a logic of relationship between right people until they are alive.

2. Ketevan Shotadze - The Problem of Rejection of Life in Modern Georgian Short-stories (After R. Inanishvili's Fiction)

One and the main point in R. Inanishvili's fiction is the problem of life and death. This problem is very touchy and still mysterious: perhaps it is the way to eternal existence or just biological end of life.

R. Inanishvili's short stories depict attraction for life and beauty, but life is at the same time difficult, because happiness and pain go hand in hand. Not every person has willed to overcome the pain of life and he gets submissive to death because he feels responsibility which becomes a burden throughout life. He can't find enough strength to fight and resorts to suicide. R. Inanishvili deals

with the problem of death- life, namely suicide. A person is very often sensitive towards cruelty and violence that reigns in life and that is why he announces suicide to life.

Different ideas are connected with death and suicide in the human history. According to Christianity, human has no right to commit suicide. It is only God-who made us and let us live on the earth, not only for our own pleasure, but for His praise and love for humans, - only He has the right to choose. The person is not born for his own self only; suicide is judged everywhere, both on earth in heaven.

Why do R.Inanishvili`s characters commit suicide? Naturally, we can't have any general scheme. Escape, punishment, avoiding sins, pain and insult, etc. may be treated as a reason for suicide. Suicide may be caused by poverty and the state of having no place in the society. Inanishvili always relies on Christian way of understanding the problem of life and death.

And still what is life and death for R.Inanishvili? It may be said that the point of R.Inanishvili`s work is life with its variety and beauties. R.Inanishvili is the writer of life, beauty and passion and he always tries to fill the readers with these feelings and emotions.

VII. Critical Discourse

Manana Kvachantiradze - Nikoloz Baratashvili's "Merani". Semantic Space

The article describes structuring process of Nikoloz Baratashvili's famous poem "Merani": formation of connotative level of meanings and the role of metric-rhythmic components of the language in the order of the semantic space. By associative widening of meanings and parallelism, by using signs and accent of acoustic-euphonic elements new meanings are created which play the essential role in revealing the conceptual idea of the poem.

Two types of narratives are distinguished and separately characterized: a dialogue with Merani and a dialogue with "ego". By mobilizing the lexical units (verbs, gerunds, names) of the particular expression around the concept of freedom constant movement and emotional effect is reached.

The conceptual axis of the poem is created by the resistance between a desire and reality, finite and infinite, norm and freedom, aesthetic of eternal aspiration and ethos of citizenship responsibility. At the background of the analysis of semantic space it is revealed how from the opposition consensus is reached and how aesthetic modus of freedom is transformed into the responsibility to a friend and future.

By the scholarly research homogeneity of the semantic-conceptual and metric-rhythmic structures are stated. Also, the double meaning of the concept of freedom-the existence of determination (ethic duty) and freedom (overcoming of norm, quitting the reality) in one structure is shown.

VIII. Interpretation

Tinatini Bolkvadze - Toward The Interpretation of Some Parts of "King's Life" by Leonti Mroveli

In the antique Georgia the migration of various peoples and ethnic multifariousness are corroborated by Georgian and foreign sources. Thus the information provided in "The Life of Kings" by Leonti Mroveli that "six languages were spoken in Kartli" seems quite credible. According to the same source these languages were Georgian, Armenian, Khazarian, Assyrian, Hebrew and Greek. The historian's words that Parnavaz "expanded the Georgian language and no other language but Georgian was spoken in Kartli" must be understood in the following way - of these six languages, Georgian was spread widely, i. e. it became the state language. Other languages, of course, were spoken too, but none was official except the Georgian language.

The choice of the official language in a multilingual country is a political decision conditioned by many external factors - and first of all by the number of people speaking this language (it is not necessary that it should be the native language for everybody who speaks it) and the degree of its use. King Parnavaz's decision "to expand" the Georgian language was, of course, political and it was conditioned by extralinguistic factors - the number of people who spoke the language in Kartli and the integration of those speaking other languages with the national i. e. Georgian culture. It may be presumed that in Kartli there was every condition to enable Parnavaz to use the Georgian language as a bridge to facilitate the communication of the multilingual population and not to turn it into a barrier.

A definite time and local conditions determine the sociolinguistic attributes of every language. The growing national consciousness of the Georgians, who followed the road of political, economic and cultural florescence, was persistently demanding historical comprehension of the antique period of our past. "The Life of Kings" by Leonti Mroveli, an 11th-century ecclesiastic figure, bishop of the Ruisi eparchy, in J. Fishman's words, attests to the quest for the "respectable" past. This historic work contains an andresic story with a complete plot narrating about a strange adventure of Parnavaz, the founder of the Georgian State. According to this story Parnavaz was anointed by the sun's royal glory i.e. *parna*, or *hvarna* "brilliance", "halo" descended on him, hence the name Parnavaz.

Language communities always try to find "a respectable" provenance for their language creating myths and genealogies for this purpose and cultivating them. It is the cultivated myths and traditions that provide valuable data for studying the historical dynamics of the linguistic - cultural situation in this or that country. The great tradition conditions the sensible sociocultural integration of society, the choice of the state language and the character of language planning.

The Georgian Great Tradition handed down from generation to generation was the statehood based on the Georgian language. It is this background against which the reasons of the defining the political frontiers of Kartli, their changing, the localization of the centers and the interchanging of their places must be studied, against the same background must be studied the movement of the Georgian tribes and their mutual infiltration. It is these factors that conditioned the changing of "Kartli" into "Sakartvelo" (Georgia) and into the meaning of "Kartveli" (Georgian). It should be noted that "the language centre" has a decisive significance, for "the language centre" has an advantage over the territory, economy, religion and political structure. If the people is language-conscious, even if the centre were "mobile" it would still have a constant power of radiation and a powerful quality of uniting the nation no matter from where the rays were sent out.

IX. Cultural Paradigms

1. Zurab Kiknadze - *Matkhli* and *Seli* as Cultural Symbols

The Biblical story of Abel and Kain, besides the theological, ritual, moral, juridical, existential and many other aspects, considers cultural aspect, interpretation of which is possible in and out the frame of Bible, considering the information of different civilizations.

The mythos of Abel and Kain is relying on the tragic distinction between the Herdsman /Matkhli/ and Agricultural /Seli/ cultural values. This is leitmotif of the whole text of Bible. Mediterranean civilization does not agree with this conflict and within itself develops the both directions of the mankind life.

Christian culture within its genesis considers Matkhli and Seli and organizes the symbolic understanding of those terms. The unit of those two products is the symbolic expression of contemplative and active unit, otherwise, it is the expression of Maria and Martha's lives unit within the Christ.

2. Ketevan Gaprindashvili - The Way of the Spiritual Figures of Georgia

Georgian original hagiographic literature made us able to understand the history of the country and its proceeding well, and enabled the successors not only to study the historic way of the country, but also revealed the unbelievable values of the predecessors. One of such sign of the spiritual part of the nation seems to be the monastic life and activity.

Since V century the monks going to accomplish the greatest mission, even while working yet in their native country, that had realized the national honors thoroughly. The fathers acting in the foreign lavras and monasteries acquired the proper knowledge and experience that were so important for recovering the insufficiency that existed in Georgian reality. Adequately, the number of schools, educational sites and centers were formed, the activity of which expressed the common level of the epoch. The spiritual sites of Asurian fathers were established and formed in this way. Tao –Klarjeti literary school was based on it. "Iverioni", the canter of activity of Athonians continues its traditions and revives the great translation activity on its side. The monastery activity of Petritsoni is based on the same traditions; the philosophic thinking, created there is combined in Gelati Academy.

This is the united history of the spirit that was reflected in our hagiographic literature. In this endless quest the human being recognizes his/her own self, own abilities and discovers the ways for their revelation. This forms the spirit of epoch, its thinking, worldview and it gives the common result - how well the epoch could present its internal potency. This united history is the spiritual-intellectual power, welded by the common problems. This power serves the common ideal with independent activity and interests.

3. Nugzar Muzashvili - Analogies

The author of the article discusses the inner similarity between the Hellenistic and modern eras, the living orientations in both periods are lost, the common goal disappears which usually gives idea and meaning to our life.

However, such specific cultural situation does not catch an eye, on the contrary, the level of prosperity is rising, people are getting richer, national, political, economical and cultural boundaries are disappearing. The most peculiar, cosmopolitan and eclectic culture is being formed, it is more mannerly and superfluous than genially deep and without ceremony. It more cares for the systematization and re-estimation of the previous cultures rather than for new discoveries and brave innovations.

But Hellenism and Postmodernism does not offer a human being, disorientated, lone and frightened with fear of death, not just only mass-cultural self-oblivion. Rationalism being in the extreme crisis finds its strength to response new needs in a new era. In the Hellenistic era four new philosophical schools are formed: kinnism, stoicism, epicureism and skepticism, distinguished with maximum individualism and eudemonistic character.

In quest of analogies quite striking are the amazing parallels between Greek-Roman and modern European-American worlds. And the quest of these parallels mainly has the idea to outline the most important analogy: both Hellenistic and postmodern eras are full of premonition of inevitable end. Hellenism brought to an end the antic culture having the fundamental importance in the history of western civilization but what is postmodernism bringing to an end and how? This is the question to which there has not been found the answer yet.

X. Memoria

This part of the journal is dedicated to one of the most honorable Georgian critics of 20-th century **Grigol Kiknadze**, who died young, in 1975, but left not only precious books, but his own school of criticism as well.

Iuza Evgenidze, Lado Minashvili - Unforgettable Scholar (G. Kiknadze)

Grigol Kiknadze – Vaja-Phshavela

XI Reference

Isabella Shvaderer - Review of the book of Ketevan Bezarashvili “Theory and Practice of Rhetoric and Translation. A study of Georgian Translations of Gregory the Theologian’s Writings” (Tbilisi, 2004)

In her recently appeared book K. Bezarashvili studies the Georgian versions of Gregory Nazianzen’s theological writings and the impact of Byzantine rhetorical theory on the translation technique of the two main translators, Euthymius the Athonite (the 10th century) and Ephrem Mtsire (the 11th century). This research focuses paradigmatically the translation methods of the Georgian scholars, and combines for the first time, the analysis of contemporary Byzantine rhetorical theory with the evaluation of the literary-theoretical views which appear in the colophons of Ephrem Mtsire. This research allows a large-scale consideration of the cultural orientation of Georgian scholars towards Byzantium and the hence developed literary skills of Georgian translators with broad and new material. The main conclusion of the first part of the work is that Euthymius’s technique of collecting and compiling older material from different sources coincides with the Byzantine literary background and the rules of Byzantine Christian rhetoric; it is a typical Byzantine practice which has found a broader echo in modern publications very recently. In the next part the literary-theoretical views of Ephrem are studied in connections with the Byzantine rhetorical tradition. K. Bezarashvili analyses the treatises of Michael Psellos, the texts which were neglected until now for the understanding of a genuine Byzantine rhetorical theory. K. Bezarashvili demonstrates that the concept of rhetoric (including the concepts of style, mimesis, beauty etc.) has changed substantially from the Late Antiquity to Byzantium; in his treatise on theological style Michael Psellos aims to

create a new understanding of rhetoric which is based on the combination of the evangelic plainness of St. Paul and the philosophical depth and the adorned style of Gregory Nazianzen. Due to K. Bezarashvili's innovative argumentation Psellos's obscure and complicated texts have been commented in a convincing manner and Byzantine rhetoric has gained a totally new aspect. This new aspect of Byzantine rhetoric is further applied to the interpretation of Ephrem's literary-theoretical texts (colophons, letters); it becomes obvious that Ephrem's definition of rhetorical styles of the prehellenophile and hellenophile movement in the Georgian tradition is adequate to the contemporary Byzantine literary theories. The study of Byzantine rhetoric is a subject that has gained increasing attention during the last years in Byzantine Studies; K. Bezarashvili's book gives fundamental advises for further researches.

XII. Book Review

This part of journal is dedicated to the short review of new books, published in Georgia and other countries in the field of philology and aesthetical studies. The material is prepared by **Gaga Lomidze**.